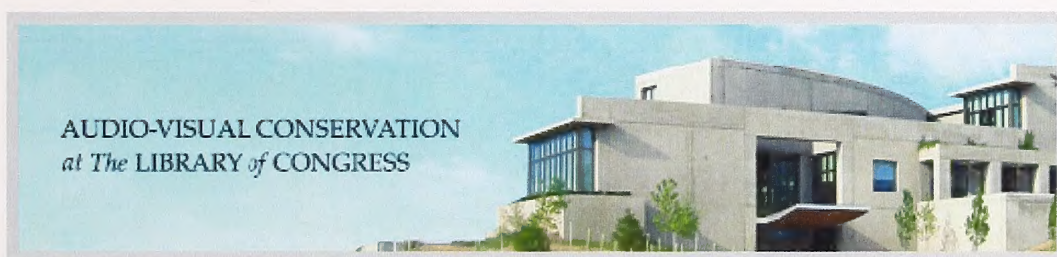




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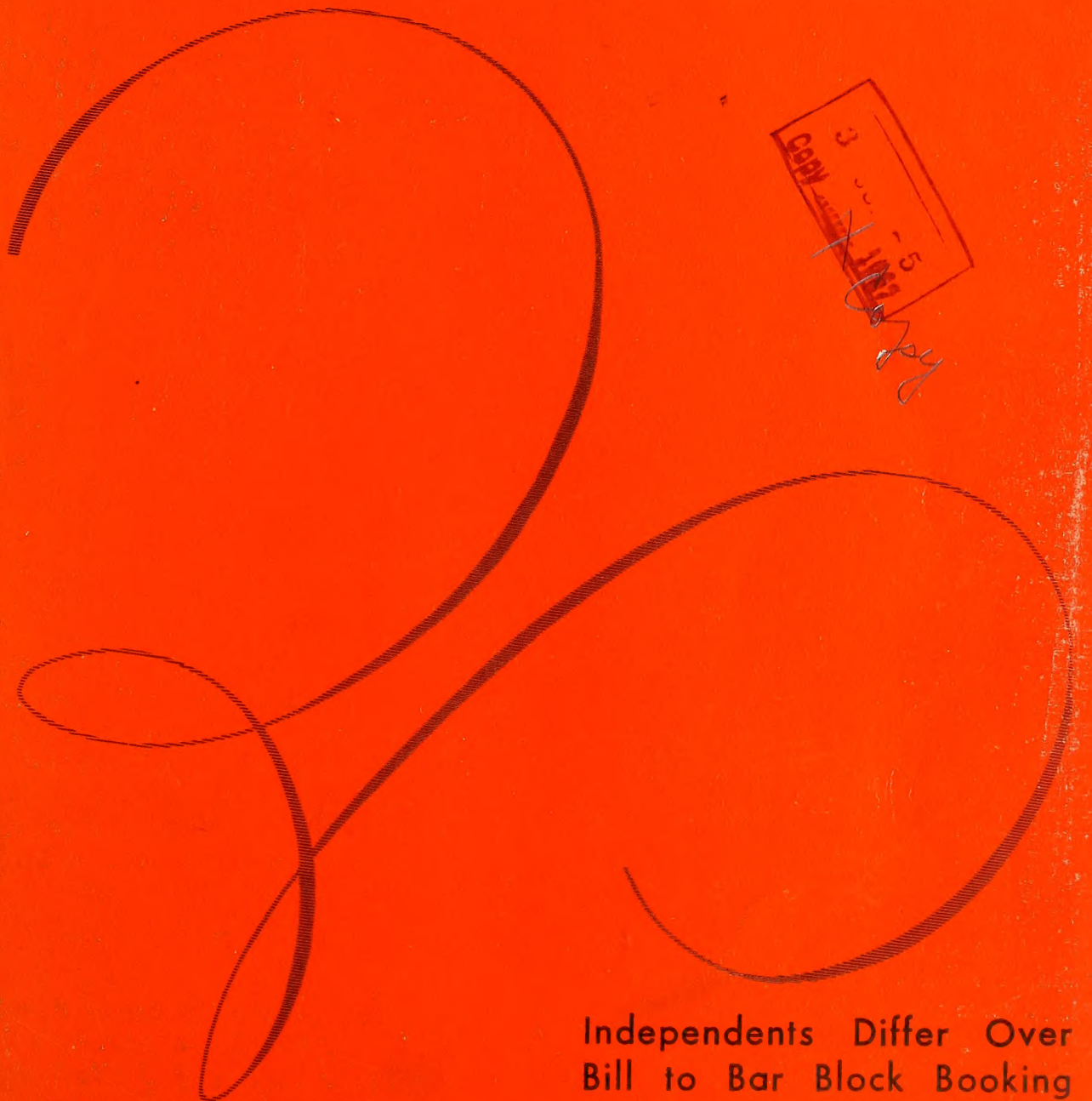
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MOTION PICTURE HERALD

M 1-42-2



U. S. Warns of Threats to
Hollywood Film Supremacy

Warners Drop Studio Radio
Series After Disagreement

Independents Differ Over
Bill to Bar Block Booking

New Move in Congress for
A Permanent Stage Bureau

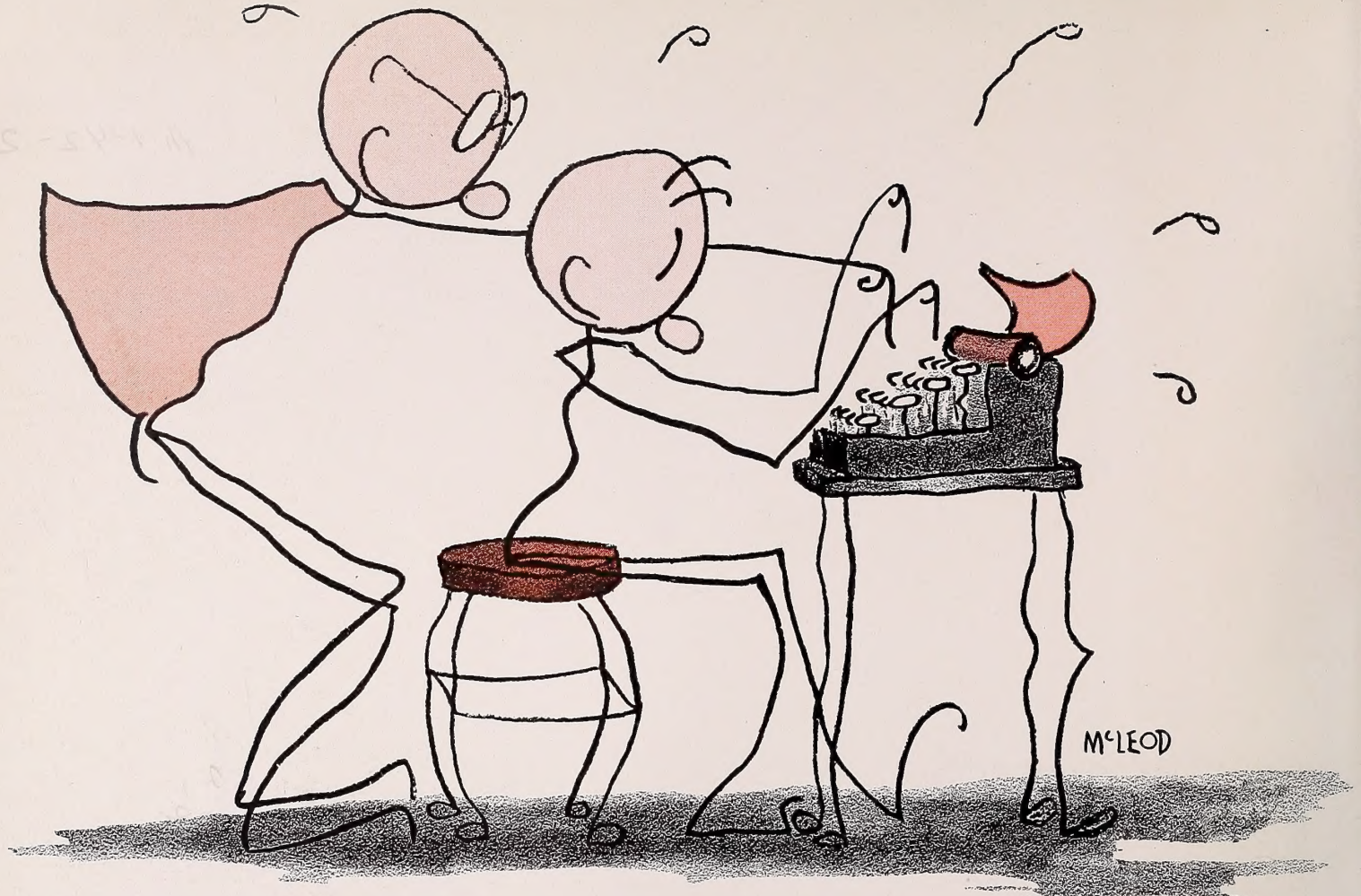
In Better Theatres: "Building
Materials and Remodeling"

VOL. 130, NO. 10

In Two Sections — Section One

MARCH 5, 1938

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BIG WORDS!

"'A Yank at Oxford'—A first-class comedy . . . One of the most enjoyable of the season... Robert Taylor's engaging personality has much to do with the picture's enthusiastic reception at the Capitol."

—KATE CAMERON, *DAILY NEWS*

"A picture for any fan... charming, colorful, exciting, witty and tender... refreshingly different... Direction brisk, smart, inspiring to the gifted players... The film should add a masculine following to Robert Taylor's impressive army of feminine fans."

—BLAND JOHANESON, *DAILY MIRROR*

"Thoroughly entertaining . . . You'll find it fun."

—ROSE PELSWICK, *JOURNAL-AMERICAN*

"Uncommonly diverting show... A fresh background, and an entertaining one."

—FRANK NUGENT, *TIMES*

"Action picture . . . with a bag of gags that are crisp with freshness . . . Bright entertainment every foot of the way . . . Robert Taylor justifies the enthusiasm of his following."

—HERBERT COHN, *B'KLYN-EAGLE*

"Gay, happy-go-lucky... artfully and entertainingly told by a superior cast . . . Excellent . . . Really robust, rollicking, amusing . . . directed and performed with rare skill . . . Robert Taylor thoroughly ingratiating personality, as well as a comedian of the first rank . . . Fine mixture of first-rate acting, lively story-telling and expert direction. Undoubtedly one of the comedy treats of the early season."

—WILLIAM BOEHNEL, *WORLD-TELEGRAM*

"An engaging film... smart direction... consummately cast . . . Mr. Conway has conjured up much charm . . . Robert Taylor plays the Yank with conviction."

—HOWARD BARNES, *HERALD-TRIBUNE*

"First-rate cast... witty and dramatic... Robert Taylor's best effort to date . . . Taylor fans and others will find much to enjoy."

—ARCHER WINSTEN, *POST*

"A cracking good picture . . . dash and excitement . . . dry and likeable humor . . . characters well played."

—EILEEN CREELMAN, *SUN*

BIG CROWDS!

(on New York's Broadway and on every Main Stem of America—with Hold-overs everywhere!)



HELD OVER
2nd BIG WEEK!

ROBERT TAYLOR
"A YANK AT OXFORD"

← This line goes on and on

THE YANKS ARE COMING!
And the Records are GOING!

And now see
Page 19

BETTE DAVIS

AS BRILLIANT AS ONLY THE SCREEN'S GREATEST ACTRESS COULD BE!



"JEZEBEL"

AS BOX-OFFICE AS ONLY HER GREATEST STORY COULD MAKE IT!

with

HENRY FONDA • GEO. BRENT

MARGARET LINDSAY

DONALD CRISP • FAY Bainter

A WILLIAM WYLER PRODUCTION

Richard Cromwell • Henry O'Neill

Screen play by Clements Ripley,

From the Play by Owen Davis, Sr.



Spring Byington • John Litel

Abem Finkel and John Huston

Music by Max Steiner

WARNER BROS.

Have The World Waiting For Its

**RADIO CITY
PREMIERE**

SOON!

AS SOLIDLY PRE-ADVERTISED AS ONLY
A 24-MAGAZINE CAMPAIGN AND 4000 24-SHEETS CAN GUARANTEE!

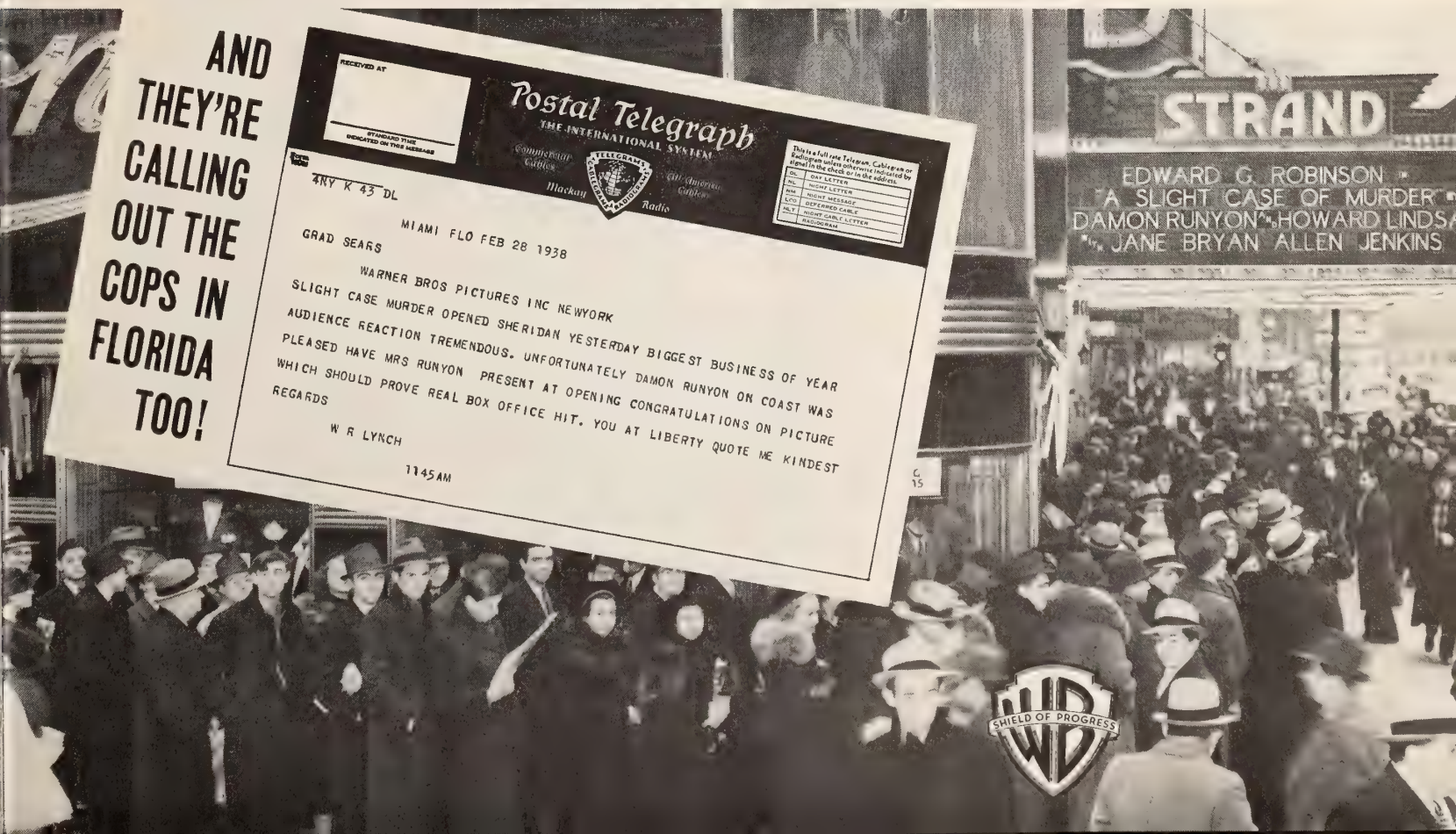
HELP!



! POLICE!

'MURDER'

stops Broadway traffic with opening turnout that hit season's top gross (down went 'Submarine D-1') at Warner Bros.' blazing world premiere!



AND
THEY'RE
CALLING
OUT THE
COPS IN
FLORIDA
TOO!

RECEIVED AT

STANDARD TIME
RECORDED ON THIS MESSAGE

ANY K 43 DL

MIAMI FLO FEB 28 1938

GRAD SEARS

WARNER BROS PICTURES INC NEWYORK

SLIGHT CASE MURDER OPENED SHERIDAN YESTERDAY BIGGEST BUSINESS OF YEAR

AUDIENCE REACTION TREMENDOUS. UNFORTUNATELY DAMON RUNYON ON COAST WAS

PLEASED HAVE MRS RUNYON PRESENT AT OPENING CONGRATULATIONS ON PICTURE

WHICH SHOULD PROVE REAL BOX OFFICE HIT. YOU AT LIBERTY QUOTE ME KINDEST

REGARDS

W R LYNCH

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MT	NIGHT MESSAGE
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DL	NIGHT CABLE LETTER
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EDWARD G. ROBINSON •
"A SLIGHT CASE OF MURDER" •
DAMON RUNYON • HOWARD LINDSA
• JANE BRYAN ALLEN JENKINS

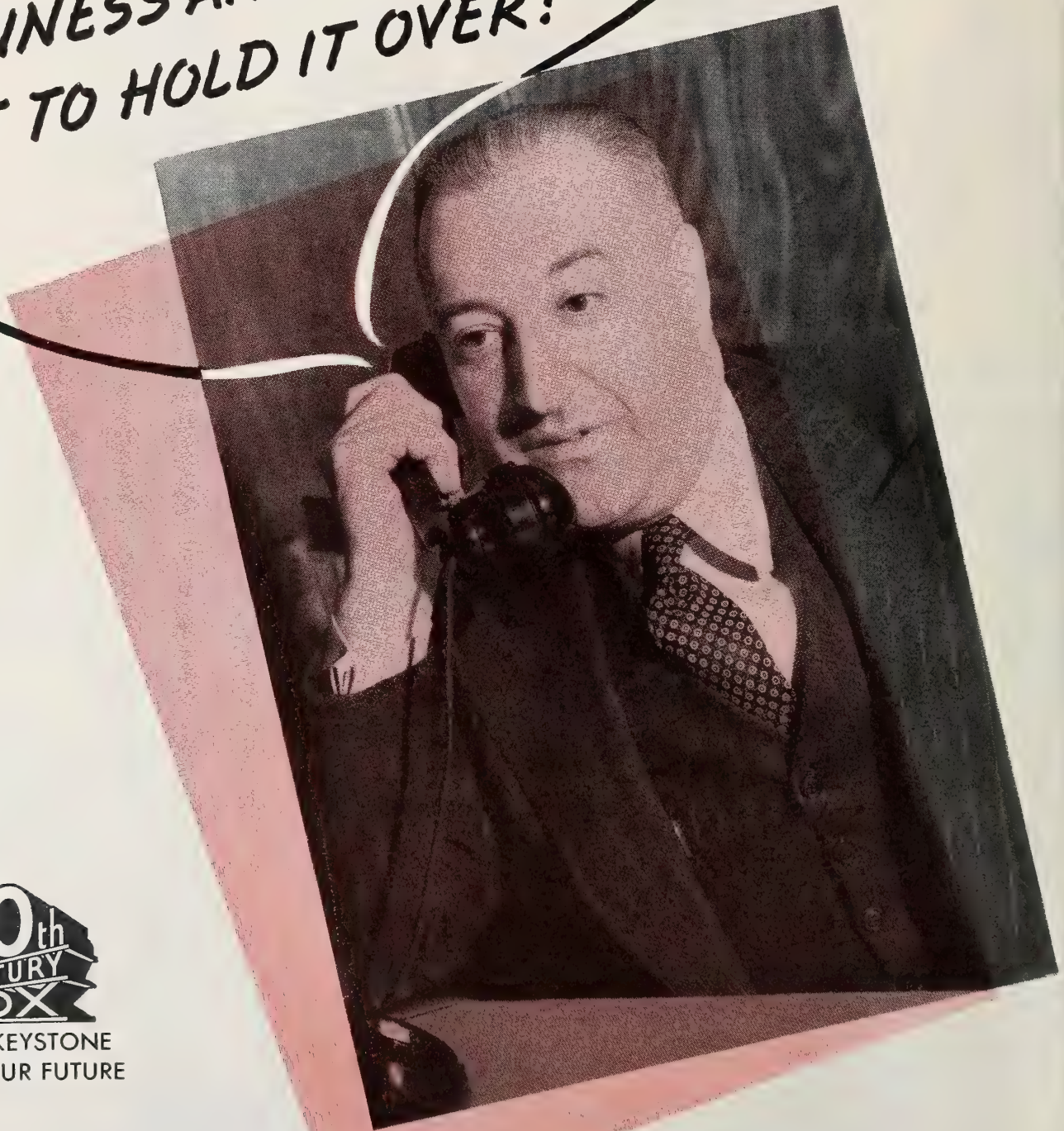


SIX IMPORTANT PICTURES MOVED BACK AT ROXY!

SORRY... BUT WE
MUST MOVE THEM ALL BACK!
'SALLY, IRENE AND MARY'
IS DOING A WHALE OF A
BUSINESS AND WE'VE SIMPLY
GOT TO HOLD IT OVER!



THE KEYSTONE
OF YOUR FUTURE



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 130, NO. 10



March 5, 1938

NEW MEDDLING

APPARENTLY the educators of this country find it impossible to attend to their own business.

Most extraordinary presumptions are involved in this week's manifestation by which the Institute of Propaganda Analysis, officing in the Columbia University region of Morningside Drive, demands that the motion picture industry should devote the screen to matters of "social significance."

As set forth in an article in the news columns of this issue, the membership of the Institute includes many persons of prominence in the field of education across the nation.

Typical is this expression from the Institute's literature:

"Only in rare instances is it (the motion picture) an agency for illuminating problems of human conduct, for developing social insight, for encouraging a review of our beliefs and customs, of our modes of government, and of the relationship between peoples and races. . . ."

That is happily correct.

The motion picture has done fairly well in becoming the world's greatest entertainment medium by devoting itself to its own special function of entertainment, by tending to its own business.

WHEN the names of eminent personages, carrying with them the association and authority of such institutions as Harvard, Columbia University, New York University, the University of Chicago, and numerous others, engage in such a movement they are certain to attain attention.

The influence of these august personages, while it can not reach very far among the millions of patrons of the box office, can be felt considerably among militants promoting special causes, special legislation, special taxation and otherwise disturbing the normal conduct of business and service of the box office public.

Once again, the answer is, to all those who want the screen to do something else, "go get a camera."

Most current endeavours are addressed at some process of acquiring for special causes the attention of the great audience which the screen has made for itself.



NEW BRIDGE MENACE

THE motion picture industry may look with an unfriendly eye on the current endeavours at the importation of the new bridge game, with five suits in a sixty-five card deck. The new game seems to be getting a gust of newspaper publicity that promises progress.

The unhappy fact is that bridge, as the predominant and family card game, is probably the most serious competitor of the motion picture in the first run brackets.

Anything that stirs interest in bridge creates more reasons to stay home and is adverse to the lures of the box office.

Card games got their big boost into the currents of civilization in the western world as a device for amusement at the court of a dim-witted king. Cards were a substitute for conversation among persons who had nothing to say, and probably others who were too discreet to say anything.

For automatic, self-feeding entertainment, without undue strain on the mentality, we recommend the motion picture. Five suit bridge is nothing less than a national menace. Perhaps it can be referred back to the League of Nations which seems to have not so much to do of late.



EDUCATION vs. VOCATION

A DEVIL of an uncomfortable time is being had among the schools of journalism in their endeavours at answers to the comment of Dr. Robert M. Hutchins, president of the University of Chicago, recorded on this page last week, in his charge that schools of journalism are "the shadiest educational ventures under respectable auspices. They exist in defiance of the obvious fact that the best preparation for journalism is a good education. Journalism itself can be learned, if at all, only by being a journalist."

"Editor & Publisher," journal of journalists, comes forth with a symposium of answers. Thirteen heads of schools of journalism answered, and two of those, by some indirection, supported Dr. Hutchins' general contention. Eight newspaper editors answered and five of those agreed. The percentage seems in his favour.

Most pungent of the remarks recorded is from an editorial in the New York *Daily News*, a spiritual scion of the aggressive hell-whooping journalism of Chicago: "The News has a lot of office boys B.A., B.S. etc., degrees; and we believe their prospects are better than those of any journalism graduate."

JUST above thirty-five years ago this windy March morning, the editor of *Motion Picture Herald*, sitting in a class room in an engineering school heard a professor of thermodynamics remark: "There is too much concern in this class about whether you are enrolled in mechanical, electrical, civil, chemical or mining engineering. I want you to know now that a few years after you are out of school with all your degrees you will have to think hard to remember what course you took."

A free translation of thermodynamics would be to call it the science of putting on the heat. That, in its various figurative applications, seems to have been an excellent course for one destined to an unpremeditated career in journalism.

Looking into the journalistic, or public relations, department of the motion picture industry, one finds an array of about a score of men in significant posts, all rating in earning power and spheres of influence rather high as journalists go. Not one of them has come into his position because of a positively directed vocational education.

On our motion picture industry the job is learned on the job. The school system finds itself in a plight because its vocational efforts have proved so often promises unfulfilled, unfulfillable.

This Week

PN 1938
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Threat to Hollywood

Existing, new and contemplated quota, censorship and taxation restrictions in a score of foreign countries were cited this week by the United States Government as threatening the economic position of Hollywood motion pictures in the world's markets.

Declaring that these problems will have to be adjusted if the American motion picture business is to continue its wide operations abroad, the Motion Picture Division of the Bureau of Foreign and Domestic Commerce analyzes the situations confronting U. S. product in the principal countries.

The report starts on page 12.

Increased Profits

Western Electric Company, Inc., Radio Corporation of America and General Outdoor Advertising Company, Inc., all doing business within or with the motion picture industry, this week issued financial statements showing increases in net profit for the calendar year of 1937 as compared to the previous year. Universal Pictures Corporation and all its subsidiaries, showed a net loss of \$1,084,998 for the fiscal year ended October 31st, 1937, as against a net loss of \$1,835,419 for the preceding year. Joseph M. Schenck, chairman of the board of directors of Twentieth Century-Fox, announced his corporation will show a net profit of between \$8,500,000 and \$9,000,000 for 1937.

Financial news is reported on page 27.

Chicago Business Up

With exhibitors in Chicago and environs saying that never before have so many outstanding productions been available at one time from so many companies, the upward trend of receipts that showed itself at the beginning of the year is being maintained. The Balaban and Katz Chicago Theatre ran "The Buccaneer" three weeks, the first time in the theatre's 16 years that any production had stayed more than fortnight.

Reports on the business being done at other theatres in Chicago are detailed on page 28.

Anti-Block Booking

Senator Matthew Neely's anti-block booking bill, now pending in the Senate, was praised by Pete J. Wood, secretary of the Independent Theatre Owners of Ohio, and attacked by New York Independent Theatre Owners Association this week. A movement to have the bill returned to the commerce committee because hearings were not held was started in Washington by opponents of the measure.

These and other trade practice developments are recorded on page 16.

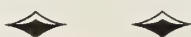
Classroom Films

Consideration of ways and means of placing motion pictures in classrooms throughout the United States formed one of the chief topics of discussion at the National Education Association in Atlantic City this week. Similar subjects are to be discussed in Chicago June 20th to 23rd when the National Conference on Visual Education meets at the Francis W. Parker school.

Quality in France

The quality of French production, once accepted as one of the standards of the world but since surpassed, has been improving steadily and during 1937 reached a peak indicated by the winning of three separate awards at the Venice Exposition. Improvement in the financial condition of the French cinema industry, however, while not yet totalled, is not expected to show quite as well.

Pierre Autre, writing from Paris on page 44, reviews the progress of the production branch during the year, and names the outstanding pictures.



MOTION PICTURE HERALD

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Employment, Not Wages

Wage increases, for the first time in years, will be a secondary bargaining issue when producers and heads of the international labor organizations meet in New York late this month to discuss provisions and the extension of the basic labor agreement. With studio labor costs near their all-time peak and with other costs mounting in proportion, union leaders this year say they are more interested in measures for spreading employment than in bargaining for important wage increases. Included in the negotiations in addition to the International Alliance of Theatrical Stage Employees and the American Federation of Musicians are the International Brotherhood of Teamsters and Chauffeurs, the International Brotherhood of Electrical Workers, and the Carpenters and Joiners.

A proposal for spreading employment by staggering work in the studios, already put before the producers by the IATSE, is explained on page 24.

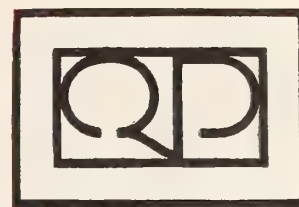
Remaking Industry

A group of educators, in the new Institute for Propaganda Analysis, formed to "help the intelligent citizen detect and analyze propaganda" in public media of expression—press, radio, screen—asserted this week that Hollywood's motion pictures lack social significance and fail to give a realistic view of life. Hollywood producers were further charged with holding back the development of good taste.

Advancing five "popular stereotypes" which it called to be the basis for most Hollywood production, the Institute in its report, which is detailed on page 15, asked for a reconstruction of the motion picture.

Korda's Status

Although revealing that he had talked with Dr. A. H. Giannini, president of United Artists, and with Douglas Fairbanks, Sr., a part owner of the company, John R. Sutro, a member of the board of London Films, said, before sailing for London this week, that the discussions were "personal" and had nothing to do with Alexander Korda's releasing plans. Mr. Sutro, who sailed on the *Normandie*, said Mr. Korda will remain with United Artists and that no discussions were held regarding the British producer signing an outside releasing or production deal with Paramount. Mr. Sutro also expressed the hope that London Films' \$9,000,000 program, now under way, will obtain a greater reception in the American market than London Films' product has in the past. In a general way, he said, he went over exhibition contracts with Emanuel Silverstone, the company's American representative.



MPTOA Bid

Morris Loewenstein, president of the Theatre Owners of Oklahoma, Inc., has addressed a letter to each officer and member of the board of directors of the Motion Picture Theatre Owners of America, inviting the MPTOA to hold its national convention in Oklahoma City.

In his letter, Mr. Loewenstein, who is also chairman of the convention committee, said: "The writer told Ed Kuykendall (president of the MPTOA) that, while we couldn't supply some of the playboy elegance of prior convention cities, we would give you a genuinely sincere opportunity for the constructive working out of exhibitor problems—a meeting that will justify the presence of every leader interested in the welfare of this great industry. . . ."

Allied States Association is planning an elaborate entertainment program for its national convention which is scheduled for May 17, 18 and 19 in Pittsburgh, M. A. Rosenberg, president of the Western Pennsylvania unit, said this week in New York.

Co-Trustees

Edward L. Alperson and Lloyd Wright will act as co-trustees in the reorganization of Grand National under Section 77B of the Bankruptcy Act as a result of the court proceedings in Hollywood last week.

Mr. Alperson made the appointment possible by signing the petition for the reorganization in proceedings before United States District Judge William James. The court set March 12 as the date for a hearing and gave Mr. Alperson and Mr. Wright 30 days in which to develop a plan of reorganization.

Rumors that the Bank of America is interested in the refinancing of Grand National were denied in Hollywood this week by Dr. A. H. Giannini, chairman of the executive committee of the bank.

Monogram Directorate

Seven directors of Monogram Pictures Corporation were reelected at an annual stockholders' meeting Wednesday at the home office. They are W. Ray Johnston, Scott R. Dunlap, J. A. Sisto, Sol Rosenblatt, Trem Carr, William Rhinelandier Stewart and O. Henry Briggs. Officers reelected were Mr. Johnston, president; Mr. Dunlap, vice-president for production; Leon Fromkiss, treasurer; M. S. White, secretary; J. P. Friedhoff, controller, and Hugh G. Davis, assistant controller.

Mr. Johnston has called a meeting of Monogram franchise holders to be held in St. Louis, Friday, Saturday and Sunday of this week.

Radio Taxes

The Federal government would derive an estimated annual income of between \$5,000,000 and \$7,000,000 from the radio industry under a taxation bill proposed this week in the House of Representatives. The bill provides for imposing a levy upon broadcasting stations, based on the power authorized. The week also brought the cancellation of the Warner Brothers program, "Your Hollywood Parade," which is sponsored by the American Tobacco Company.

Radio stories are on page 18.

Advocates Missing

After repeated demands for action, the Chicago Council this week held a hearing on a proposed ordinance to ban double-feature programs by limiting the length of all shows to two and a half hours. The hearing lasted three minutes and failed to produce any advocates of the suggested measure. Agitation against double bills, however, was started in Milwaukee, Kansas City and Omaha.

The double feature situation is discussed in an article on page 24.



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What the Picture Did for Me	Page 51

Bureau of Fine Arts

A subcommittee of the Senate Committee on Education and Labor started hearings this week on the Pepper-Coffee bill for establishment of a permanent Federal bureau of fine arts. Burgess Meredith, acting president of Actors' Equity, told the committee that proponents of the measure are prepared to conduct a militant campaign for its enactment. Robert Montgomery, president of the Screen Actors Guild, sent a telegram to the committee, endorsing the measure.

Details are on page 17.

New York Allied

Allied has been carrying on a quiet organizing drive in Albany, N. Y., which has developed to the point where officers are to be elected next month, Arthur K. Howard, business manager of Independent Exhibitors, Inc., said this week. Mr. Howard said the organization has been chartered as Allied Theatre Owners of New York, Inc., and has 120 members.

Mr. Howard said he plans to extend his organizing efforts to Buffalo and hopes to open Allied offices in Albany, New York City and Buffalo.

A meeting was held in the Hotel Lincoln, New York City, this week with more than 100 theatres represented, it was said.

Harry Brandt, president of the Independent Theatre Owners Association of New York, said that "Allied's attempt to organize a unit in New York City is Abram F. Myers' way of retaliating against the ITOA for our opposition to Allied's policies and tactics." He claimed that there were only four exhibitors at the organization meeting at the Hotel Lincoln.

Heads Studio

Moe J. Siegel, president of Republic, who arrived in Hollywood over the weekend, after a series of conferences with New York executives of the company, takes on the duties and title of managing director of Republic Productions in Hollywood, according to an announcement made this week by Herbert J. Yates. Mr. Siegel will be in complete executive charge of the company's studio.

The appointment is in line with the new studio setup which moves Sol C. Siegel up to the post of producer of all the company's feature pictures, and Charles E. Ford assuming Mr. Siegel's post as producer of all westerns and serials. Republic has approximately 40 features, 24 westerns and 4 serials lined up for new season announcement.

The moves complete the realignment of personnel.



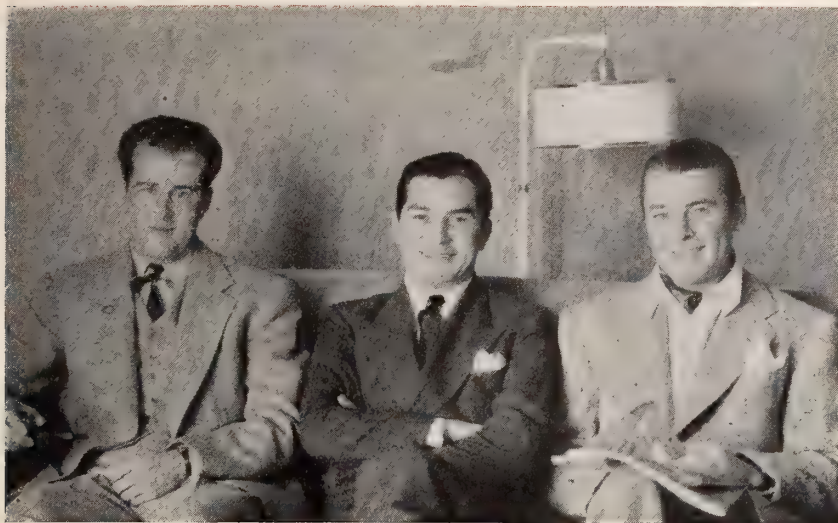
JOSEPH M. SCHENCK, new president of Motion Picture Producers, Inc., standing with Louis B. Mayer, retiring president of the organization, at the dinner and ball held in honor of Mr. Mayer and in tribute to his achievements during the seven years of his incumbency. Among the 500 guests at the event in the Biltmore Hotel, Los Angeles, were representatives of Government, clergy, finance, society and the press as well as notables of the motion picture world. The speakers were Mr. Schenck, Governor Frank F. Merriam, Norma Shearer, Cecil B. DeMille, Archbishop John J. Cantwell of the diocese of Los Angeles, Will H. Hays and Mr. Mayer. At the left of Mr. Schenck and Mr. Mayer in the picture are Darryl F. Zanuck, Jeanette MacDonald and George Jessel, master of ceremonies.

This Week In Pictures



Mary Pickford and her husband, Buddy Rogers, with Major Frank W. Bering, manager of the Hotel Sherman, Chicago, above, as host and hostess at a cocktail party at the hotel. Guests were informed by Miss Pickford of her intention to write a book about Hollywood this spring and summer while touring South America with her husband whose orchestra is booked for engagements in the Latin American countries.

J. J. Wessel, left, retiring chief baker, and Joseph J. Oulaban, newly elected to that office by the Cincinnati Variety Club, Tent No. 3. Mr. Oulaban's duties will revolve largely around the administration of a welfare program, under which films are supplied to orphans and hospital patients, and an iron lung, owned by the tent, made available for paralysis treatment.



Don Turner and George Brent, left and right above, Warner Brothers players on vacation in Mexico, with Carlos Baz, manager of the Hotel Reforma, Mexico City.



Hollywood yachtsmen who go to sea this season will sail under the command of Lee Tracy, RKO star, shown above receiving his ensign as rear commodore of the Pacific Writers Yacht Club from Max De Vega, fleet captain, and Tom Reed, commodore.



Augustin Lara, left, Latin American composer, was brought to Hollywood from Mexico by Paramount to write the music for "Tropic Holiday," according to the company, after search for authentic Latin American music. The studio caption informs that Senor Lara composes "on the piano, chop-stick style," but says nothing of his method for the typewriter.

Projectionists, theatre supply men and theatre managers, right, at a luncheon for P. A. McGuire, advertising manager of the International Projector Corporation for nearly 20 years, in the Hotel Lincoln, New York, at the conclusion of a five-day exhibit of the company's new combined sound projector. Guests at the speakers' table, left to right, are: F. H. Richardson, of Motion Picture Herald; Mr. McGuire; Al Rosen, manager of Loew's State theatre, New York, who was toastmaster; Wally Byrne, business agent for Local 306, IATSE, and president of the American Projection Society, and Harry Oppenheimer, of Local 244, Newark.



U. S. WARNS OF THREATS TO HOLLYWOOD ABROAD

Rate of Increase of Film Exports Declines as Foreign Countries Aid Own Industry with Restrictions

"The problems of rising nationalism, of quotas, discrimination, subsidy, exchange restrictions and tariff barriers must be adjusted "if the American motion picture is to operate on as wide a scale as heretofore in the world's markets," the United States Government officially warned this week, taking cognizance of the various troublesome situations now facing American motion pictures abroad.

The accompanying table of exports of American motion pictures, negative and positive, shows that while there was an increase of 6,070,552 linear feet in 1937 over the preceding year, the increase was two-fifths less than for the year 1936 over 1935, when the gain had been 9,960,783 linear feet.

The Government's warning of widespread agitation aimed to supplant Hollywood films with those of foreign countries' own industries, follows publication last week in MOTION PICTURE HERALD of the report of a "Pact of Four," involving Italy, Germany, France and England, was being negotiated to "freeze" American films out of the foreign market. The movement was discussed by Joseph D. Ravotto in dispatches from Rome, where Italian producers and press were reported openly discussing the project, even though London, Berlin and Paris denied knowing of any such activity.

Building Own Industries

Apparently mindful that Hollywood motion pictures purportedly sell \$100,000,000 worth of American manufactures abroad each year, a demand created in foreign markets after the articles are seen in Hollywood films, the United States Bureau of Foreign and Domestic Commerce, through its Motion Picture Division, this week completed a study which brought the conclusion that foreign countries' determination to establish their own producing industries threatened to cut down Hollywood film sales.

The Government offered no concrete plan for hurdling the barriers to the foreign markets, from which American distributors are variously estimated to have been receiving as much as 35 per cent of their total gross rental revenue. The Bureau predicts that "in their struggle to hold the high and richly deserved position which they have won abroad, American motion pictures will rely in the future as in the past on the qualities that foreign audiences have always so keenly appreciated—the qualities of story value, variety of theme and locale, fine acting by artists from every country, scenic investiture, technical proficiency, ingenuity in the devising of special efforts, and, in general, vivid humor and truly compelling drama, all combining to create engrossing entertainment which appeals to foreign audiences from Stockholm to Capetown and from Valparaiso to Rangoon."

While, according to the Government estimates, American motion pictures were shown last year in more than 80 countries to the extent of 70 per cent of all screen time, in some countries as much as 95 per cent, emphasis was

ITALIAN CURRENCY PAYS TRAVEL COST

A way to "export" some of the embargoed currency from Italy has been found by the foreign departments of the film companies. They buy transportation, both ways, for trips abroad for foreign representatives.

Mario Zama, Warner Brothers general manager in Italy, arrived here three weeks ago accompanied by C. L. Conradsen, manager for Warners in Scandinavia. Passage for both was bought in Italy and Mr. Conradsen went from Stockholm to Naples where he and Mr. Zama embarked for the United States.

After their visit here, which included five days in Hollywood, both men left Saturday on the Rex for the return trip, which was bought with Italian money before they sailed from Naples. Mr. Conradsen will go from Italy to Paris, thence to Stockholm.

Buying transportation in this manner is a common practice among American companies who cannot take their funds beyond the boundaries of Italy, it was said.

placed upon the increase of motion picture production in foreign countries.

In the past year, said the Department, foreign production approximated 1,809 features, compared with 1,400 in 1936. The Far East and Near East led with 959 for 1937, an increase of 285 over 1936. Japan produced 500 films, India 350, China 52, the Philippines 32, Egypt 19, and Australia six.

Europe produced 760 features in 1937, or 30 more than in 1936. Of the 760 produced, the following countries made the largest contributions: England 225, Germany 125, France 123, Russia 60, Czechoslovakia 47, Italy 37, Hungary 35, Sweden 25, Poland 20, Finland 14, Denmark 13, Australia 10, Belgium six, Portugal six, Norway four, Switzerland three, Netherlands three, Turkey two, Latvia one and Rumania one.

Production in Latin America in 1937 totaled 90 features, an increase of 34. Leading producing countries were Mexico 52, Argentina 30, Brazil four, Peru two, and Uruguay and Cuba one each.

"With the increased restrictions imposed upon motion pictures by foreign governments," the U. S. report continued, "one discerns a marked tendency to prevent the motion picture from maintaining the truly international character or position which it has held for so many years. Hollywood still maintains its reputation for internationalism, as it knows no barriers in assembling the finest of talent and technicians from all parts of the world. In many foreign countries, bent upon establishing their own domestic film industry regardless of the methods employed, the motion picture screen is being

used primarily for the dissemination of nationalistic propaganda.

Pressure by Governments

"Such policies sometimes react in the opposite direction, as evidenced in those markets which have created domestic industries to bolster nationalism. Exhibitors in some markets are forced by government decrees to hold domestic-made films for longer runs than the subject merits, despite the evident aversion to these films on the part of patrons. A striking revulsion on the part of foreign theatre patrons might conceivably come about in 1938; they may become so surfeited with this type of propaganda film that they may act to induce their government to abolish quotas and foreign-exchange restrictions and thus permit American pictures to be shown, so that they may get what they pay for when they go to the theatre, namely, good entertainment.

"The true character of the 'film industries' which ardent nationalistic interests are vainly striving to create in certain foreign countries may be vividly illustrated by brief quotations from two reports received in the U. S. Regarding the 'motion-picture industry' of one of the smaller (but important) western European countries, we learn that 'production facilities are not adequate, and the industry is not only poorly financed but precarious, film producers leading what amounts to a hand-to-mouth existence. The technique of the local men is not comparable with that shown in American films.' In a large country in southeastern Europe we find that 'the existing companies are small, poorly organized, and inadequately financed. Under such conditions they are unable to do any serious work. It is believed that most of them will eventually go out of business.' That, then, is the situation in two nations which are endeavoring, in a tentative and sporadic manner, to conjure up a film industry which would doubtless be inherently uneconomic."

The report on foreign barriers also said, "These 'totalitarian' trends in various areas have brought significant repercussions in the film business. The undeclared hostilities in the Far East, the civil war in Spain, and the unsettled conditions in other parts of the world have occasioned our American film distributors considerable concern and have unquestionably resulted in substantial losses of revenue.

"On the other hand, one may confidently and vigorously assert that American films retain a gratifying popularity with nearly all foreign audiences, that they are ordinarily received with admiration and enthusiasm, and that the spontaneous demand for them is genuinely powerful."

Restrictions Intensified

"Restrictions against film imports were considerably intensified by certain governments during 1937, and new quotas are looming on the horizon for 1938," the government report warned, citing England as the chief instance. "The workability of the quota legislation in Australia and New Zealand is something that only the next 12 months can answer."

"While Germany has a quota act, censoring is the real bugaboo in the distribution of American films. Dual censorship is in vogue in that

(Continued on following page)

PATRONS PREFER U. S. FILMS, BUT—

(Continued from preceding page)

market. American films coming into Germany are subjected to the approval, first, of the Contingent Office, and subsequently of the Board of Censors. The former permits or disallows the entry of film simply on the basis of the personnel concerned in its production and distribution. The Board of Censors reviews the film itself, approves or rejects it, requires cuts and alterations, etc. 'Dubbed' German text is also censored and must be approved by the Board. The entire German motion picture industry has now been regimented under Government control. Subsidies are paid to producers from taxes and from contingent licenses to German film exporters. Regulations enacted now require that permission must be obtained from the Reich Film Chamber for the establishment of any new enterprises for the production, distribution, preparation, or performance of motion picture films."

Favoring Domestic Companies

In a supplementary report, the Commerce Department cited still another Nazi decree by the Reich Film Chamber, by which producers in Germany in future will be entitled to increase their distribution rates beyond the present rates if the costs of a film are especially high. This increase, however, is subject to the approval of the Reich Price Commissioner who checks the calculation. The objective is to induce native producers or distributors to undertake the making of "super-films" to remedy the situation of German film business abroad, "which has been consistently disappointing."

In the first three months of 1937-38, there were 514 films shown in Germany. Of these, 449 were of German origin; of the 65 films of foreign origin, 34 were American.

Restrictions in France

The Commerce Department warned also of the conditions in France: "New censorship regulations promulgated by the Government's Board of Censorship provide for the banning of films that might affect the prestige of the French Army or other governmental agencies, or provoke diplomatic incidents with foreign countries, or which show crime or criminals in such a way as to have an injurious influence on the minds of youth."

"It is understood that the French Ministry of National Education is preparing a film bill which would provide for cooperative control and operation of the motion picture industry. Certain sections of this legislative measure are expected to provide for the virtual nationalization of the film industry. The bill is said to include provisions for 'pre-censorship,' a 'dubbing' tax, a central film syndicate, a central cinema commission, and a central collecting agency, which would control all monies in the film industry, collect all revenues from the release of films, and, in reality, supplant completely the distributors as they are now constituted. The decisions of these proposed dictatorial bodies would be absolutely binding on every person in the film industry. If such a measure were adopted, American companies would be confronted with great difficulties in France," in the opinion of the Bureau.

The report added that "on the whole the French people are beginning to prefer their own films in view of the marked improvement in French production during the past year, in which several notable successes have been released in France." It emphasized, however, that American productions "continue to enjoy a decided preference over English and German films. At the present time German films arouse very little interest in France."

There were 182 "dubbed" films censored

Rate of Increase of Film Exports Declines in Three-Year Comparison

Evidence of the effect of foreign quotas, censorship and taxation restrictions and rising nationalism, described by the Motion Picture Division of the Department of Foreign and Domestic Commerce in the accompanying article, upon exports of American motion pictures is shown in a three year comparison of footage shipped out of the United States. While there was an increase in 1937 over 1936, the total increase was considerably smaller than in 1936 over 1935. The tabulated comparison follows:

	1937 Quantity-Feet	1936 Quantity-Feet	1935 Quantity-Feet
Negative—			
Silent	3,038,623	2,143,939	3,025,950
Sound	9,586,631	9,904,111	8,890,598
Positive—			
Silent	2,851,039	1,695,980	2,206,235
Sound	200,245,663	195,907,374	185,567,838
Total	215,721,956	209,651,404	199,690,621

The increase of 1937 over 1936 was 6,070,552 linear feet, whereas there was a gain of 9,960,783 feet in 1936 over the year 1935.

from Jan. 1, 1937, to Nov. 23, 1937, listed as follows: German, 14; American, 140; Spanish, 2; English, 15; Austrian, 1; Russian, 3; Italian, 3; Hungarian, 2; Polish, 1; Czech, 1.

Britain and the Quota

"As proof that an industry cannot be legislated into being," the Department said, "one need only look at Great Britain. Ten years ago there was inaugurated a quota system designed to assist and promote a national industry. During the past ten years Great Britain has produced more films than ever before. But ordinarily they were not of the type enjoyed by the motion picture public of the world. Seemingly, they were not even enjoyed by the British public. The result was that theatres, to stay within the law and meet their quota footage, were obliged to show these pictures at hours during the day when patronage was either nil or at its minimum."

"Great Britain during 1937 produced 225 feature films, of which but a handful received world distribution, without which they cannot be financially successful. It might perhaps be best if the British producers would produce fewer pictures, whose chief ingredient should be quality and audience appeal, instead of concentrating upon inferior quantity productions which have been given 'artificial respiration' through legislative quotas and contingent systems."

In Mexico, the report continued, "taxes and labor limitations have militated against our American interests doing business in that market."

"There are intimations from Brazil of some sort of legislation which might affect distribution of our films during 1938. Such developments are rather disconcertingly common. Several other South American nations apparently contemplate attempts to legislate a domestic motion picture industry into being at the expense of American interests."

"During 1935 and 1936, money embargoes were eased up to some extent, but 1937 saw a more stringent application of foreign-exchange

restrictions in many nations. Few markets of South America are without exchange-control restrictions. Restrictions in Europe on foreign exchange are often so drastic that it is virtually impossible to get money out of some of the markets. The same applies to Japan and China and other parts of the Far East."

The Commerce Department also pointed to Rumania, where "the distribution of American films is in danger of becoming complicated by difficulties over the payment of customs duties and income taxes."

The American Consul at Bucharest advised the Commerce Department that in accordance with a decision of the Ministry of Finance, the average value of motion picture films, including newsreels, on which the import, turnover, and luxury taxes are based, has been increased so that distributor-importers will pay a minimum of \$940 per 100 kilograms for first copies, and about \$450 per 100 kilograms for additional copies, to cover all import taxes, turnover taxes, communal and other minor taxes.

The Rumanian customs officials will have the right to examine the books of local distributors to determine what sums they have attempted or will attempt to transfer abroad on each picture, with heavy fines possible if the sum differs from the valuation given when the film was cleared through customs.

Censorship in Balkans

"In the Balkan Peninsula, as elsewhere, censorship troubles frequently obtrude," the Commerce report continued. "To cite a single example, one finds that in Greece, whose governmental system is now strongly authoritarian, one may expect prompt banning of motion pictures that are even remotely connected with political or social revolutionary movements of any nature, and the prohibition normally applies even to historical films portraying events in the French Revolution more than a century and a half ago."

On the other hand, so called "educational" films from America stand to benefit, a total of

(Continued on following page, column one)

CENSORSHIP AND TAXES FACTORS

(Continued from preceding page)

150 of this class having been set for importation into Greece, duty-free, according to a new governmental decree.

"In Austria," according to the U. S. report, "there appears to be a movement for new restrictions against American films. While no official information has been forthcoming, it is expected that the new restrictions probably will take the form of a law to provide for increased titling in Austria." This, said the Bureau, would make the market unprofitable for Americans.

Of 328 sound features shown in Austria in 1937, as against 343 in 1936, there were 128 American and 120 German, the attache reported.

The Czech Market

"Foreign exchange control, high import registration fees, a dual form of censorship, exorbitant taxes, and the question of the right of American companies to do business in Czechoslovakia, combine to make that market a constant source of anxiety and vexation to American film distributors," according to the Commerce Department. "Some concessions may be received under the reciprocal trade agreement now being negotiated between the United States and Czechoslovakia."

"In Egypt," it was said, "nationalistic feeling is still running high, and Egyptian producers are pressing upon the government their recommendations that legislation should be enacted for all theatres in Egypt requiring them to show a quota of Egyptian films, in order to encourage the infant Egyptian film industry." It was expected that this proposal would not be favorably acted upon, because of the lack of facilities.

Italian Agreement Expiring

Turning to Italy, the Bureau noted that the agreement between the American film companies and the Italian government permitting the importation of 250 American films and the right to export 20,000,000 lire expires in June, 1938. "Whether this agreement will be extended remains to be seen."

"Up until July, 1937, theatres in Italy were compelled by law to show one Italian picture for every three foreign films. A Ministerial decree of July, 1937, changed this, and the ratio has been reduced to one Italian picture for every two foreign pictures. In Italy all films must be 'dubbed' in the Italian language, and such 'dubbing' must be done in Italy.. The tax on 'dubbing' has been increased."

The Commerce Department also warned that in Argentina "there is a possibility that the Instituto Cinematografico Argentino, an official agency created in 1935, empowered to regulate all phases of the film industry in Argentina, will propose some sort of quota or contingent law."

The Commerce Department found "the Japanese market for American films threatened with several discouraging factors."

"After the present supply of American pictures already placed in that market is used up, it is not improbable that Japan will cease thereafter to be a field of importance to the American industry. With Japanese occupation of certain parts of China, restrictions on American motion picture activities paralleling those in Japanese-controlled Kwantung Peninsula and in 'Manchukuo' may be imposed in those areas of China also. Films restrictions and an embargo on the shipment of monies were put in effect in Japan in September, 1937."

Cable advices from the American Commercial Attache at Shanghai said up to August, the industry had enjoyed a substantial increase over

THREE-WAY TOURIST UNION CONTEMPLATED

The suggestion of Propaganda Minister Goebbels of Germany, that his country and Japan cooperate toward booming tourist trade in the two countries has met with approval in Japan. As a result the Japanese board of tourist industry is undertaking to exchange "cultural" and travel films as a means of cementing still further the ties that bind the three co-signatories of the Anti-Comintern Pact. The board is seeking to obtain Italy's consent to the formation of a three-nation tourist union to further the plan.

It already has been decided to send to Germany some of the features produced by the board.

In return, Germany plans to send a number of propaganda films to Japan.

An invitation has been sent to Italy, asking it to join in the proposed union. If an encouraging reply is received, the board expects to open a branch office in Rome, similar to its office in Berlin.

the preceding year but since then business had fallen off approximately 50 per cent.

An income tax on earnings derived from the exploitation of motion pictures by foreign entities or individuals not domiciled in that country has just been imposed in Colombia.

According to the commercial Attache in Guatemala, the President there has approved an executive order requiring that all individuals or companies desiring to take motion pictures in the country must obtain authority from the Ministry of Education.

The Netherlands India Film Censorship Commission announced that the exhibition of newsreel scenes of military, naval or air force operations connected with the Sino-Japanese conflict would not be allowed, the Government Bureau said. There is a large local Chinese population.

'U' Adds Million To '37-38 Budget

Nate Blumberg and Charles R. Rogers, president and production executive of Universal, announced on Wednesday the addition of \$1,000,000 to the budget for the remainder of the company's 1937-38 schedule.

Five specials have been set for monthly release starting in May, "Halfway to Shanghai," "Suspicion," "Rage of Paris," "My Letter of Introduction," a John M. Stahl production with Edgar Bergen and Charlie McCarthy, Andrea Leeds and Adolph Menjou, and "That Certain Age," Deanna Durbin's next picture.

Japanese Select Ten Best Sellers

by HIROMU TOMINAGA
in Tokyo

A poll conducted recently by *Kinema-Jumpo*, national Japanese motion picture journal, to determine the ten best boxoffice pictures of the year resulted in the selection of nine American films and one French feature. The selections were: "Charge of the Light Brigade," "The Good Earth," "Michael Strogoff," "Lost Horizon," "Port Arthur," "The Plainsman," "Swing High, Swing Low," "Shall We Dance?" "Souls at Sea" and "Les Bas-fonds."

The films were selected from those which had run two or more consecutive weeks on first run release and which had proved good attractions not only in those situations but in subsequent runs.

In another poll conducted among 30 leading film critics of Japan to determine the ten most outstanding productions, apart from their boxoffice value, the following in the order of their selection, were named: "La Kermesse Heroique," French; "La Belle Equipe," French; "Les Bas-fonds," French; "Dodsworth," American; "Make Way for Tomorrow," American; "Club de Femmes," French; "The Good Earth," American; "Le Golem," Czecho-Slovakian; "You Only Live Once," American, and "Fury," American.

The critics also named the following as the ten best Japanese productions: "Kagiri-naki Zenshin" ("Endless March"), "Sohbo" ("The Peoples"), "Aiyenkyo" ("Love and Hatred"), "Kazeno Naka-no Kodomo" ("Children in the Wind"), "Hadakano Machi" ("The Naked Town"), "Wakai Hito" ("The Young"), "Ninjo Kami-Fusen" ("A Loving Paper Balloon"), "Shukujō Wa Nanio Waseretaka" ("What the Lady Left Behind"), "Osaka Natsu-no Jin" ("The Summer Battle of Osaka") and "Asakusa-no Hi" ("The Light of Asakusa").

Hutchinson Says Latin Films Compete with U. S. Product

W. J. Hutchinson, foreign manager of Twentieth Century-Fox, due in New York March 8th from a seven-week trip of South and Central America, has advised the home office that Spanish language films are offering increased competition to American product in Latin America.

The domestic product has cut so deeply into the revenue of foreign distributors that some arrangement will have to be made whereby the playtime situation can be better controlled, Mr. Hutchinson said.

There has been a considerable growth in the independent distribution of film made in Mexico and South America which, while sold on low terms, are doing outstanding business, due to the public's increasing support of films with a domestic flavor and in the native language, and this is making the market more difficult, it was said.

NOW COME EDUCATORS WITH PLEA FOR FILMS OF "SOCIAL INSIGHT"

Group Calling Selves "Institute for Propaganda Analysis" Accuse Producers of Using "Stereotype" Stories

A new group of first-rank educators, calling themselves the Institute for Propaganda Analysis, headquartered in the region of Columbia University in New York, this week set out to tell the motion picture industry what to do.

The Institute demands that the screen should take up the burden of developing social insight and illuminating human problems.

Charging that Hollywood producers are holding back the development of good taste, that their "stereotype" screen stories fail to give a realistic view of life, the educators called for motion pictures having "social significance." "Excuses" by producers that such product has questionable mass box office value were met with the citation of evidence of pictures having both social significance and box office success.

The Institute for Propaganda Analysis, Inc., of 132 Morningside Drive, New York, was formed by educators last September, "to help the intelligent citizen detect and analyze propaganda." Propaganda, according to the Institute's idea of the general conception, is "an expression of opinion or action by individuals or groups deliberately designed to influence opinions or actions of other individuals or groups with reference to predetermined ends." The motion picture is charged with advancing "popular stereotypes which can play significant parts in conscious or unconscious propaganda," and which "stereotypes" are described by the Institute as follows:

"Stereotypes" Listed as Faults

1. *The successful culmination of a romance will solve most of the dilemmas of the hero and the heroine.* What young lovers are going to live on in a world of insecurity and unemployment reaches the screen only rarely, as, for example, in 'Gentlemen Are Born.'

"2. *Catch the criminal and you solve the crime problem.* Only rarely does a movie give us some insight into unemployment, slums, insecurity, as causes for crime, notable exceptions are 'Dead End,' 'The Devil Is a Sissy,' and 'I Am a Fugitive From a Chain Gang.'

"3. *War and the preparation for war are thrilling, heroic and glamorous.* For one 'Broken Lullaby,' 'All Quiet on the Western Front,' or 'The Road Back,' we have had dozens of films such as 'West Point of the Air,' 'Annapolis Farewell,' 'Flirtation Walk,' 'Shipmates Forever,' 'Here Comes the Navy,' 'Devil Dogs of the Air,' and 'Navy Blue and Gold.'

"4. *The good life is the acquisitive life with its emphasis on luxury, fine homes and automobiles, evening dress, swank and snarvity.* Note, for example, the economic level of residences shown in a random selection of 40 feature motion pictures. Of the 228 different residences appearing in these movies, 22 per cent were classifiable as ultra-wealthy, 47 per cent as wealthy, and 25 per cent moderate. Only four per cent were shown as visibly poor. . . .

"5. *Certain races, nationalities, or minority groups are comical, dull-witted, or possess traits*

A NEW KIND OF COMPLAINT

American films were blamed as one contributing cause to a lack of national unity in Canada when M. E. Nichols, managing director of the Vancouver Daily Province addressed the Canadian Institute in Vancouver, B. C.

Mr. Nichols said that unintentional propaganda from the United States was making a spirit of national unity impossible in Canada. He attributed this to American motion pictures and magazines.

that mark them as greatly different from and inferior to native white Americans. We see this in the portrayal of the Negro in roles of inferiority, in the monocled and simpering Englishman. Studies of the stereotypes held by college students show that many influences have been at work in producing grossly inaccurate portraits of races and nationalities."

Issues Monthly Letter

The Institute publicizes its theories through a monthly letter, "circulated privately to educators and students, publishers and journalists, business men and trade unionists, ministers and welfare workers, and to all who desire periodic, objective appraisals of today's propagandas, their sources and the channels through they flow; newspapers, magazines, radio stations, motion pictures, labor and business groups, patriotic societies, farm organizations, schools, churches, political parties."

The Institute's sponsors, board of directors and advisory board, all in one, are composed of the following:

CHARLES A. BEARD, American historian; FRANK E. BAKER, President of Milwaukee State Teachers College; PERCY S. BROWN, Good Will Fund; HADLEY CANTRIL, Associate Professor of Psychology, Princeton University; EDGAR DALE, Associate Professor of Education, Ohio State University; NED H. DEARBORN, Dean of the Division of General Education, New York University; PAUL DOUGLAS, Professor of Economics, University of Chicago; F. ERNEST JOHNSON, Professor of Education, Teachers College, Columbia University; E. C. LINDEMAN, Professor of Social Philosophy, New York School of Social Work; ROBERT S. LYND, Professor of Sociology, Columbia University; KIRTLEY MATHER, Professor of Geology, Harvard University; ERNEST O. MELBY, Dean of the School of Education, Northwestern University; CLYDE R. MILLER, Associate Professor of Education, Teachers College, Columbia University; JAMES T. SHOTWELL, Professor of History, Columbia University; ROBERT K. SPEER, Professor of Education, New York University.

Officers are Hadley Cantril, president; Ernest O. Melby, vice-president; Clyde R. Miller, secretary, and Robert K. Speer, treasurer, all members of the directorate.

The officers and directors charged that today, in press, radio and motion pictures, 'America is beset by a confusion of conflicting propagandas, a Babel of voices, warnings, charges, counter-charges, assertions, and contradictions assailing us continually.'

The Institute turned to the motion picture as one of the first media of public expression

to be "examined" and "revealed for what it is," and the basis of the Institute's conclusions were that "the movies, like great literature and drama, should enlighten as well as entertain," and should contribute "something to people's understanding of themselves and of the world in which they live."

"The motion picture, while giving people enjoyment through fantasy, gives this enjoyment within the framework of commonly accepted stereotypes and thereby exerts an influence which tends to strengthen them and to prevent criticism of them. Only in rare instances is it an agency for illuminating problems of human conduct, for developing social insight, for encouraging a review of our beliefs and customs, of our modes of governments, and of the relationship between peoples and races.

"Stock Responses"

"Contenting themselves with evoking stock responses to such stereotypes as those listed, the motion picture producers provide few films which give opportunity for other responses. Eight major producing companies dominate the industry. They are influenced not alone by the stereotypes common to America but to the censors of foreign countries.

The Institute asserted that "an easy, quick and partially valid reply to the charges of emphasis on certain stereotypes is that such emphasis is essential to profitable mass appeal. Yet this answer is too facile. We know that such motion pictures as 'Dead End' (United Artists), 'The Story of Louis Pasteur' (Warners), and 'The Life of Emile Zola' (Warners) have played profitably to huge audiences. We know that the policy of Warner Brothers in producing clarifying social documents such as 'They Won't Forget,' 'Black Legion,' 'I Am a Fugitive,' has met with financial success.

Example of Literature Cited

"To ask that the motion picture should contribute to social enlightenment is to ask no more than that it should do something which has always been done by great novelists and dramatists. It is asking that the motion picture industry should do more of what it has already done so well in such films as 'The Life of Emile Zola.' The success of such films proves that public taste is capable of appreciating films of much greater social value than the majority that are produced by the industry. Here the student of propaganda must ask why the industry seems to lag behind, and even to hold back, the development of public taste. He might also ask whether the praise that has been given to the motion picture by some distinguished men in the industry on the grounds that it allayed social discontent, was not perhaps a factor in the situation."

Turning to newsreels, the Institute said, "In spite of criticisms, a careful examination of newsreel content over a period of years shows that they have presented unbiased factual information on many current controversies."

The Institute said that financial support for its start was forthcoming from Good Will Fund, Inc., a charitable corporation financed by the late Edward A. Filene, Boston department store owner and philanthropist. The Institute hoped "that eventually the Institute will be self-supporting. Income from the sale of its letters (issued monthly at \$2.00 the year), and donations from organizations and individuals will be used to increase the scope of its research and permit it to issue special letters or bulletins when occasions warrant."

EXHIBITORS DIFFER ON BLOCK BOOKING BILL

Ohio Independents Commend Neely Measure; New York ITOA Calls It Impracticable

Contrary viewpoints on the possible value of the Neely anti-block booking bill, pending in the Senate, were expressed this week by two exhibitor organizations, the Independent Theatre Owners of Ohio and New York's Independent Theatre Owners Association.

In Washington, opponents of the measure gathered their forces for an attempt to prevent enactment of the bill during the current session of congress by seeking to have the legislation recommitted to the commerce committee.

Support for the legislation, introduced by Matthew Neely, senator of West Virginia, was urged in a service bulletin issued by P. J. Wood, secretary of Ohio's ITO. The New York group attacked the proposed law, calling it legislation which would "add cost and give us a headache."

It was also disclosed in Washington this week that a nationwide anti-trust attack upon the motion picture industry, involving cases in every exchange district, may be undertaken within the next few months by the Department of Justice.

The inquiry, based on hundreds of complaints which have been filed with the department, was directed principally to the block booking situation and particularly the inability of independent exhibitors to secure first-class films.

While refusing to discuss the matter in detail, officials of the department indicated that many weeks would be required for the study of the field agents' reports and the development of any campaign which may be undertaken as a result. However, it was said, the inquiry has been general, and conditions in practically every exchange territory have been studied.

Other developments on trade practices were:

The holding of hearings by the senate judiciary committee on the revised Borah-O'Mahoney bill, which is designed to eliminate violations of the anti-trust laws by licensing all corporations, including film companies, engaged in interstate commerce;

The adjournment of a hearing on Paramount's idea for an injunction to prevent enforcement of North Dakota's theatre "divorcement" law, the effective date of which was postponed from March 15th to March 22d;

Settlement, for \$3,000, of an anti-trust suit brought by George Fuller of Pensacola, Fla., against seven film distributors.

Objectors to the Neely bill are expected to take advantage of the opportunity afforded by the failure of the commerce committee to hold hearings on the bill before reporting it, said Francis L. Burt, of the MOTION PICTURE HERALD bureau in Washington.

In reporting the bill, the committee relied upon the testimony taken at hearings two years ago. Opponents of the measure will contend that the committee should have made a further study to determine whether the evils of which it then complained had been eliminated by the film industry.

Mr. Wood, in his bulletin, pointed out that adoption of the legislation "would not prohibit exhibitors from buying in blocks, if they so desire."

The New York ITOA predicted the bill will

never become a law" and declared that "there are not 10 exhibitors in the United States, independent or otherwise, who are interested in block booking." The organization said exhibitors want to buy a known quantity but declared the provisions in the Neely bill are impracticable.

Would Require Licenses

Licenses, under the Borah-O'Mahoney bill, would be required for all corporations which, by themselves or in consolidation with their subsidiaries, have assets with a book value of more than \$100,000. The licensing provision would become effective on January 1st, of the year following enactment of the measure.

To obtain a license, a corporation would be required to report to the Federal Trade Commission all details of its organization and financial structure; the character of its transactions in interstate or foreign commerce; the terms, position, rights and privileges of the various classes of its outstanding securities; bonded indebtedness, and other details of its securities; contracts with promoters and with financial interests with respect to the organization of management, and service contracts; the amount of each class of stock held by each officer and member of its board of directors; its stock interests in any other corporations, and such other information as may be required.

The bill would eliminate control of corporations by persons not financially interested in them.

The bill was designed by its authors, Senators William E. Borah, of Idaho, and Joseph C. O'Mahoney of Wyoming, as a vehicle to give full effect to the anti-trust laws. Adoption of the bill, the two senators said, will make unnecessary the proposed revision of anti-trust statutes.

First witness before the committee at the opening of its hearings Tuesday was Elmer T. Cunningham, former president of Radio Corporation of America Manufacturing Company, appearing on behalf of the National Association of Manufacturers.

Enactment of the bill, Mr. Cunningham warned, would result in retarding recovery and increasing unemployment at a time when all efforts should be directed to the encouragement of business.

The former RCA officer dissected the bill, showing that the failure of licensed concerns strictly to adhere to the rigorous conditions which are to be laid down would result in revocation of license, a punishment, he said, of stockholders and employees for the acts of individuals over whom they have no control.

Injunction Petition Up Monday

Paramount's petition for an injunction, preventing enforcement of the North Dakota divorce law, is now scheduled to be heard by a three-judge federal statutory court at Fargo next Monday. The distributor and its subsidiaries, American Amusement Company and Minnesota Amusement Company, contend that state law violates the federal constitution.

Allied States Association sponsored the law which, if it becomes effective, will affect ten theatres operated in North Dakota by the two Paramount subsidiaries.

In addition to seeking the temporary injunction, Paramount has instituted an action to determine the constitutionality of the law. Louis B. Schwartz, counsel for Allied Theatres of the Northwest, and Abram F. Myers, board chairman and general counsel of Allied States, have been appointed special attorneys general to aid the state in defending the action.

Licensing Bill Seen Injurious To All Business

The pending O'Mahoney-Borah Bill for Federal licensing of business organizations, including motion picture companies, "would foist upon American industry bureaucratic regimentation without parallel except in Fascist countries," James H. R. Cromwell, co-author of "In Defense of Capitalism," said at the "Town Meeting of the Air" last Thursday. Speaking on the same program with Senator Joseph C. O'Mahoney of Wisconsin, Mr. Cromwell declared that the proposal aimed to use the licensing device "to remake our economic structure."

"Pop-Gun to a Cannon"

"The old N.R.A. was a pop-gun to a cannon compared to the sweeping powers conferred upon the Federal Trade Commission under the projected laws," Mr. Cromwell said. "The N.R.A. could police, regulate and enforce various trade practices voluntarily agreed upon, but it had no power to forbid new or existing enterprise, or to force any business to a full-stop because of some real or technical violation."

"The fact that the Federal Trade Commission may bring within its jurisdiction persons not engaged in interstate commerce if they are competing with corporations federally licensed, thus drawing even local enterprise into the orbit of federal control, is final proof of how completely the present scheme seeks to control economic life in America."

"This measure seeks to direct the flow of virtually all business and enterprise in the United States through the bottle-neck of an omnipotent Federal Bureau."

Industry in Goose-Step

Mr. Cromwell then contrasted the objectives of the bill and its provisions, adding:

"There can be no one sweeping law or plan to regulate the entire economic life of a great nation like this. The living principle of the American system is free enterprise. Certainly there are maladjustments and abuses in our economic system. Surely reforms are needed. But our problems flow from fundamental causes. They cannot be solved by fiat of bureaucracy or by legislative edicts."

Even if one granted that "bureaucrats" might be found to run business better than business men, Mr. Cromwell argued, "the question still remains whether American industry should be regimented and taught to goose-step, or whether it should be given opportunity to create new industries, develop new inventions, initiate new enterprises, and find new services, without which the solution of our employment and other economic problems cannot be achieved."

Little Business Man Hit First

Mr. Cromwell declared that "you cannot shoot at business in general without hitting the most vulnerable, and it's the little business man who is likely to get hit first."

The economic system, he said, needs food, not stimulants; hope of reward, not fear of punishment, should be used to raise the productivity of the system.

"I do not seek to underestimate the seriousness of the problems," Mr. Cromwell declared, "but it would be folly to adopt a remedy which is worse than the disease."

He concluded with the observation: "Since eternal vigilance is the price of liberty, let us never forget that democracy has perished wherever economic freedom has been destroyed."

Admissions Levy Is Discarded by N. Y. Legislature

A suggestion that the two per cent tax on utility incomes in New York be voided and instead a two per cent levy on theatre admissions be voted was discarded when the State Senate this week passed the utility impost with but two dissenting votes.

Juveniles and Toronto

In Toronto, an alternate proposal for relief from the complete ban on juvenile attendance in film theatres of Quebec has been presented to the legislature in a form of a recommendation that the age limit be reduced from 16 to 10 years. In Louisiana, Governor Richard W. Leche is understood planning to submit recommendations for the enactment of a two per cent sales tax to finance social security and relief to the legislature when it reconvenes in May.

In St. Louis, Mo., at a recent conference between the chairman of the Board of Aldermen's 10 committees and Mayor Bernard F. Dickman it was decided to do nothing with the four revenue raising bills that have been pending in the board since last spring until the end of the present session when the state of city finances will be known. In Virginia, Senator A. L. Bivens of Newport News introduced a bill into the state legislature requiring projectionists to be licensed, and to undergo examination before a board.

In Manila, the Philippine legislature is considering four bills incorporating tax proposals affecting the industry, while in Boston, Representative Francis X. Coyne said this week that he was writing letters to every Governor asking for the introduction of bills requiring screen and stage players to file their real names. Representative Coyne has such a bill in the Massachusetts House. A hearing is to be held next week.

In New York Legislature

Senator Thomas F. Burchill of New York has two measures pending in the finance and taxation committee of the upper house of the state legislature. One places an impost of five cents per square foot on both outdoor and building advertising by a State Traffic Commission.

Meanwhile, the Assembly cities committee met Tuesday in Albany, with a number of important bill scheduled for consideration, including that of Assemblyman Robert J. Crews calling for a full crew of motion picture operators and projectionists in theatre booths in New York City and Buffalo.

The Reverend John B. Kelly, a personal representative of Cardinal Hayes of New York, wrote Senator John L. Buckley, chairman of the Senate committee on taxation and retrenchment, saying that "the chain store idea is a source of blessing to the vast majority of our citizens." While the chain store bill presented by Senator Schwartzwald seems to exempt chain theatres, producer-exhibitors feel its enactment would open the doors to amendment in subsequent sessions.

Buffalo territory Motion Picture Theatre Owners directed a brisk communication to Western New York legislators under the signature of legislative chairman Julius H. Michael calling for defeat of the Rossi bill to provide a matron for each 35 children in a theatre.

The Assembly was scheduled to pass Governor Lehman's taxation measures during the week, through Assemblyman Bernard J. Moran of Brooklyn, was known to be ready to speak in favor of substituting his five mills per foot tax on films for one cent of the gasoline impost.

NEW MOVE IN CONGRESS FOR U. S. STAGE BUREAU

Pepper-Coffee Bill for Bureau of Arts Is Subject of Senate Hearings

by FRANCIS L. BURT
in Washington

The Works Progress Administration has accomplished "thrilling achievements" which could be continued under Federal patronage of the arts as provided for in the Pepper-Coffee bill for creation of a permanent bureau of fine arts as part of the Federal establishments, a subcommittee of the Senate Committee on Education and Labor was told Monday at the opening of hearings on the legislation.

The bill, introduced in the Senate by Senator Claude Pepper (Dem.) of Florida, and in the House by Representative John M. Coffee (Dem.) of Washington, is the same in intent as the measure written by Representative William I. Sirovich (Dem.) of New York, on which the House Patents Committee held lengthy hearings last month, but is less pretentious, providing only for a bureau in an established department instead of a separate Cabinet position. The Sirovich proposal, hearings disclosed, was merely for a subsidy for the legitimate theatre.

Witnesses before the Senate group, with few exceptions, were the same persons who testified before the House committee. The "lead-off man" was Burgess Meredith, acting president of Actors Equity, who, decrying the present state of the stage, served notice that the proponents of the legislation are prepared to conduct a "militant campaign" until their objective is achieved.

Would Supplant WPA Projects

Only through the adoption of federal patronage can the Government bring about the "preservation and development of American culture," Mr. Meredith told the subcommittee. The proposed bureau, he explained, would supplant the present WPA arts projects through which, he said, much has been done to revitalize the stage.

A large number of communications endorsing the measure have been received by the subcommittee, including a telegram from Robert Montgomery expressing the approval of the Screen Actors Guild, of which he is president.

Headliners testifying at the hearings included Lillian Gish and Jane Cowl, presenting their views as screen and stage players.

Urging the Senate to take advantage of the opportunity "of making a great contribution to the welfare of our country" and creating a basis for the "cultural enlightenment of the entire American people," Miss Gish declared the theatre has been given new life as a result of the arts projects of the WPA.

Emphasizing the need of Governmental action to aid the stage, Miss Cowl called

attention to the "strange fact" that American artists give their abilities to everybody "yet are given assistance by no one but themselves."

The views of the musicians, authors and artists of the country were voiced by Roy Harris, Theodore Dreiser and Rockwell Kent, all of whom saw in the proposed bureau an opportunity for the Administration to give to those engaged in the arts the same sympathetic assistance as has been given those in agriculture and industry.

The motion picture industry has a stranglehold on amusements, the subcommittee was told by Orson Welles, New York director of numerous plays including "Julius Caesar," "The Cradle Will Rock," and the WPA production of "Dr. Faustus."

In Richmond, Va., Mr. Welles told the group, he was forced to obtain a special permit to stage a show because of the hold that the film producers had on all amusements in the city.

As at the House hearings, representatives of the WPA arts projects under Mrs. Hallie Flanagan staged a field day Tuesday, detailing to the subcommittee the activities of the various projects.

Exhibitors Protest Canada Music Law

Canadian theatre companies and exhibitors are complaining that the Dominion Parliament did not provide relief for the film industry in the statute curbing the privileges of the Canadian Performing Rights Society, Ltd. (similar to the American Society of Composers, Authors and Publishers), which was adopted without a dissenting vote and amid general applause in the House of Commons, Toronto, this week.

The measure, sponsored by W. K. Esling, prohibits the society from collecting its annual fee from restaurants, hotels, stores, and other minor places of business for the use of radio or gramophone instruments in such premises, whether public or not. Further, the society cannot now collect a fee for the use of music in skating rinks or sport structures, but the situation with respect to theatres has been left as before.

The new act disallows the claim of the Society to collect royalty on phonograph records on the ground that musical copyright for discs has been satisfied by the manufacturers of records before the marketing of the product. This is exactly the argument of the theatre men—that the imposition of a performing rights fee is a duplication of the score charge paid by exhibitors and that film producers had paid music royalty in the making of films.

Meanwhile, Louis D. Frohlich and Herman Finkelstein of Schwartz & Frohlich, ASCAP counsel, left New York for New Orleans to prepare for the hearing there, which was scheduled to get under way Thursday, of ASCAP's action to test the constitutionality of the Florida statute prohibiting the music licensing society from operating within the state. E. C. Mills, ASCAP general manager, accompanied the attorneys.

WARNERS OFF AIR IN DISAGREEMENT; BROADCASTERS FACE NEW TAXATION

Studio Would Sign Another Radio Deal "If Given Control Over Production of Program," Says Coordinator

Disagreement over production was seen in Hollywood this week as the reason for the announced cancellation of the radio program, "Your Hollywood Parade," which is presented by Warner Brothers studios on Wednesday nights under sponsorship of the American Tobacco Company.

The program will go off the air permanently after the March 23rd broadcast, it was announced simultaneously by Warner Brothers and Lord & Thomas, advertising agency handling the tobacco company account.

No formal announcement of the reason for discontinuing the program after the 16th broadcast was made, but Bob Tapping, studio publicity director and radio coordinator, said the studio would sign another radio deal "if given control over production of the program."

Under the Warner Brothers-American Tobacco Company arrangement the production lineup for the program was under a dual control system, the studio participating on one end and the tobacco company and the advertising agency on the other. Tom McArdy is radio production head of Lord and Thomas.

Ends Warner Participation

It was generally believed that the program would be continued after the advertising agency exercised its option on the "parade" time on the network, but this action, it was pointed out, is the usual practice of a large agency holding advantageous spots on the air. Agencies, it was explained, are sometimes in a position to act as brokers of radio time and are given concessions in matters such as short cancellation notice period.

Had the American Tobacco Company decided to abandon the Wednesday night time entirely, the advertising agency could have switched the spot to any other client or could have made a deal with a new client seeking such time.

Kay Kyser's "Musical College," also sponsored by the tobacco company, will take over the time occupied by "Your Hollywood Parade." The Kyser show is currently on the Mutual Broadcasting System and a possibility was seen that the show may double up on the two networks, NBC and Mutual. The sponsor is now seeking a program to replace the Kyser show on Mutual. If none can be found, the tobacco company, which used "Your Hollywood Parade" to advertise Lucky Strike cigarettes, will keep the Kyser program on both networks, as a cancellation of the Mutual time is not being considered.

Mr. McAvity, who also acts as production head of the advertising agency's "Mickey Mouse" program on Sunday afternoons, said this week that officials of the Pepsodent Company, sponsor for the show, will not make a definite decision for two weeks as to whether the Walt Disney characters will remain on the air after the March 27th broadcast.

The Warner Brothers program was the second coast to coast show produced in cooperation with a motion picture studio, the first being "Good News of 1938," which is offered Thurs-

DR. BUTLER VISIONS NEW USE FOR RADIO

Dr. Nicholas Murray Butler, president of Columbia University, this week appointed a committee of seven Columbia officials "to consider all phases of radio with reference to courses of study, to broadcasting on the part of the university, or any groups or parts of it, and to the relation of radio to the educational services of the university."

Carl W. Ackerman, dean of the school of journalism, was named chairman by Dr. Butler who declared that "radio today is the most important instrumentality of public communication."

"It may well be as valuable to the people as an agency for the diffusion of knowledge as it is today in the distribution of information and in spreading appreciation and understanding of the cultural and industrial arts," Dr. Butler said.

day nights by Metro-Goldwyn-Mayer under sponsorship of Maxwell House Coffee.

Louis K. Sidney, MGM executive, who has charge of the radio show, visited New York this week but declined to comment on the status of the program. The purpose of his visit, he said, was "to confer on home office matters."

The present contract for the program has about a month to run, Benton and Bowles, the advertising agency handling the series, announced in reply to queries as to whether the contract will be renewed.

George Jessel has left his post as production advisor and writer on the MGM show, to make a personal appearance tour with members of his own Mutual air show troupe. He plans to open April 15th, at Detroit, and to travel throughout the east for seven weeks.

20th-Fox Radio Previews

Two Twentieth Century-Fox productions will be previewed on radio programs this week. Helen Westley, who appears in the Shirley Temple musical, "Rebecca of Sunnybrook Farm," will be interviewed over the Mutual System Thursday night and "Sally, Irene and Mary," will be previewed on the "Hollywood Hotel" program over the Columbia Broadcasting System Friday night.

The production of radio shows by film companies and the broadcasting of screen plays was condemned by members of the Independent Theatres Association of Ontario in a resolution stating that "this type of competition forced on independents by Hollywood producers is placing an unwarranted strain on the theatre business."

Albert Warner Robbed

Theft of jewelry valued at \$90,000 was reported to Miami Beach police this week by Albert Warner, vice-president of Warner Brothers. The thief gained entrance to the Warner winter home through a second floor window. The jewelry was insured.

House Subcommittee Prepares to Hold Hearings on Bill That Would Cost Stations Five Millions a Year

In line with the recent declaration of Frank R. McNinch, chairman of the Federal Communications Commission, that "radio should pay its way," the tax subcommittee of the House of Representatives Ways and Means Committee this week prepared to hold hearings on a bill which would tax broadcasting stations an estimated \$5,000,000 to \$7,000,000 annually.

At the same time, Representative W. D. McFarlane, of Texas, predicted the bill will not be acted upon at the current session of Congress unless it is included in the pending tax revision bill.

Mr. McFarlane's opinion was expressed in conjunction with his charge, entered in the Congressional Record, that administration leaders and members of the House Rules Committee, despite general knowledge that conditions in the radio industry are close to monopoly, have done nothing to further the proposed investigation of the situation.

Sees 140 Millions Profit

The Texas Representative declared: "It seems strange that a private association, the American Society of Composers, Authors and Publishers, can levy and collect yearly a tax of some \$5,000,000 or more on these holdings of radio licenses, and yet these same radio licenses do not pay one dollar in tax or license fee for the right to operate these governmental grants, from which they yearly derive \$140,000,000 for advertising."

Under the bill to be considered by the Ways and Means subcommittee, radio stations would be taxed according to the power authorized by the government. The measure was introduced by Representative John J. Boylan, of New York and is supported in principle by Mr. McNinch.

The rates proposed are as follows:

"For every station authorized to use not in excess of 1,000 watts, \$1 for each watt authorized.

For every station authorized to use in excess of 1,000 watts and not in excess of 10,000 watts, \$2 per watt for each watt authorized.

"For every station authorized to use in excess of 10,000 watts, \$3 per watt for each watt authorized."

Target in New York State

The radio industry proved the target of proposed legislation and taxation in New York State too. John T. McCall, senator of Manhattan, introduced a measure to put the industry under supervision of the Public Service Commission. Revenue from radio utility and franchise taxes under the proposed law would amount to between \$8,000,000 and \$9,000,000 annually, Mr. McCall estimated.

Another New York bill affecting the radio industry was introduced by Julius S. Berg, senator, who seeks to have the libel law amended to include radio broadcasts.

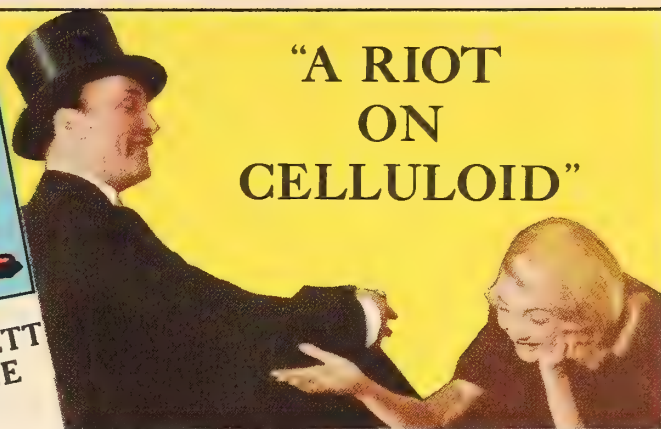
In Canada, a widespread protest against a proposed increase in the annual license fee for the operation of receiving sets resulted in an intimation from the Dominion Government that the Canadian Broadcasting Corporation will abandon the operating end of radio broadcasting.

HAL ROACH-M-G-M COMEDY SENSATION!

Merrily WE Live

Starring
CONSTANCE BENNETT
BRIAN AHERNE

"A RIOT
ON
CELLULOID"



"I AM A RICH
AND BEAUTIFUL
HEIRESS. MY
MOTHER COLLECTS
TRAMPS. THAT
GUY OVER THERE
HAD BETTER SEE
MAMA. I HATE
TRAMPS!"



CONNIE
BENNETT
TELLS ALL



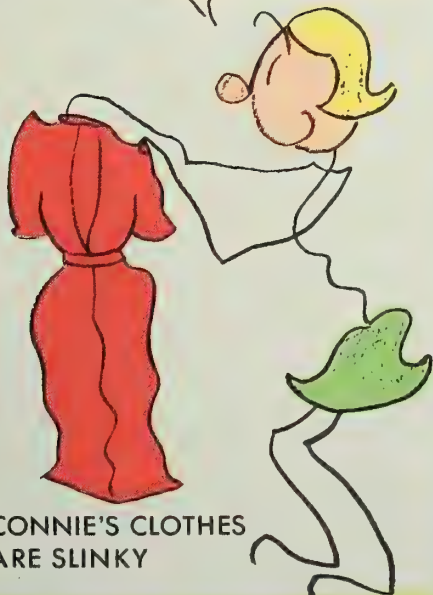
"I AM A HANDSOME
AUTHOR IN DISGUISE.
THAT GAL IS BEAUTIFUL
BUT CUCKOO. HI TOOTS!"



BRIAN
AHERNE
AS THE
TRAMP

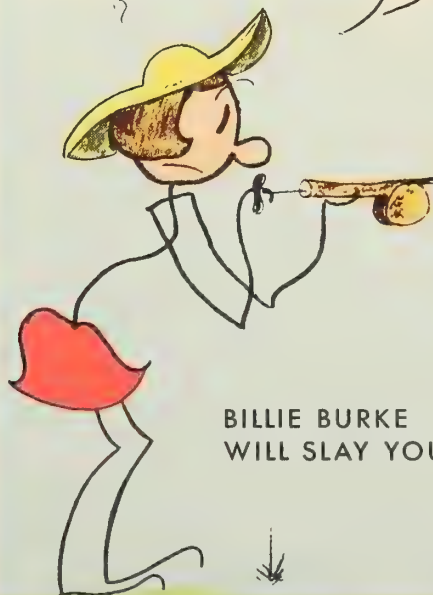
"THIS IS A FULL-
LENGTH FEATURE SO
WHY SHOULD I
WEAR SHORTS!"

"EVERYBODY SHOULD
WEAR STRAIGHT-
JACKETS IN 'MERRILY
WE LIVE'! IT'S NUTS!"

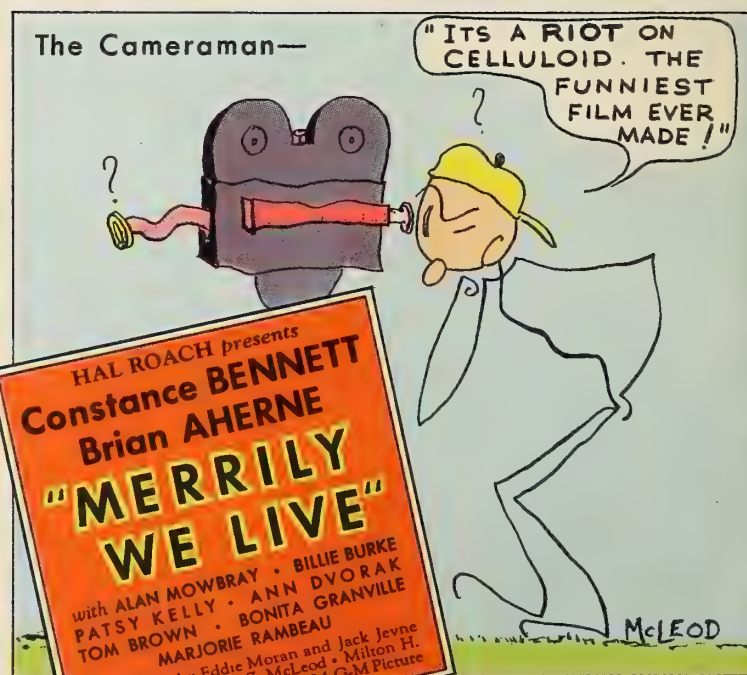
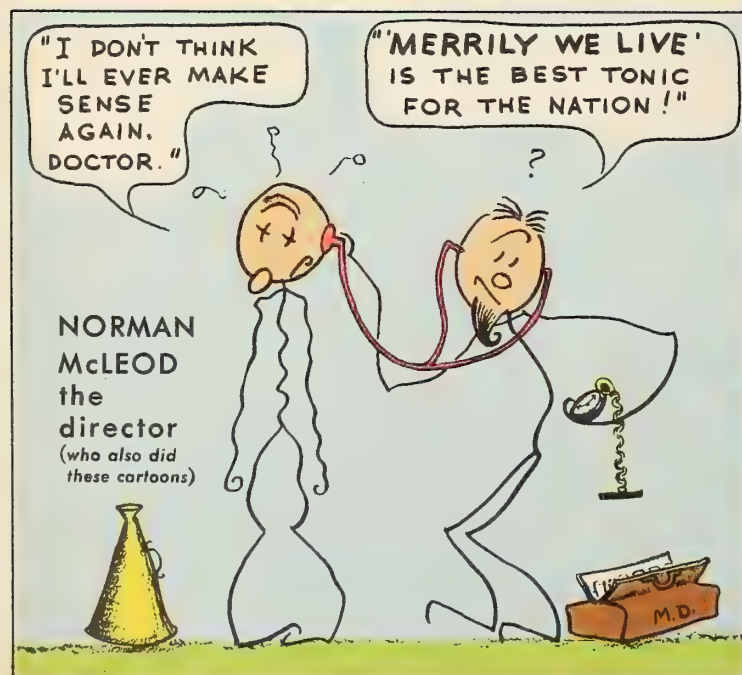
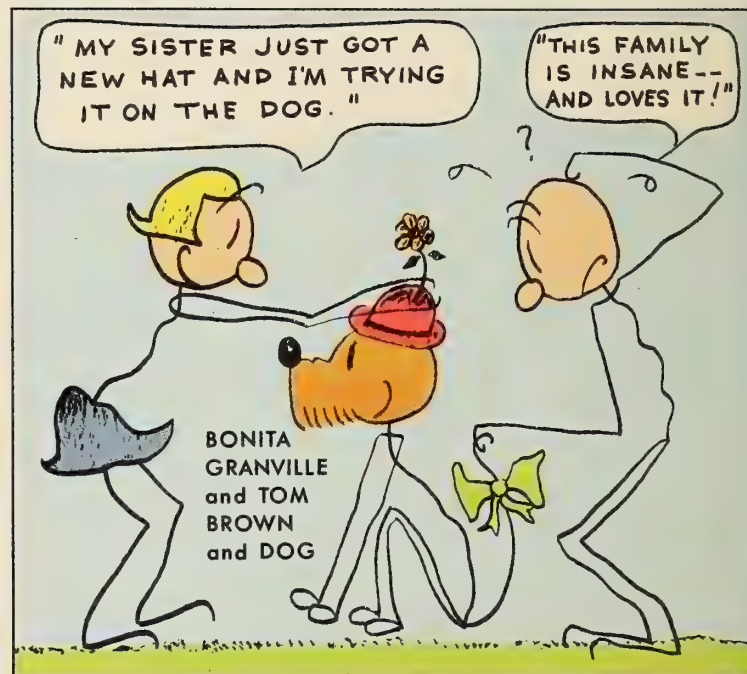
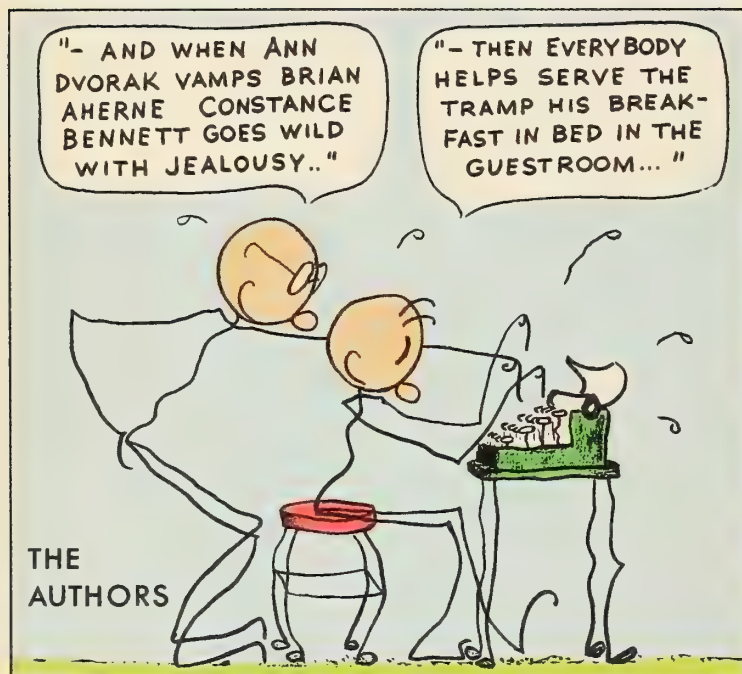
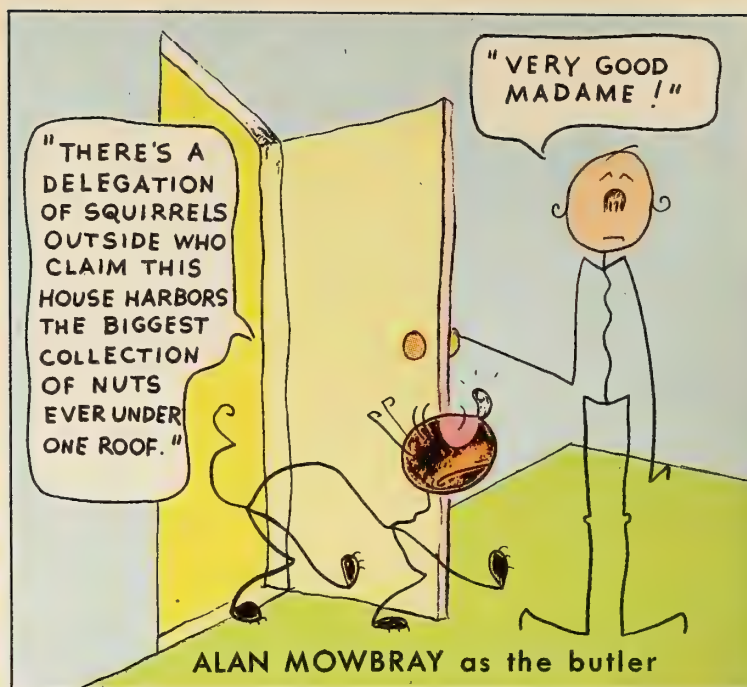


CONNIE'S CLOTHES
ARE SLINKY

"THE SENATOR IS COMING TO DINNER
AND I CAN DRIVE HIM CRAZY ALL
BY MYSELF BUT WITH THE HELP OF
MY SCREWY FAMILY - POOR SENATOR!"



BILLIE BURKE
WILL SLAY YOU



FILMS FOR 16 MM. PORTABLE SHOWS HINGE ON AVOIDING THEATRE FIELD

400 Circuits Have 500 Pictures Available, Largely from Independent and Foreign Sources; Control of Product Sought

by EDWARD HARRISON

The chief problem of the portable 16 millimeter film show, availability of pictures, is moving toward a solution, depending in part upon limitation of competition with theatres to a minimum.

There are approximately 14,500 motion picture theatres in operation in American cities, but many more than 14,500 communities do not have theatres. Traveling exhibitors, using 16 mm. and 35 mm. sound equipment, are meeting with considerable success in satisfying the entertainment wants of more and more of these showless towns, villages and summer resorts.

They are building up circuits embracing six or seven towns where they give shows once or twice a week. Four hundred or more such circuits are in operation, according to Frank B. Rogers, Jr., eastern sales manager of H. A. DeVry, Inc., equipment manufacturer. These circuits are in every state of the Union, with the greatest concentration in Maine, Vermont, New Hampshire, Ohio, Illinois, Texas and Pennsylvania, in regions away from large cities.

Control of Circuits Sought

The establishment of roadshow circuits that can be controlled as effectively as Loew's or RKO controls its theatres is being studied by important elements in the field.

It's quite true that these roadshow men offer competition to established theatres. Nevertheless, users of portable 35 mm. equipment can get all the product they need from large companies while almost no major product in 16 mm. is available to them.

This situation seems likely to change soon. Films, Inc., which distributes Paramount, Universal and Gaumont-British pictures in 16 mm., is seeking to determine whether product can be controlled so that competition with theatres will be at a minimum. Universal recently released ten features in 16 mm., including "Show Boat" and "My Man Godfrey," without the restrictions that previously made it almost impossible for roadshow men to obtain this type of production.

To a query on how soon 16 mm. theatres would be in operation, a distributor in that field said:

"The 16 mm. theatre is here. The roadshow man who gives a performance once a week in a Grange hall and then goes to the next town to put on a show there has established a 16 mm. theatre."

500 Features Available

Most features obtainable in 16 mm. are independent or foreign pictures. There are only about 500 features available but the number is increasing. Among more recent product acquisitions are ten of the old Art Cinema-United Artists releases, which Nu-Art Filmco is handling, and some of the Chesterfield-Invincible pictures, which W. O. Gutlohn has obtained. Mr. Gutlohn has a number of the old Monogram pictures on which substantial royalties are being paid. Other large factors in the rental field are Films, Inc., Bell & Howell, New England Film

SENATE THANKS LUCAS FOR WELFARE WORK

Arthur Lucas, president of the Lucas & Jenkins circuit, has been voted "thanks and appreciation" by the Georgia state senate for his long service as chairman of the State Board of Public Welfare and in particular for his work in preparing a recent report which brought about changes in conditions at the state hospital for the insane at Milledgeville.

The resolution, which cited Mr. Lucas "for his able and conscientious conduct of the institutions in his charge and for his outstanding example of public spirit in refusing to accept any salary or expenses for the services rendered," was reported as "a tribute richly deserved" in the editorial columns of the Atlanta Journal and the Georgian.

Service and Ideal Pictures of Chicago. Besides these companies there are several hundred film libraries that rent pictures for portable shows. All distributors offer special rates to these operators, depending on whether the rental is for a day, week or month. A whole program may be rented for a week from Gutlohn for twenty-five dollars. This is the average weekly rate. A few libraries charge less. The industry is trying to stabilize roadshow rentals at a weekly minimum, but without much success. Special features have special prices. Nu-Art Filmco is asking \$40 a day for "Abraham Lincoln" with Walter Huston, and Kodascope gets \$24 a day for the "King of Kings."

One Circuit Has 15 Machines

Of the 400 or more roadshow men operating in both 35 mm. and 16 mm., some, like Russell C. Roshon of Pittsburgh, have fifteen equipments in operation. Others have one or two machines or four or five like the Cinesound Company of Bloomfield, N. J. The number of users of the 16 and the 35 mm. equipment is about equal now, but 16 mm. is gaining fast. There are fewer fire restrictions on the use of 16 mm. equipment, it is much more economical and is more easily handled. And there lately has been great improvement in the quality of the sound. When more major product is released in 16 mm. there will be little use for 35 mm. by roadshow men.

Roadshow men give performances in schools, churches, Grange halls, summer camps and hotels, settlement houses, union halls, Elks clubs, fish and game clubs, and in numerous other places. Practically all private schools show motion pictures.

The school presents a special problem to roadshow men because there are few pictures suitable for schools that are available to them. On the other hand an organization like Films, Inc., which handles major product, has several hundred regular school accounts. In some schools, films are exhibited during luncheon hours; others have matinee shows. Schools generally pay roadshow men a flat sum to put on a show. Roadshow men usually hire a hall themselves

for \$10 a night and take whatever profit or loss comes along. Sometimes they have percentage tieups with churches and other organizations.

Several thousand churches show pictures. Roadshow men can reap a harvest with good religious films. "King of Kings" has been a favorite booking in churches. Two Paulist fathers recently leased "King of Kings" from the library of Kodascope, which controls the film in 16 mm., and took it on a nationwide tour. The Harmon Foundation, formerly called the Religious Motion Picture Company, has a large stock of religious films.

There is a growing outlet in 16 mm. for foreign language pictures, labor films and controversial and topical features such as "The Spanish Earth," and "China Strikes Back." Garrison Films, specializing in this field, has many of the foreign language subjects available in 16 mm., including French, Russian, Spanish, Italian and German films.

Most 16 mm. distributors say that they are developing a new and growing field for motion pictures and that the industry therefore should help to develop the 16 mm. market by providing good pictures.

The "Free Show"

Recognition by small town merchants of the value of motion picture shows has led to an odd development. At the instance of roadshow men, merchants in small towns surrounded by a farming community have joined in defraying the cost of a free film show as an attraction for the farmers to come to town. This type of show is known as a "tent" show. It is frequently an open air show and is most common during the summer. Merchants in one town bought a 35 mm. machine from DeVry. After a year the shows began to pay and the merchants got back their investment. Tent shows are most common in Illinois, Ohio and Texas.

Roadshow men play a considerable part in the life of many communities. In many towns they run midweek and Saturday dances after their shows.

To keep the patrons coming, they have had to employ chance games and other giveaways. One showman, who had lost his circuit, got it back by instituting Bank Night. These itinerant exhibitors use other exploitation devices that are routine with theatres, such as distributing handbills and putting up window cards. They generally avoid giving notice of shows in towns that have theatres.

Methods of Operation

It is comparatively easy to enter the roadshow business. Equipment manufacturers will advise on where to start a circuit and arrange for rental of halls and product. The roadshow man usually selects towns that have no theatres. He must be operator, bill poster, ticket collector, drive his own car from town to town, choose his product and do a hundred other things. It is not an easy life but he can earn several hundred dollars weekly if he builds up a good circuit.

One of the difficulties of the roadshow business is that the men often get poor prints with poor sound. A succession of poor prints can ruin a flourishing business. Reduction prints often vary with the laboratory.

On the other hand, distributors must guard against bicycling and duping of prints. This is quite common. In some instances prints are sold outright to roadshow men, who resell them to others. Distributors are trying to stop resale of used prints because this cuts into their business. They expect to do this by leasing instead of selling them outright.

REGENTS' UNIT VIEWING TWO REJECTED FILMS

Subcommittee Acting First Time on "Whirlpool," Sex Film, and Satire on Greta Garbo

The newly appointed subcommittee of the New York State Board of Regents meets in the projection room of the Department of Education's Motion Picture Division in New York Saturday to view two pictures on which appeals have been taken from denial of a license by Irwin Esmond, censor, consisting of Miss Susan Brandeis, daughter of Justice Louis D. Brandeis, George J. Ryan and Gordon Knox Bell, the Regents' subcommittee will view "Remous" (known also as "Whirlpool") and "I Vant to be Alone."

First Subcommittee Action

The subcommittee is functioning for the first time. In the past Frank P. Graves, commissioner of education, did the reviewing on appeals, and last month, following a change by the Regents, Chancellor Patrick Mangan and Regent William Leland Thompson reviewed "Nocturno."

Appeal from refusal to license "I Vant to be Alone" was filed by Bert Lewis, vice-president of Samjax Corporation, New York. According to the Motion Picture Division, Samjax Corporation presented on Nov. 30, 1937, the film which, it said, had been passed June 28, 1927, as a silent picture, entitled "Streets of Sorrow," with Greta Garbo in the lead role. Synchronization and dialogue had been added. Director Esmond takes the position that the film unduly burlesques Miss Garbo. Rejection was based on the grounds that it was "immoral," "indecent" and "would tend to corrupt morals."

Re-edited Story

Mr. Lewis' appeal said that "this is a re-edited story featuring Greta Garbo, made many years ago. Originally the film was passed by the Censor Board under the title 'Streets of Sorrow.' With the exception of the dialogue the film is the same as the original, which had been passed. Nothing has been added, but the film was cut considerably." Review is sought on the further grounds that Samjax Corporation is willing to make corrections or eliminations recommended by the Board of Regents.

"I Vant to be Alone," following its rejection late in November, was appealed, and Director Esmond personally saw the film. On Dec. 16, 1937, he rejected the appeal, saying the picture came within Section 1082, Education Law, and that it is obviously intended as a burlesque, ridiculing the said star of "Streets of Sorrow" . . . "and the serious conditions portrayed in that picture."

"Remous" Also Revised

The other film involved is "Remous." Hays, St. John, Abramson and Schulman of New York are attorneys for Arthur T. Mayer and Joseph Burstyn. Arthur Garfield Hays is expected to argue for the co-partnership following review by the board.

"Remous," a French-made film, was originally presented in August, 1936, by Kurt

Laemmle. On Sept. 17, 1936, it was denied a license as being "indecent." The picture was materially revised and submitted for review Nov. 20, 1936, by Mayer and Burstyn, who hold distributorship rights in New York State. Following granting of license, English titles were superimposed and the same two men applied for a license under the title "Whirlpool." A license was granted Feb. 23, 1937.

The petitioners concluded, then, that original eliminations were so important and vital as to destroy the value of the film and that "many of the cuts were arbitrary and unjustified." The petitioners again worked on film "with the purpose of restoring to some extent the value of the picture and its artistic integrity." On Nov. 17, 1937, application was made for licensing of the second revised edition of "Remous," containing several scenes heretofore eliminated by the Motion Picture Division. Attached to the appeal by Mayer and Burstyn are voluminous exhibits of favorable notices on both "Remous" and its English version "Whirlpool," from critics in foreign newspapers.

The Motion Picture Division contends the picture comes within Section 1082 of the Education Law. Mr. Esmond said: "The story originally told of a sexually impotent young man, the sex frustration of his wife, her affair with an athlete, and the suicide of the crippled and impotent husband."

Some observers contend that in reality the review on "Remous" is an appeal from the action of the director in refusing to consent to the changes. Attorney Hays is expected to place weight on the fact that Sec. 305, 1930 Tariff Law forbids entry of treasonable or immoral books, pamphlets, paper and written advertisements.

At Albany word was received that Mayor Leach of Minneapolis had termed "backward and countrified" the rejection by Commissioner Graves of "The Birth of a Baby," on which the American Committee on Maternal Welfare, Inc., has filed a new appeal with the New York Board of Regents. In Minneapolis the picture was playing at the Lyceum Theatre. It was directed by Al Christie and produced by Jack Skirball for Special Pictures, Inc.

Ben Cohen to Calcutta

Ben Cohen, former manager of Loew's Poli College, New Haven, Conn., will take charge of the Metro theatre in Calcutta instead of the new Loew house in Bombay, to which he originally was assigned. Adolph Buehrig will transfer from Calcutta to Bombay, where he will open the new Metro theatre about April 15th. Mr. Buehrig, formerly a Loew manager in Columbus, has been in India a year. Mr. Cohen sailed Wednesday on the *Conti di Savoia* to assume Mr. Buehrig's duties in Calcutta. Sam Badamo, manager of the Globe, Bridgeport, succeeds Mr. Cohen in New Haven. Harry Rose has been promoted from assistant manager at the State, Providence, to manage the Bridgeport house and has been succeeded by Maurice Druker, assistant manager of the Orpheum, Boston, whose place has been filled by B. George Fornell.

Censorship Moves In U. S., Canada

Two censorship bills were introduced in Massachusetts, a censorship bill was defeated in Kansas, an Asbury Park (N. J.) newspaper referred to the reported move to establish state film censorship in New Jersey "a political maneuver," and the bill for the reorganization of the Quebec censorship board awaited the approval of the Lieutenant-Governor-in-Council before becoming law, this week.

Of the two bills introduced in Massachusetts, one would set up a "commission" to censor pictures; the other would transfer film jurisdiction from the Department of Public Safety to the Department of Education, where a film division would be established. Charges of \$3 a reel for the first prints of films and \$2 a reel for extra prints would be made.

Films with any parts that were obscene, indecent, immoral, inhuman, sacrilegious, or which tended to incite crime or corrupt morals would be banned. Court appeals might be made. Newsreels, scientific, educational and religious shows might be excepted at the discretion of the reviewers. A public joint hearing is to be held later this month.

The Committee on Federal and State Affairs of the Kansas Senate killed the censorship bill which would have given the existing state censor power to eliminate sweepstakes and gambling scenes from newsreels. The special session of the legislature will adjourn Friday.

Commenting on the reported New Jersey film censorship, the Asbury Park *Press* said: "Now they are talking of a state board of censors to decide what motion pictures we may view. Patently, of course, a high-minded zeal for decency on the silver screen is the motivating force behind the movement to censor entertainment. Probably more accurate, however, is the assumption that a group of politicians sees an opportunity to exert a profitable regulatory power over the motion picture industry and its patrons."

The main aim of the Quebec bill is to increase the number of censors. At present, three men rule on all pictures shown in Quebec. The extent of enlargement and the salaries to be paid will be left in the hands of the Government, according to Premier Duplessis, sponsor of the bill. The new board, to be called "Board of Cinema Censors," will be stationed in Montreal. It will be appointed by the Government.

Holdovers for "Follies"

"The Goldwyn Follies" was held over for a full week in 20 of the first 22 theatres in which it has played, United Artists reported this week. In the other two engagements, the announcement continued, the picture was held extra days.

James Melton has been signed to an agency contract for films exclusively by Myron Selznick, Ltd., New York. Herman Bernie handled the negotiations.

After a tour of Gaumont British branches throughout the country and a week's stay in Hollywood, Arthur A. Lee, vice-president and general manager, returned to New York this week.

IT'S SMART TO PLAN FOR SUMMER NOW!

THE RESPONSE TO MY FIRST ANNOUNCEMENT HAS BEEN TERRIFIC! LAST SUMMER I GAVE SHOWMEN "TRADER HORN", "HELL DIVERS", "MANHATTAN MELODRAMA", "NAUGHTY MARIETTA". THEY WERE LIFE-SAVERS! NOW LOOK WHAT'S AHEAD FOR THIS SUMMER!



for MAY



The mutineers join the ravishing maidens of Tahiti; children of nature in their Garden of Eve.

MUTINY ON THE BOUNTY

The \$2,000,000 film sensation of the century—100,000,000 movie-goers want to see this masterpiece again!

Charles LAUGHTON • Clark GABLE • Franchot TONE

for JUNE



San Francisco in flames — greatest spectacle of thrills and romance ever screened!

SAN FRANCISCO

New patrons demand it! Everybody wants to see it again!

Clark GABLE • Jeanette MacDonald • Spencer TRACY

for JULY



It will always live for the millions who have read it!

TREASURE ISLAND

The most famous of romantic adventures—just the sort of Summer action that the B. O. needs!

Wallace BEERY • Jackie COOPER • Lionel BARRYMORE

for AUGUST

The beloved picture in which W. C. Fields and Freddie Bartholomew scored their greatest screen triumphs!



DAVID COPPERFIELD

This great cast on your theatre front is Summer dynamite!

W. C. FIELDS • Lionel BARRYMORE • Madge EVANS
Maureen O'SULLIVAN • Edna May OLIVER • Lewis STONE
Frank LAWTON • Freddie BARTHOLOMEW
Elizabeth ALLEN • Roland YOUNG

ASK YOUR M-G-M BRANCH TODAY
—You'll thank Leo when the thermometer goes
UP—UP—UP!



DUAL BILLS FOUGHT IN THREE NEW MOVES

But Champions of Single Features Are Silent at 'Hearing' on Chicago Ordinance

Milwaukee, Omaha, and Kansas City became the centers of agitation against double features this week after a widely heralded hearing on proposed legislation to ban dual bills in Chicago resolved itself into a one-sided affair with no one speaking against twin picture programs.

"The bride didn't show up," commented Edward Golden, Monogram sales manager, who flew to Chicago from New York, to fight against adoption of the suggested ordinance which would limit the length of all motion picture shows to two and a half hours.

Appeals to Goldwyn

Armand S. Cohn, general manager of All Star Features Distributors, joined the advocates of double bills by forwarding letters to Barnet Hodes, Chicago's corporation counsel, and to Samuel Goldwyn, who had endorsed the movement against dual programs.

"Your ruling on Alderman John Grealis' city ordinance forbidding double bills will do more harm to the youth of our country than the good claimed by its proponents," Mr. Cohn told Mr. Hodes.

In his letter to Mr. Goldwyn, Mr. Cohn appealed to the producer to recall the days when he fought to produce "independent of major domination."

Kansas City Movement

In Kansas City, a group of influential women, representing several organizations, launched a program to develop sentiment for single bills. Each of the women pledged herself to telephone about 50 friends and acquaintances, suggesting that they patronize theatres having single features.

Daniel W. Hoan, Milwaukee mayor, assigned Dr. John P. Koehler, health commissioner, the task of determining whether double feature programs are causing physical harm to children. The action was taken at the request of the Parent-Teacher Association.

The Independent Theatres Protective Association of Wisconsin indicated it would cooperate with the PTA in the campaign and sent a committee to Chicago to study its proposed ordinance.

Circuits voiced opposition to a proposed ordinance prohibiting double bills. H. J. Fitzgerald, general manager of Fox-Wisconsin, and Jack Keegan, district manager for Warner Brothers, both declared the public demands double features.

The Parent Teacher Association also is leading the fight against double bills in Omaha. Mr. H. T. Jones, president of the PTA council, declared that the group will meet March 21st to adopt a course of action. One of the plans which will be considered is to appeal to Dan Butler, mayor, to ban duals as a menace to health.

It was on this charge that Chicago oppo-

nents of double bills based their original protest. Expecting the charge to be made at the hearing in Chicago Monday, Mr. Golden had three physicians present to build up a case for duals.

Mrs. Louis Perlman, militant PTA leader, attended the hearing but when asked to comment she said she "came only to listen." Theatre executives and women's club leaders were present also, but none offered to speak against duals and the meeting lasted only three minutes.

The withdrawal of Parent-Teacher Association support from Chicago exhibitors opposed to duals was described as a serious blow. Mrs. Perlman was charged by several persons at the hearing on Monday with being a paid representative of an independent producers' group. The charge was denied.

In appealing to Mr. Goldwyn to aid in keeping the motion picture industry free from "throttling legislation," Mr. Cohn declared that "the question of double bills must primarily rest with the exhibitor and his patrons, and is not a subject to be controlled by either the producer, distributor or any group of women's organizations."

"In short," Mr. Cohn continued, "double bills came into being solely as a matter of merchandising by the theatre and not because of any demand or campaign inaugurated by any producer or distributor. . . ."

Warns of Legislative Meddling

"Once lending your encouragement to any group seeking to regulate exhibition by legislation is in effect lending your endorsement to the theory that legislation may also be enacted restricting the length of features, or their cost, or the time of their showing, or even the prices of admission and without end regimenting every branch of production, distribution and exhibition."

Mr. Cohn's letter to Mr. Hodes contained the charge that "such a law is unjust and un-American and discriminating against only the independent producers and independent distributors."

"I hear," Mr. Cohn added, "that prominent members of the Parent-Teacher Association are loud in their arguments against dual showings, but I, for one, believe that if the PTA would put forth their efforts in protecting our children of the junior high school age against the sale of narcotics in the form of marihuana cigarettes . . . they would be doing a greater service to the children and their parents than adding to the millions of unemployed people that we have in our country at this time."

Cinecolor Files Amendment with SEC

Cinecolor, Inc., this week filed an amendment to its registration statement with the Securities and Exchange Commission in Washington. The company showed that the proposed offering would consist of 104,142 shares of \$1.50 par common stock to be sold through underwriters at \$1.50 per share, returning \$156,213, and 25,500 shares to be given the underwriters for services, to be resold at the same price.

DUAL FEATURE TEST PLANNED IN FLORIDA

A test to determine the public's wishes in regard to double features has been started by the Sparks circuit in St. Petersburg, Florida. A single feature policy has been adopted in one theatre already and a similar policy will be put into effect in other houses, it was announced.

If it is found that the public does not want double bills they will be discontinued.

A permanent double feature policy has been adopted at the Tri-States' Des Moines theatre after a trial of single features since September 1st.

IATSE Proposes Stagger System

After several weeks of conferences among representatives of labor organizations in Hollywood in an effort to curb the spread of layoffs and unemployment, the International Alliance of Theatrical Stage Employees, in a letter to Pat Casey, labor representative for producers, proposed staggering the work of studio technicians by limiting working time to four days per week per man.

The proposal, made in a letter written by Harold V. Smith, international representative in charge of the Hollywood IATSE office during the temporary absence of Harland Holmden, came on the heels of drastic retrenchment in film production. Mr. Smith urged that the procedure be instituted immediately "in an effort to bridge the present low production period."

The move would affect approximately 12,000 IATSE members and may possibly be used by producers for crafts outside of the Alliance with the exception of talent. Studio managers expressed themselves as receptive to the plan.

Mr. Smith urged reduction of the preferential lists of each studio to a minimum so as to handle present operation requirements; limitation to four days' work per man on a relay system to spread employment, except for key men; making all calls for preferential employees through IATSE locals during the slack production period for 30 days; making all additional calls other than preferential through IATSE locals.

A modification of this procedure was adopted at MGM and Twentieth Century-Fox following the discovery by Mr. Smith that some IATSE workers had been doubling up and working a shift at each studio in one day. Under the plan proposed in the letter, IATSE officers could eliminate the doubling.

Employees in Paramount's eastern laboratories this week divided in their choice of union affiliation in a National Labor Relations Board election. Workers in the news-reel plant in New York voted 91 to 8 in favor of affiliating with Local 702, Motion Picture Laboratory Technicians, an American Federation of Labor unit. In the Astoria, L. I., studio laboratory the vote was 36 to 30 against such affiliation.

A TRIBUTE TO GENIUS

I rarely sign my name to advertisements, but I insisted that this advertisement be a personal message from me to exhibitors.

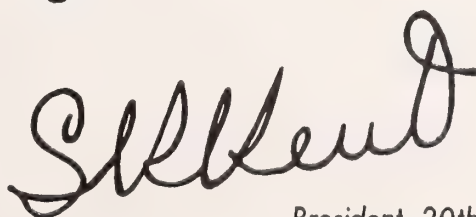
I have just seen "Rebecca of Sunnybrook Farm," and words cannot fully express my enthusiasm for this great picture. From every angle it is definitely not only Shirley Temple's best to date, but is one of the finest pictures our company has ever made.

Shirley, herself, has never been more appealing. Furthermore, the picture is made to order for adults. The cast is a cast of grown-ups—grown-ups not only with name appeal, but also with great acting ability. All of them, whether they make love, sing or dance, give exceptional performances.

The story, too, is strong in adult appeal. Darryl Zanuck has streamlined Sunnybrook Farm by putting in a modern Radio Center. He has filled it with romance, comedy and up-to-the-minute songs and dances. Those songs, I believe, are among the finest I have ever heard in a musical.

But the best proof of "Rebecca's" quality is seeing it. Therefore, we have arranged special trade screenings in all our exchanges. Every exhibitor who has booked this picture should see it at these screenings.

(Signed)

A handwritten signature in dark ink, appearing to read 'D. Zanuck', written in a cursive, flowing style.

President, 20th Century-Fox
Film Corporation

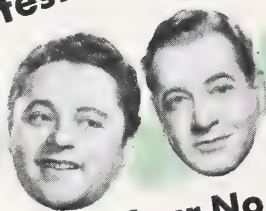
Shirley
TEMPLE
in
**REBECCA OF
SUNNYBROOK
FARM**

with **RANDOLPH SCOTT**
JACK HALEY • GLORIA STUART • PHYLLIS
BROOKS • HELEN WESTLEY • SLIM SUMMerville
BILL ROBINSON • RAYMOND SCOTT QUINTET
ALAN DINEHART • J. EDWARD BROMBERG

Directed by Allan Dwan
Associate Producer Raymond Griffith • Screen play by Karl Tunberg,
Don Entlinger • Suggested by the Kate Douglas Wiggin story.
Darryl F. Zanuck
in Charge of Production



**ADULT ENTERTAINMENT ... that's the keynote of
this greatest of Shirley Temple pictures!**
**A great show property STREAMLINED to today ... with
a modern Radio City moving in on the old farm!**



**Your No.1 boxoffice personality ... surrounded by
a host of top-flight marquee names!**



**Romancing stars, comedy stars, dancing stars,
singing stars ... other stars!**

**6 new-rhythm songs ... by Gordon & Revel, Pollack
& Mitchell, Pokrass & Yellen, Raymond Scott!**

**Plus an extra surprise, when Shirley sings a
medley of her famous hits of the past!**

SET THAT EXTRA PLAY TIME NOW!



THE KEYSTONE OF YOUR FUTURE

UNIVERSAL, WESTERN ELECTRIC, RCA REPORT ON EARNINGS; FOUR DIVIDENDS

20th Century-Fox Will Show Net Profit of at Least \$8,500,000 for Year (\$4.00 to \$4.30 Per Share), Says Joseph Schenck

Combined net profit increases of more than \$4,000,000 for the year ended Dec. 31, 1937, compared to the previous year, were reported this week by three companies with business activities in the industry. They are Western Electric Company, Inc., with a net profit of \$19,514,197, an increase of \$816,148; Radio Corporation of America, \$9,024,197, an increase of \$816,148, and General Outdoor Advertising Company, Inc., \$1,109,963, an increase of \$383,367.

Also reporting for 52-week periods were Universal Pictures Corporation, announcing a net loss of \$1,084,998 against a net loss of \$1,835,419 in 1936, and United Amusement Corporation, Ltd., a subsidiary of Famous Players Canadian Corporation, reporting net earnings of \$246,125 compared to \$254,268 in the previous year.

Although the annual report of Twentieth Century-Fox has not been issued as yet, Joseph M. Schenck, chairman of the company, announced in Los Angeles that the corporation will show a net profit of between \$8,500,000 and \$9,000,000, after all charges and taxes. This would equal, after preferred dividends, between \$4 and \$4.30 per common share. The 1936 net income of \$7,722,955 equaled \$3.55 per common share.

Financial news of the week also included the declaration of dividends by RCA, Paramount Pictures, Keith-Albee-Orpheum Corporation, and Pathe Film Corporation. The Paramount board voted regular quarterly payments of \$1.50 per share on first preferred stock and 15 cents per share on the second preferred stock. The directors of KAO authorized a dividend, out of capital surplus, of \$1.75 per share on the seven per cent cumulative convertible preferred stock for the quarter ended March 31st, 1935. The Pathe payment was a regular quarterly payment of \$1.75 per share on the \$7 convertible preferred stock.

The dividends of the three companies are all payable April 1st, 1938. In the case of Pathe the payments will go to stockholders of record March 23rd, while for the other two companies payments will be made to holders of record March 15th.

RCA declared a quarterly dividend of 87½ cents on outstanding first preferred stock, payable April 1st, to stockholders of record March 9th, and a dividend of \$1.25 for the period January 1st to March 31st, on the "B" preferred stock, payable March 16th.

Western Electric Sales Rise

In its annual message to stockholders, Western Electric, parent organization of Electrical Research products, Inc., whose business includes the manufacturing of studio and theatre sound equipment, announced a 39 per cent increase in sales, a 61 per cent increase in payrolls, and a 4 per cent increase in profits for the year as compared to 1936.

After reductions in prices amounting to \$7,500,000 on the year's business, sales totaled \$203,467,000 against \$146,421,000 in 1936.

EASTMAN PAYS \$3,425,000 BONUS

Employees of Eastman Kodak Company this week received the largest wage dividend since the company's profit sharing plan was adopted in 1912.

The employees received checks totaling \$3,425,000 of which \$2,250,000 went to the company's 16,202 workers in Rochester, where the main plants are located and the remainder, \$1,175,000, was distributed to employees throughout the world.

Earnings, including income from subsidiary and associated companies, were \$19,514,197 as compared with \$18,698,049 in the previous 12-month period. The return on investment (relation of earnings available for interest and dividends to gross assets, less current liabilities) was 7.7 per cent, the same as for the previous year. Surplus at December 31st, was \$15,351,000, an increase of \$220,000.

RCA's Net Increases

Radio Corporation of America, parent organization of RCA Photophone and the National Broadcasting Company, had a net profit of \$9,024,858.13 while in 1936 the net profit was \$6,155,936.72.

Last year's profit, the company's annual statement to stockholders pointed out, represents a profit margin of 8 per cent on a gross income of \$112,639,497.78 derived from the corporation's activities.

RCA's 1937 dollar volume was up 11.3 per cent from the 1936 figure of \$101,186,309.90. On a percentage basis, the corporation's increased net profit was 46.6 per cent larger than in 1936.

During last year RCA stockholders received a total of \$6,409,226.30 in dividends. This included regular quarterly dividends on the convertible first preferred stock, all dividends in arrears on the remaining shares of "B" preferred stock, and a dividend of 20 cents a share paid to holders of common stock.

Earned surplus at December 31st, 1937 was \$16,528,905.02 as compared with \$15,334,648.92 at the close of 1936. Other comparisons included:

	End of '37	End of '36
Current Assets	\$39,358,710	\$38,709,772
Current Liabilities	10,719,273	11,724,522
Ratio	3.7 to 1	3.3 to 1
Working capital	28,639,436	28,985,250
Cash on hand and in banks	15,103,296	14,657,407
Inventories	11,818,756	11,526,975
Fixed Assets	39,146,234	37,784,957

The annual report also included a report of the corporation's activities in radio, describing advances in television, facsimile and network broadcasting.

The net profit of \$1,109,963 made by General Outdoor Advertising Company and subsidiaries, handling considerable bill posting for motion pictures, is equal, after charges and allowance for preferred stock requirements, to 85 cents a share on 663,059 no-par shares of common stock. The 1936 earnings of \$726,596 equaled 22 cents a share on 638,391 shares of common.

The report of Universal and all subsidiaries, certified by independent auditors, showed the

loss of \$1,084,998 after federal and foreign taxes, interest, depreciation, amortization and provision for operating losses of subsidiaries operating in foreign countries, for the fiscal year ended Oct. 31, 1937.

In the preceding year, the net loss was \$1,835,419, including \$333,534 profit on the sale of the entire capital stock of a British subsidiary.

Total Assets \$11,617,205

The consolidated balance sheet of the corporation and its subsidiaries, without consolidating the assets and liabilities of subsidiaries operating in foreign territories, showed current and working assets of \$9,340,978 and current liabilities of \$5,631,822, comparing with \$7,985,836 and \$3,486,090, respectively, Oct. 31, 1936. Cash amounted to \$803,172 compared with \$691,137 at the close of the preceding year and inventories were \$7,844,405 against \$6,574,009.

Total assets were \$11,765,602 Oct. 31, 1937, comparing with \$10,617,205 on Oct. 31, 1936. Capital surplus was \$3,923,951, unchanged from 1936 and surplus arising through revaluation of land was \$258,125, the same as the preceding year. The deficit from operations amounted to \$3,620,138 comparing with a deficit of \$2,535,139 Oct. 31, 1936.

Capital stock consists of 17,864 shares of \$100 par value 8 per cent first cumulative preferred, 20,000 shares of par \$100 7 per cent second cumulative preferred and 250,000 shares of par \$1 common stock.

The consolidated income account of Universal for 52 weeks ended October 31st, 1937, as compared to the 52 previous weeks, follows:

	52 Weeks Ended Oct. 31, '37	52 Weeks Ended Oct. 31, '36
Income from operations	\$18,150,876	\$17,408,254
Cost of sales and service	12,260,524	13,093,300
Expenses	6,920,841	5,946,248
Loss before charges	\$1,030,489	\$1,631,294
Other income	†268,928	54,299
Profit on foreign exchange	3,833	.....
Loss	\$757,728	\$1,576,995
Interest	274,119	179,448
Minority interest	207	171
Federal and foreign income taxes	35,286	53,557
Loss foreign exchange (net)	.....	38,906
Other deductions	17,658	139,447
Operating loss	\$1,084,998	\$1,988,524
Write-down investments in certain foreign subsidiaries	.....	180,429
Loss	\$1,084,998	\$2,168,953
Profit on sale in capital stock of British subsidiary	.....	333,534
Net loss	\$1,084,998	\$1,835,419

†Includes \$309 profit on sale of capital assets.

In issuing the statement, J. Cheever Cowdin, chairman of Universal's board of directors, said: "The company operated at a profit of \$51,970.27 in the last quarter of the fiscal year. Certain important pictures made and released during the year continued to show a substantial loss and, until their amortization is completed, they will have an adverse effect on the company's operating results."

Mr. Cowdin said Universal's agreement with Empire Films, Ltd., of Toronto for distribution of the company's product in Canada was on a basis which "the company believes will be more profitable."

Studio Transfer Arranged

Final papers in the transfer of the Warner Vitagraph studio in Hollywood to Standard Pictures Corporation have been drafted and require only the formality of final signatures.

CHICAGO THEATRES' RECEIPTS HOLD UP

Never Before So Many Good Pictures Available at One Time, According to Exhibitors

by WILLIAM F. COUCH
in Chicago

Theatre business in Chicago and environs is maintaining the upward trend evinced since the first of the year, reports show, and exhibitors attribute it largely to the fact that never before at one time have there been so many good pictures available from so many companies.

Indicative of the grosses in Chicago's Loop, where only single features are shown, is the number of pictures that have played not less than two week runs.

At the 4,000-seat Chicago theatre 'Buccaneer' ran for three weeks, the first time in the 16 years of the theatre that a picture had played for more than two weeks. From the Chicago the picture went into the Oriental, second largest Loop house. It was estimated that the Loop engagement totaled near the \$100,000 mark for the four weeks, a record.

'Hurricane' finished its sixth Loop week at the Garrick, having opened at the United Artists for the first three weeks.

'Wells Fargo' played two weeks at the Chicago and one week at the Apollo. 'Stage Door,' 'Mannequin,' 'Bad Man of Brimstone' and 'Happy Landing' each played two or more weeks in the Loop. At the World theatre 'Club de Femme' had four banner weeks.

Roadshow Record

'In Old Chicago,' at the Apollo theatre on a two-a-day basis, is doing record business for a roadshow attraction. All evenings of the first four weeks were practically sellouts and business on the matinees exceeded that of other roadshows.

Mae West was at the Palace theatre last Friday for a personal appearance. This week 'Snow White and the Seven Dwarfs' is opening a run that is expected to last six to eight weeks.

At the Oriental theatre 'Goldwyn Follies' started out with smash business.

With 'A' productions getting so much time in the main Loop theatres, much of the 'B' product has started at the State-Lake or in the deluxe neighborhood theatres.

What effect, if any, the opening of the new Esquire theatre on Chicago's near-north side will have on Loop theatres has not been determined. This deluxe theatre, which opened a week ago, is playing single features in 'B' week.

Selling 1938-39 Product

Further evidence of the way business is improving in this territory is the large amount of selling of next year's product in the outlying towns. Exchanges which have good product now available are selling their 1938-39 product to many of the smaller theatres.

There is also considerable activity among

"JEZEBEL" AD USED BY PAPER COMPANY

As a pictorial example of their product, the West Virginia Pulp and Paper Company is using the 24 sheet on Warner Brothers picture 'Jezebel' as the illustration for its national advertising campaign beginning with a full page ad in ADVERTISING AGE.

In addition, the company is sending out 100,000 mailing pieces carrying the 24 sheet illustration to every type of business throughout the country.

Warners are according the feature the largest 24 sheet campaign in its history with national posting in 4,000 cities through a special exhibitor co-operative plan. The posting will be done simultaneously with the release of the picture in key situations throughout the United States and Canada.

'Jezebel' is the subject of a poem by Phyllis McGinley which will appear with a page-length portrait of Bette Davis in the April issue of Red Book in the pictorial section, 'In Tune with Our Times.'

the large companies to interest the individual exhibitors more actively in exploiting their pictures. A number of the smaller circuits are finding that advertising campaigns is bringing in extra business.

The tremendous ballyhoo given 'In Old Chicago' by the imported publicity men from Hollywood and New York started the ball rolling.

Eight Films Listed For Paramount Drive

National dates for eight pictures, comprising the first group, to be released during the first eight weeks of the thirteen-week 'Paramount on Parade Around the World' international sales drive, have been listed by Neil F. Agnew, vice-president in charge of distribution.

The scheduled films, together with their release dates, are: 'Romance in the Dark,' Friday; 'Dangerous to Know,' March 11; 'Bulldog Drummond's Peril,' March 18; 'College Swing,' March 25; 'Tip-off Girls,' April 1; 'Her Jungle Lover,' April 15; 'Heart of Arizona,' April 22, and 'Doctor Rhythm,' April 29.

Cohn Becomes Columnist

Alfred A. Cohn, in addition to starting a writing assignment at Twentieth Century-Fox this week, also began to conduct a daily column in the Los Angeles Examiner.

Emanuel Cohen, who recently split with Paramount, sailed Wednesday on the Conte di Savoia for a two or three months vacation in the Mediterranean, Paris and London.

FIRST RUNS ASKED IN COUNCIL BLUFFS

A movement to obtain first run pictures for Council Bluffs, Ia., at the same time they are shown in Omaha, which is just across the Missouri River, has been launched by the Chamber of Commerce in Council Bluffs.

An arrangement of several years' standing allows Omaha theatres to show the films 28 days before they may be shown in Council Bluffs.

RKO's Creditors Study Amendments On Reorganization

Further postponement of the scheduled RKO reorganization hearing was granted in New York Monday when William Bondy, Federal Court judge, was informed that the principal creditors of the organization expect to agree, within the next few days, on amendments designed to speed up the rehabilitation proceedings.

The court set the case down for a hearing March 11th, after Hamilton C. Rickaby, attorney for Atlas Corporation, proponent of the reorganization plan, explained that once the amendments are agreed upon, an additional week will be needed to put them in form for submission to the court.

Nathan Berenson, a Boston creditor, entered the sole objection to the adjournment and as a result was censured by Mr. Bondy, who declared: 'It is inconceivable for anyone who has the interest of this reorganization at heart to oppose an adjournment of this kind.'

The judge also pointed out that the favorable report on the plan, submitted last fall by George W. Alger, special master, was based upon RKO's earnings for 1935, 1936 and the first half of 1937 and included the supposition that the company's earnings would continue at the same rate of improvement as had been recorded during 1935 and 1936. He continued by declaring there was a 'material change' since the court received the report.

Basic amendments being sought by the creditor groups include a reduction of the fixed charges to be met by the new company under the capitalization and interest and dividend charges set up in the original plan and revision of the underwriting terms for a new \$1,600,000 stock issue to increase the attractiveness of the investment in view of prevailing market conditions.

Meanwhile, Pandro S. Berman, nominal production head of RKO studios, arrived in New York from the coast Sunday to confer with Leo Spitz, president. The chief topic of the discussions, it was understood, will be the formal designation of Mr. Berman as chief of production.

His visit was expected to be brief and on his return to Hollywood he probably will be accompanied by Mr. Spitz, J. R. McDonough, newly elected vice-president, and Jules Levy, sales manager.

THE HOLLYWOOD SCENE

Distaff

"Snow White and the Seven Dwarfs" will influence feminine spring and summer fashions for the entire world. And exhibitors, who own wives, sisters, mothers, aunts, nieces or anything else feminine, had better turn the following over to them at once so that they may know what the style of the time will be.

We went down to the Disney studio the other day in search of more prosaic information and found the place looking like a combination of a style show and a warehouse.

A tall red headed girl told us that what we were looking at were the fashions, and she said something like this: "It won't be only the United States where these styles will be the vogue, but this picture is being released in fourteen languages and will be shown in every city and hamlet in the world and it will make the fashions there."

We already had seen, in department stores, fabrics bearing imprints about the seven little men, the cottage, the queen and other characters, and we were told about subtle shades, basque dresses, puffed sleeves, shoes and slippers. Most of all the tall red headed girl talked about hats and colors.

"Do you know," she said, "—" —naming a reigning screen belle—"wears one of the first outfits reflecting the 'Snow White' influence? It's a hip length jacket of burgundy, buttoned down the front with powder blue buttons, with a burgundy leather belt and a silver buckle. The skirt is powder blue wool, or slacks of the same material may be worn. Her conical cap is burgundy wool."

14 Films Start

Hollywood's production car, which for the last several weeks had been clattering along on a set of flat tires, took on the looks of a super deluxe ultra streamlined model during Washington's birthday week as fourteen pictures were started and twelve finished. Good news to exhibitors worrying about a possible film shortage, it was likewise a welcome word to the army of job-seeking workers. Intense as was the new activity, however, it is but a forerunner of what may be expected during March and April, as practically every studio, major and independent, has set plans that should make the spring months rank among the busiest in the community's history. Eighty productions are scheduled to start in that period.

Both the new and completed work was widespread. RKO-Radio started three pictures, "The Saint in New York" will feature Louis Hayward and Joan Fontaine. Joe Penner, Lucille Ball and Vicki Lester head the cast assigned to "Go Chase Yourself." In the third film, "Law of the Underworld," leading players are Chester Morris, Anne Shirley, Richard Bond, Walter Abel, Eduardo Ciannelli, Lee Patrick, Paul Guilfoyle and Eddie Acuff.

Warners Start Three

Three pictures also were started at Warners. "The Amazing Dr. Clitterhouse" will have Edward G. Robinson and Claire Trevor as its

QUADRUPLE PASTEL TONES ON MGM PRINTS

"Quadruple pastel shade" tone, latest effect in film printing, will appear for the first time when MGM's "The Girl of the Golden West" flashes on the screen.

The new effect, a further step in tinting processes seen in such pictures as "The Good Earth" and "The Firefly," is created by the blending of four tones, each of which has a special relation to certain phases of the image.

The pastel shading tone was developed by John Nicholas, MGM laboratory chief who recently had special toning machines installed to make possible the quadruple tone idea upon which he has been working since he perfected the sepia platinum tone which was used in "The Good Earth."

stars. "Woman Habit" will feature Kay Francis, George Brent, Ian Hunter and Gloria Dickson. Anna May Wong, Margaret Lindsay and Lola Lane are only a few of the players scheduled to appear in "When Were You Born."

Paramount started two productions. "Crime Gives Orders" will present Lloyd Nolan, Mary Carlisle, Lynn Overman, J. Carroll Naish, Regis Toomey. Leading players in "The Texans" are Randolph Scott, Joan Bennett, May Robson, Robert Barrat.

"The Last Stand," in which Bob Baker, Constance Moore and Fuzzy Knight will be featured, was started at Universal.

At MGM work was started on "Love Bites Man." Dennis O'Keefe, Florence Rice and Ray Bolger are the principals.

Columbia Making "Holiday"

With George Cukor directing, Columbia started "Holiday," with Katharine Hepburn, Cary Grant and Doris Nolan listed for the important parts. It may be remembered that when E. B. Derr first produced it for Pathe in 1930, with Mary Astor, Robert Ames, Edward Everett Horton, Hedda Hopper and Ann Harding as its stars, the picture was regarded as a model production.

Monogram's contribution to the new work is "Land of Fighting Men," in which Louise Stanley, Herman Brix and Rex Lease will be seen.

"Outlaws of Sonora," Republic, is a "Three Mesquiteers" picture and will present Bob Livingston, Ray Corrigan, Max Terhune, Jack Mulhall and Jean Joyce.

About half the completed quota appear to have the potentialities in cast, story and production values to make the big picture grade, and two or more of becoming extended runs.

Warner Bros. cleared its active list of three pictures. The cast of "Little Lady Luck" has Ann Sheridan, John Litel, Frank McHugh,

Janet Chapman (the star), Robert Homans, Jean Benedict and James Nolan. The many names in "Cowboy from Brooklyn" include Dick Powell, Priscilla Lane, Pat O'Brien, Dick Foran, Johnny Davis, Ann Sheridan, Ronald Regan, Spring Byington, Robert Cavanaugh, Harry Barris, Dennie Moore and May Boley. "Golddiggers in Paris" will feature Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins, Melville Cooper, Frank McHugh, Fritz Feld and Curt Bois.

Two films were completed at Republic. In "The Gentleman from London" are featured C. Henry Gordon, Tala Birell, Alan Marshall, Mady Correll, Herbert Mundin and Gerald Oliver Smith. The cast for "Capital Punishment" includes Bob Livingston, Rosalind Keith, Warren Hymer and Jack LaRue.

Universal Completes Two

Universal also finished two pictures. "State Police" will present John King, Constance Moore, David Oliver, Larry Blake and J. Farrell MacDonald. In "Goodbye Broadway" will be seen Alice Brady, Charles Winninger, Tommy Riggs, Tom Brown, Dorothea Kent, Frank Jenks, Jed Prouty and Donald Meek.

"There's Always a Woman" was finished at Columbia. Joan Blondell, Melvyn Douglas, Mary Astor and Francis Drake are featured, supported by Wynn Cahoon, Jerome Cowan, Robert Paige, Thurston Hall, Arthur Loft and John Galloway.

At MGM, "100 Years," formerly titled "Wooden Wedding," was completed. Cast names are Robert Montgomery, Virginia Bruce, Warren William, E. E. Clive, Priscilla Lawson, Jean Fenwick, Eleanor Lynn, Bodil Rosing and Torben Meyer.

Monogram finished "Rose of the Rio Grande." Familiar personalities to be seen are Movita, John Carroll, Antonio Moreno, George Cleveland, Lina Basquette, Duncan Renaldo and Don Alvarado.

RKO-Keith finished "This Marriage Business," which earlier bore the title "It Couldn't Happen Again." It will present Victor Moore, Allan Lane, Vicki Lester, Jack Carson, Jack Arnold, Frank M. Thomas, Cecil Kellaway, Bryant Washburn, Paul Guilfoyle, Kay Sutton and Leona Roberts.

National Theatre Supply Holds Regional Meetings

The first two of a series of regional meetings to familiarize managers with the National Theatre Supply Company's International E-7 and International Simplex sound equipment were held in Los Angeles this week and in Chicago last week.

Walter E. Green, president of National Theatre Supply, opened the Coast session by expressing confidence in the future of theatre business despite box-office recessions.

Mr. Green will leave Los Angeles Sunday for Dallas where another meeting will be held.

Caravel Previewing Color Film

Caravel Distributing Corporation will hold a press preview and cocktail party for "Boy Meets Dog," a color film, Friday afternoon at its offices, 730 Fifth Avenue, New York.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Two for Hay

Will Hay, English schoolmaster comedian from vaudeville, radio and screen, and hero of the industries record-breaking 1937-8 comedy, "Oh, Mr. Porter," has been signed for two more pictures to be made under the Gaumont-British Gainsborough auspices this year.

The two titles tentatively chosen are "Chicago Ben," which is being written by Ralph Smart and Howard Irving Young, Jr., with screen play and dialogue by Marriott Edgar and Val Guest, and "Bones," which is to be adapted for the screen from the Edgar Wallace story "Bones of the River," by Marriott Edgar and Val Guest.

For "Chicago Ben" Gainsborough plans to bring over from Hollywood several well known actors to portray gangster roles.

In "Bones" Will Hay will be seen as a captain of a decrepit African river launch, and will be supported once more by Moore Marriott and Graham Moffatt.

Next on the floor of the Gainsborough studios, Islington, and to succeed the Will Hay comedy, "Convict 99," will be a musical titled "A Girl Must Live," which is at present in the course of preparation for the screen by Austin Melford.

Joint stars of this new production will be Margaret Lockwood, personal hit of "Bank Holiday," Renee Houston, comedy favorite of British radio and vaudeville fans, and Lilli Palmer. "A Girl Must Live" is described as "a fast moving satirical tale of the private lives of the ladies of the chorus."

Cooperatives

Produced on a co-operative basis and with its team to star co-operatively in any profits, "A Spot of Bother," first production of Pinebrook Limited, goes on the floor at the Pinewood studios, Iver, this month.

Formation of this company has already been announced in MOTION PICTURE HERALD, but it is now possible to record details of the co-operative basis of the venture. Shareholders in Pinebrook Limited are:

General Films Distributors, a distributor concern, which puts up a cash advance;

Pinewood Studios, represented by Captain Richard Norton, whose contribution is studio credit;

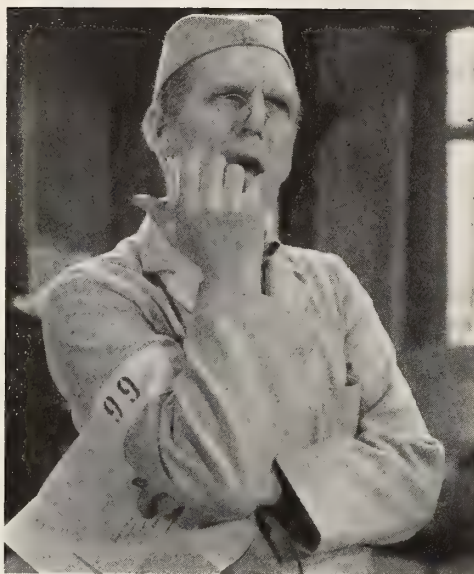
Messrs. O'Bryen, Linnit & Dunfee, owners of the play, who contribute the film rights; and Alfred Drayton and Robertson Hare, principal comedians and stars of the film who will take half salaries while the film is in production.

All these will share in the proceeds accruing from box-office takings, from which Pinebrook will receive a substantial percentage. Anthony Havelock-Allan, who is resident producer at the Pinewood Studios, will be in charge, and Sandra Storm will supply feminine relief.

On the success of this venture other co-operative productions at Pinewood stand.

Last for Fox

"Second Thoughts," the last Fox British film which will be made until the Quota Act is law, went in production at the Wembley Park



Will Hay, favorite English comedian, as Convict 99 in Gainsborough's picture of that name now in production at Islington.

Studios. Albert Parker is directing and Frank Fox and Evelyn Ankers have the leading roles.

Frank Allenby, J. Bromley Davenport and Marjorie Fielding are also playing important parts in the picture.

David Evans, who during the past year has been responsible for 11 adaptations and screen plays and two originals for Fox-British, has written both the original and the screen play for "Second Thoughts."

On the conclusion of the film the Fox British studios will call a halt to active production, dismissing some 200 odd employees, and retaining a skeleton staff of 15.

No plans are advanced for future activity, and none will be prepared until the full contents of the completed and ratified Film Bill is made known.

Fox British will have made 16 films in the last 12 months.

Irish Story Planned

Scheduled to take the floor at Walton on Thames this month is "Mountains O'Mourne" from an original story by D. L. Fielding, to be directed by Harry Hughes.

As might be imagined from the title, the film has an Irish setting, and includes in its cast two noted Irish players, Niall Maginnis and Maire O'Neill. Among the supporting cast are Hamilton Keene and Johnnie Schofield. The script is in the hands of Gerald Brosnan.

"Mayflower" for Mayflower

"Mayflower" Productions headed by Eric Pommer and Charles Laughton are coincidentally planning to make a film about "The Mayflower."

One of the most famous stories in the history of Anglo-American records and dealing with

the trials of the Pilgrim Fathers, it is to be taken from the life of William Brewster by Irving Leroy and Michael Sadlier. American and English authors respectively.

Matthews Musical Set

Preparations are now well advanced for the next Jessie Matthews musical to be made at Pinewood under the direction of husband Sonnie Hale, responsible for "Gangway" and "Sailing Along."

The film, a Gaumont British production, is to be titled "Asking for Trouble" and goes into active production in March.

Fourth Version

Comedy classic of British vaudeville, the music-hall sketch, "A Sister to Assist 'Er," is to be made into a feature film by Associated Independent Producers, at the head of which is Widgey R. Newman, film trade zoologist, expert on racing form and creator of a record number of documentaries. The show has already been filmed three times—twice as a silent.

George Dewhurst, who directed all three of the other versions, comes to the director's seat again and will occupy it jointly with Newman.

The film goes into production at the M. P. Studios, Elstree, almost immediately.

The role of "Mrs. May," immortalized on the stage by the late Fred Emney, has been given to Miss Muriel George. Polly Emory, who played in the three former versions, is again "Mrs. Getch," whilst Charles Paton, another of the original company, has taken the role of Mr. Harris.

Mr. George Dewhurst wrote the scenario.

Itemized

The West End stage actor, Michael Redgrave, at present appearing as Tusenbach in John Gielgud's revival of "Three Sisters" at Queen's Theatre, London, has been signed on long-term contract by Maurice Ostrer to appear under the Gaumont British-Gainsborough aegis. His first film will be "The Wheel Spins." Alfred Hitchcock will direct this international spy drama at Islington Studios immediately "Convict 99" has been completed there.

The Scottish character comedian, Will Fyffe, Gainsborough contract star, has been assigned to the part of the nervous little jeweller in the screen version of Barre Lyndon's stage success, "They Came by Night." So pleased were Gainsborough with Fyffe's portrayal of Adam MacAdam, the irascible old sheep farmer in "Owd Bob," that they bought this vehicle specially for him.

Jack Raymond, director of "The Rat," has finished work on the Gordon Harker comedy-thriller, "No Parking," at Beaconsfield. The film has been made by Herbert Wilcox Productions at Beaconsfield for British Lion release.

Adrian Brunel, British film director, has appeared in the role of playwright. His play, "Only Yesterday," is currently running in a Palmers Green repertory theatre.

THE SILVER-THROATED BOY YOU LOVE....

*in a melody-melodrama
thrilled with
high adventure
and the lure
of the
South Seas!....*



THE WHOLE WORLD'S GONE HAWAIIAN . .

and with it goes the songster star who's become one of the big sure-fire box-office breadwinners! . . Wonderful Bobby Breen . . at home in breathless action and tingling heart throbs — as a stowaway on a steamer, and footloose among cutthroats in the Paradise of the Pacific!

Hear him sing as he never sang before, raising the crowds to cheers and tears with "Down Where The Trade Winds Blow," "Hawaii Calls," and other great numbers!

BOBBY BREEN

Hawaii Calls

NED SPARKS ★ IRVIN S. COBB

RAYMOND PAIGE and his ORCHESTRA

DIRECTED BY EDWARD F. CLINE PRODUCED BY SOL LESSER

A PRINCIPAL PRODUCTION

SCREEN PLAY BY

R K O
RADIO
PICTURES

WANDA TUCKOCK

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Sidney Meyer, of Wometco Theatres, Florida, sent a wire of congratulations to Samuel Goldwyn for the box office performance of Mr. Goldwyn's "Goldwyn Follies" at Mr. Meyer's theatres. "There was standing room only from opening 'till closing," telegraphed Mr. Meyer, "with thousands being turned away."

He added: "The aggregation of talent that has been gathered for this picture supplies entertainment for everybody's tastes. Whether highbrow or lowbrow. The fact that 'Goldwyn Follies' beat the previous record without the benefit of an extra-holiday business is the most amazing box office performance in the history of our theatres. 'You've got a smash hit on your hands.'"

A tough problem for Mr. Goldwyn.

▽

"We have done something if we find people are turning off their lights and are sitting in the firelight so they can better imagine the scenes that come to them," commented Cecil B. DeMille, of Lux Radio Program, in Kansas City, the other day, speaking in the person of radio impresario, not of films.

▽

There are assistant directors, dialogue directors, technical directors and just plain directors. But MGM this week came out with a new one.

Dave Weber has been appointed "dialect director."

▽

Because of the possible participation of motion pictures in the California Golden Gate International Exposition of 1939, on "Treasure Island," off San Francisco, in the Pacific, it seems pertinent to report that the Exposition Commissioners, susceptible even though they usually are to the high-pressurings of some of their fanciful-minded colleagues, have put their foot down on the use of camels and elephants as the sole means of locomotion for hauling visitors around the Fair. The authorities felt that camels and elephants, while delightfully romantic and "Pacific" in symbolism, might bring the \$50,000,000 Pageant of the Pacific into bad odor.

▽

Dick Powell's yacht has been fitted with a mechanically controlled swing berth to prevent Joan Blondell from being sea-sick.

▽

Paramount hears that its "Wells Fargo" is cleaning up in England. The Britishers believe it's about H. G.

▽

Radio Station WNYC, in New York City, giving all-request organ solos every morning, by Alexander D. Richards, obliged a woman listener, the other day, with a rendition of "The Right Kind of Man."

The Municipal Station followed immediately with its regular broadcast of missing persons.

▽

"Velez Explains Her Love Life," read an Associated Press headline over a Hollywood dispatch, which told how "A Broadway-bound train widened the distance today between Lupe Velez and Johnny Weissmuller, but as Lupe explained it:

"Maybe John-n-ee and I—we stay married so long because we are separated so much."

If and when Eddie Bergen's Charlie McCarthy ceases to pay the board bills, Eddie will turn to cinematography, an old hobby which, unknown to most, was mastered by him way back when. He's even a member of the American Cinematographers in Hollywood.

Eddie Bergen entered show business literally through the front of the house—getting himself a job as usher in a Chicago theatre. There again the camera—with a good bit of the Bergen Scandinavian luck—paid a profit.

Learning of Eddie's interest in photography, the manager asked him to make a picture of the theatre. Bergen gladly complied, but when the time came to exhibit a print, Usher Bergen probably wished he could usher himself to the least conspicuous seat in the back of the top balcony.

The picture itself had turned out all right, but the negative had been carefully left to dry in the sun—and it was a very hot day. As might be expected, the emulsion had softened and run, until the imaged theatre bulged and sagged in all the wrong places!

None the less, with true Viking fortitude, Bergen showed his distorted picture. And at that juncture, whoever was the Vikings' god of luck proved to be smartly on the job. "The manager looked at the picture," said Bergen, "and to my dismay suddenly broke into roars of laughter. When he stopped, he amazed me by ordering a lot of prints."

"He was a good showman all right, for he sent those prints out to all his friends with the notation that his house was doing such business with the comedy then playing that it was literally rocking and bulging with laughter."

▽

Associated Press headline says:

SCIENCE LENGTHENS

LIFE OF FILM STARS

Good performances help a lot, too.

▽

Theatre manager Ed Siegal is having his hands full of juvenile delinquency these days, what with one thing and another. Taken by the Randforce Circuit, which employs him, from the peace and quiet management of the Maspeth theatre, at Maspeth, Queens, Ed was transplanted to the roughhouse neighborhood of the Alba in nearby Brooklyn. There, the young mischievers tear his chairs, break his windows, and otherwise make life miserable. The other afternoon, however, they really made Ed sore. Realizing that it was the young "gorillas" who were pounding on his office door with bats and bricks, Ed prepared himself for combat, opened the door to stomp out—and did, right into a bonfire the rascals had built on his office doorstep.

▽

What with motion picture biographies contemplated on the lives of Gershwin, Pulitzer, Nobel, Beethoven, Louis the Sixteenth, Victor Herbert, Jesse James, Stanley, Livingstone, Lawrence of Arabia, Nijinsky, and whatnot, the London Era concludes that busy days are ahead for the firm of Arliss and Mumi, Inc.

▽

One of these days some one is going to determine: "What, exactly, is a studio supervisor?"

Note to Hal Roach:

Vittorio Mussolini, in Italy, is going ahead with his own plans for action picture production. Vittorio, with Corrado Alessandrini, has already made "Luciana Serra," a film extolling the life of a young Italian plane pilot in the World War and the Ethiopian "invasion"—except that Senor Alessandrini did most of the work, and probably will get none of the credit.

Anyway, Alessandrini is a very discontented young man today. He and the son of Il Duce took a look at the final rushes, and Vittorio decided to make some changes, to which Alessandrini did not agree. So, Young Mussolini ordered Alessandrini to Ethiopia to shoot some more exteriors. He left Rome only with great reluctance. With him out of the way, Mister Mussolini proceeded to "doctor" the film a la Mussolini. Taking, for example, the climactic scene, where "Serra" the pilot is dying, Vittorio inserted extracts of his father's war speeches, and "Serra" is now seen dying very, very happily, because he hears his Duce praise the mission of Italian soldiers in Africa.

▽

The normal competitive feeling existing between sales executives of two competing motion picture companies was non-existent the other morning when Rudolph Berger, Metro-Goldwyn-Mayer manager at Washington, D. C., telephoned to Harry Hunter, manager for Paramount in Australia, in the first call ever made from the Potomac district to Sydney. It was a case of Mr. Berger talking into tomorrow, and of Mr. Hunter, at Sydney, talking to yesterday—the Potomac time of the call clocking 11:45 on Wednesday morning, when it was 2:45 the next morning in Sydney.

Mr. Berger spent \$45, at the rate of \$15 the minute, to have his voice run from Roanoke, Virginia, up to Holden, Maine, across the ocean by short wave to London, England, thence by short wave directly to Sydney, for a total of 14,000 miles, and, from the exchange at Sydney, another few miles to Mr. Hunter's private telephone—his number is F3562.

Probing a bit into the mechanics, Metro Manager Berger learned that the conversation, in its short wave transmission, is transformed into "inverted speech" to make it impossible for any person tuning in on the circuit to understand the conversation. The inverted speech is a transposition of the high tones into low tones and low into high, and these tones are re-transposed into proper tone on each end of the short wave system.

▽

Izzy Weiner, Columbia Pictures' sales manager in Nebraska, is chuckling because he got to Charlie Prokop, manager-owner of the lone theatre in Wahoo, Nebraska, Darryl Zanuck's own home town, and sold Mr. Prokop Columbia's product solid for two years, a year longer than Darryl Zanuck's Twentieth Century-Fox product is slated for the spot.

▽

RKO Radio's production department announces a new "fiction mystery" motion picture entitled "Saint in New York." Some of their aggressively-imaginative press agents will probably try to make a tieup with St. Patrick's Cathedral, or the Cathedral of St. John the Divine.

LORDS RECEIVE NEW FILMS BILL UNCHANGED BY COMMONS DEBATE

Lower House Approves Act With Little Change From White Paper Draft; Final Ap- proval Expected Next Week

by AUBREY FLANAGAN
in London

Grave consideration of the proposed new Films Bill in the House of Lords this week followed the heated debates over the measure in the House of Commons which reached a crescendo immediately before final passage of the measure by that body when the Government proposed and, at the last minute, withdrew a proposal which would have given renters a three to one quota advantage.

The measure received its first reading before the Lords last Friday and the debate and second reading were expected to take place late this week with the committee report stage to follow within a few days thereafter.

In general the bill went through the lower house as originally planned by the Government, most of the subsequent amendments having been rejected, and the belief that the measure which will supplant the current Films Act, expiring this year, would take the form first outlined by Oliver Stanley in the White Paper was confirmed.

Members of the House of Lords with labor leanings are expected to introduce a motion seeking to substitute a Films Commission for the Films Council now provided for in the bill. It is anticipated also that the same members of the upper house will seek amendments providing for additional safeguards for labor with respect to fair wages.

Appeals were made this week to the Government by the Premier of New South Wales to reconsider the clause, inserted in the measure at the last minute by Mr. Stanley, that films designed for quota eligibility must be produced in the United Kingdom. The clause has the effect of banning for quota purposes all film produced in the British Dominions of Canada, India or Australia.

Quota Starts at 15 Per Cent

The quota provisions, which proved the most controversial in the House of Commons, provide that the exhibitors' quota shall be 15 per cent for the first year, increasing gradually during the ten year period of the new law to 25 per cent. The distributors' quota will run from 15 per cent in the first year to a final high of 30 per cent. The present distributors' quota legislation will expire at the end of this month.

Alarm was spread through exhibitor ranks when, following publication of a press release by John Maxwell, head of Associated British Pictures, it appeared possible an attempt would be made in the House of Lords to reintroduce the Stanley triple quota plan which provided that films costing more than a specified amount would be counted for three on the distributor quota. Mr. Maxwell appealed to the exhibitor interests to reconsider their opposition to the plan, suggesting the value of concentration on quality pictures and hinting that the Board of Trade should provide greater elasticity to prevent a product shortage which was the basis of their objection.

QUOTA AS ANTIDOTE FOR WORLD CRISIS

The proposed new British Films Bill, currently in the process of debate and approval in Parliament furnished a handy antidote to the storms of hot debate aroused by the European crisis and its repercussions in the British Government, according to the New York Times.

A wireless dispatch to the newspaper from London this week said in part:

"After the tension and excitement, the House of Commons, after Mr. Chamberlain had either evaded or denied questions on foreign affairs, turned almost gratefully to the strictly internal, dull and complicated Films Bill, which was excellently calculated to act as an antidote to the violent emotions of the debate of the last two days."

Weeks of angry protest by various elements in the industry against certain phases of the new bill reached a climax last week when the Government voluntarily abandoned the three to one renters' quota proposal. After a general attack in the House of Commons in which every speaker opposed the plan, Sir Kingsley Wood said that under the existing circumstances the proposal would be withdrawn.

U. S. Blamed for Losses

The failure of Hollywood to produce a sufficient number of outstanding pictures during the year was blamed for the fact that English patronage did not increase during the 1937-38 season in the annual report of the Cinematograph Exhibitors' Association.

The organization expressed confidence that if producers supplied good pictures greater patronage than ever would be attracted. Rentals now stand at a peak level and are endangering the whole structure of the industry, the report declared. Inclusion in the Films Bill of provision for a Film Council was the result of CEA efforts in complaining to the Board of Trade over the attempt of distributors to grade films, it was contended, and elsewhere it was suggested that in the future the Films Council might be of value in settling such trade problems.

Gaumont Sued by ABP

Action was filed last week in the King's Bench Division by Associated British Pictures Corporation against Isidore, Mark and Maurice Ostrer, claiming damages for alleged misrepresentation in connection with the agreement made in August, 1936, by which John Maxwell of ABP was to purchase shares in Metropolis and Bradford Trust, holding company of Gaumont British.

It was alleged that the claims regarding the status of the securities were incorrectly represented. The Ostrers have filed a denial.

Tax Adjustment Sought

With Britain's 1938 budget coming appreciably nearer, and her chancellor of the exchequer, Sir John Simon, faced with the annual task of balancing national accounts, exhibitors

here have once again made one of their periodic bids for a cut in the entertainments tax, a duty imposed on them during the war, and excused by national emergency, but still fastened round the necks of the vast majority of entertainment impresarios.

Their demand this time is not exacting. It also has what the trade believes to be a strong bargaining point, the increasing and bitter competition of the football pool. This latter phenomenon, inexorably becoming a national institution, has been diverting £40,000,000 a year into other than entertainment channels and reducing the purchasing power of the nation. It is tax free, and devoid of any duty beyond the very nominal poundage charged on postal orders dispatched by the country's millions of week-end gamblers.

With this argument to back them up, exhibitors, through their official body, the Cinematograph Exhibitors Association, have appealed to Sir John Simon to take a meagre halfpenny off the three halfpenny tax on the cheaper seats, those between sixpence and a shilling. Sixpenny seats go tax free, but the three halfpence which is imposed on seats over that, and under a shilling, has necessitated exhibitors putting the eightpenny seats—recognized bread and butter bringers of the British cinema industry—up to ninepence, since English cinemagoers will have no truck with an odd halfpenny. The result, they claim, is that the vast majority of patrons spend sixpence, with an obvious attendant loss, not only to the exhibitor, but also to the national exchequer.

Backing up their appeal they point out that they are suffering intense competition from the football pool which goes tax free, and which is gaining an intensifying hold on the public every year.

Receipts Cut by Gambling

As already recorded, the diversion of money each year into this legalized gambling is colossal. It is not to be wondered at, for stakes are modest and dividends high. For a penny bet on fifteen selected football matches, clients have drawn tens of thousands of pounds, and the weekly dividend on forecasts, at sixpence a time, on four away winners three draws, or ten freely selected games, runs weekly into high figures, sometimes thousands of pounds.

It is claimed by exhibitors that apart from this divergence of money which has its obvious effect on the box office, with an ill paid proletariat, two nights of the week have been affected in attendance, Thursday night, on which the form is studied and the coupons filled in, and Fridays when the money is spent and postal orders dispatched. From all parts of the country cries of exhibitor alarm are being raised, and this appeal to the Chancellor is the first official and corporative reflection of that unrest.

Reference has already been made in these columns to the existence of a football pool organization backed by certain prominent, and some obscure film trade personalities, with offices in Wardour Street, and which organization has been the object of severe criticism from exhibitors.

Latest development in the situation has been the reported resignation from its board, and subsequent denial of resignation, of one of its leading personalities, the treasurer of the Cinematograph Exhibitors' Association himself. Whilst not necessarily tied up with his Screen Pools directorship, it is none the less a fact that a new candidate is being put forward for the treasurer-ship of the association this year.

Charles Metcalfe, present President of the
(Continued on page 36)

BIG ENOUGH FOR THE BIGGEST!

BOOKED AS SPECIAL
ADDED ATTRACTION

AT
RADIO CITY
MUSIC HALL!



ANNETTE



MARIE



EMILIE



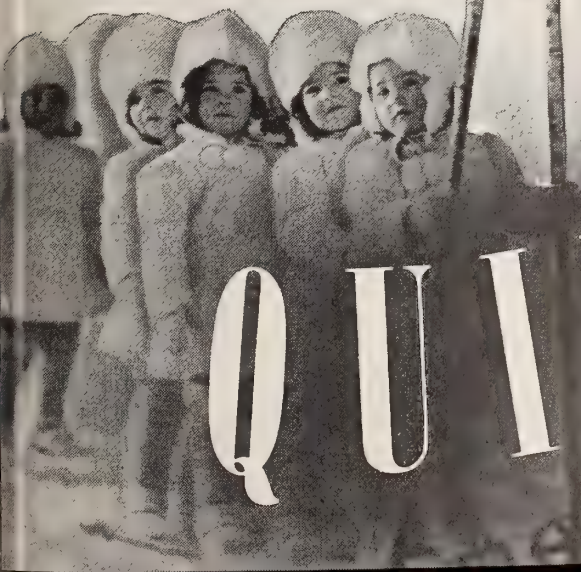
YVONNE



CECILE

THE DIONNE *Darlings*

TWO REELS WITH FEATURE DRAW! . . . The world's
wonder babies—grown three and a half years old—and
cuter than ever! . . . See them on SKIS! Hear them
SING! . . . Give your crowds the chance for the biggest
chorus of "Ohs" and "Ahs" your theatre ever heard! . . .
A MARQUEE MAGNET FOR ANY THEATRE IN THE
LAND, REGARDLESS OF POLICY!



QUINTUPLAND

AN RKO-PATHE PRESENTATION
PRODUCED BY FREDERIC ULLMAN, Jr.
DIRECTED BY FRANK DONOVAN
ORCHESTRAL ACCOMPANIMENT BY NATHANIEL SHILKRET

Distributed by RKO RADIO PICTURES

QUOTA PERCENTAGES START AT 15

(Continued from page 34)

CEA, believes that football pools have a bad influence on the industry and objects to any organization which by its title suggests association with the industry in any way.

More is likely to be heard of the relations of the football pool to cinema takings, and already moves are afoot in Parliament to get a tax imposed on them. Until such a tax is imposed, exhibitors will, however, concentrate on an alleviation of their own tax burden.

▽

Rental Talks Progressing

Joint talks between exhibitors and renters on the vexed subject of rentals have now taken a step forward and have reached the stage where practicable schemes of action are being discussed. Two proposals for the elimination of overlong programs and the prevention of booking of two "A" films in one show have been presented by the exhibitors for the examination and it is hoped approval of the Kinematograph Renters Society.

Emphatic assertion by the renters that there is no desire to cut rentals but only to stop excessively long programs has been accepted by the exhibitors, who in an expressed readiness to tackle the problem have suggested two ways of meeting the difficulty.

One of these aims at the elimination of the "A" film as a second feature by compelling 75 per cent of advertising and billing to be devoted to the "A" film in a program. The other suggests the drawing up of a special "A" film contract only one of which would be permissible in one booking period. Heavy penalties are proposed for offenders in either case. These are to be examined by the KRS in full session.

Exhibitors have remained solid in one bloc, circuits and independents alike being represented on the negotiating committee, and both jointly insisting that if the renters' desire is purely to limit programs and stop the booking of two "A" films in one program they will do their best to bring that about. The renters on their side have accepted this expression of goodwill and as a body have agreed to give serious consideration to any practicable efforts at solution.

▽

Export Footage Down

Export of exposed positive films from Britain for January, 1938, were 1,874,152 feet valued at £11,376 (\$56,880), against 1,963,567 feet valued at £10,175 (\$50,875) for January, 1937, and 1,777,863 feet (£9,184 or \$45,920) for 1936.

Films of all other descriptions exported in January were valued at £26,800 (\$134,000), against £31,567 (\$157,835) for January last year and £21,048 (\$105,240) for January before.

Value of sensitized photographic plates, films, etcetera, exported, were: 1936, £34,017 (\$170,085); 1937, £33,290 (\$166,450); 1938, £32,388 (\$161,940).

On the import side 7,853,910 feet of blank film came into this country valued at £19,218 (\$96,090).

This shows a considerable increase in footage over the 5,855,221 feet of blank film imported in January last year, and the 5,234,319 feet of January the year before.

The value, however, decreased, the figures being: 1936, £19,296 (\$96,480); 1937, £24,617 (\$123,085); 1938, £19,218 (\$96,090).

Exposed films imported showed a considerable drop.

Imports for January were 914,269 feet against 2,053,715 feet in January, 1937, and 2,240,319 feet in 1936.

CANADA SATISFIED WITH QUOTA STATUS

According to officials of the Canadian Department of Trade and Commerce the Dominion Government has no intention of appealing to the United Kingdom for the inclusion of Canadian-made features for shorts in the category of British films in the amendments to the British Films Act now before the House of Lords in London. The stand is taken that the matter is wholly for the consideration of the Imperial Government and one in which Canada has no say.

The official Canadian view is that British preference for made in Canada features is unnecessary under the revised quota law because Canadian films can still be shown on the screens of theatres in Great Britain without the blessing of quota privileges.

Values were lower, at £7,218 (\$36,090), £15,048 (\$75,240), £16,130 (\$80,650).

Value of imports of sensitized photographic plates, films, etcetera, were: 1936, £23,390 (\$116,950); 1937, £13,246 (\$66,230); 1938, £18,520 (\$92,600).

Re-exports cinematograph films were 907,178 feet for January this year against 672,688 for January, 1937, and 1,733,608 feet for 1936.

Paul Glase Anniversary Observed at Reading

A testimonial dinner was tendered Paul E. ("Peg") Glase in the Berkshire Hotel, Reading, Pa., last Thursday, to celebrate his 25th anniversary in the theatre business in Reading. Mr. Glase, manager of Wilmer & Vincent's Embassy theatre, and city manager for the company in Reading, started in the theatrical business in 1913 doing publicity for C. G. Keeney at the old Hippodrome there.

Among the 250 in attendance were John O. Glase, father, and Jack Glase, son, of the theatremen, both of whom spoke briefly. Another speaker was Joseph Egan, general manager of Wilmer & Vincent, who complimented Mr. Glase on his successful career. A special leased-wire broadcast by Frank L. Diefenderfer, a long-time friend and associate in many enterprises, from a bed in the Reading Hospital was a feature of the dinner.

Motiograph Reduces Prices

A reduction of \$775 in the list price of a pair of Motiograph Model K projectors became effective this week. The new price with magazines and bases and without lamps or sound attachments is \$1,695 as against the former price of \$2,470.

Francis Simon has joined the United Artists publicity staff as a feature writer.

Levy in Record 'Snow White' Deal

Walt Disney's "Snow White and the Seven Dwarfs" continues its unprecedented record of smashed box office receipts, attendance and long runs, with Boston, Providence, Baltimore, Reading, Richmond and Washington holding the picture for a fourth week. In New York the Palace and Albee are holding it over for third weeks and it will play concurrently with the RKO metropolitan circuit. Holdovers into second and third weeks are the rule in every key city in which the picture is playing.

Discussing reports of RKO Radio deals for "Snow White and the Seven Dwarfs" with the Skouras National Theatre circuit and with the Warner circuit, Jules Levy, general sales manager of the company, said that arrangements will return to the company the greatest revenue ever earned by a picture. Conditions of the National circuit deals included the playing of the picture on a single bill policy with guarantees for the longest playing time ever accorded a picture in each situation.

In many instances the runs will be for periods two or three times the length of top grossing pictures that have played in the past. Increased admission prices and particularly the matter of increased prices on children's tickets have been a factor in working out the circuit deals, according to Mr. Levy.

"The Call" to Open March 28

Best Film Company announces that it will present the American premiere of "The Call," opening at the Astor theatre in New York March 28th. "The Daughters of Mary, Health of the Sick," created by His Eminence Patrick Cardinal Hayes, will sponsor the opening. The committee includes, among others, Alfred J. Talley, chairman; John P. O'Brien, Alfred E. Smith, John J. Bennett, Jr., Major Edward Bowes, Eddie Dowling, Martin Quigley, Salvatore Cottillo and Mrs. Philip A. Brennan. "The Call," now an all-English talking film, is based on the life of Charles de Foucauld, officer of the Foreign Legion, adventurer, explorer and missionary.

Bryan Succeeds Cohn

The Senate in Washington on Monday confirmed the nomination of William Jennings Bryan, Jr., son of the late "Great Commoner," to be Collector of Customs at Los Angeles, a post recently made vacant by the resignation of Al Cohn, on his return to Hollywood production.

A welcome luncheon will be tendered Ted O'Shea by exhibitors in the New York zone at the Hotel Astor, March 23rd. Mr. O'Shea was recently appointed eastern district manager for Metro-Goldwyn-Mayer.

SHOWMEN'S REVIEWS

Mad about Music

(Universal)
Whimsey

It is traditional that at least once a season Universal produces an extraordinary motion picture. For example, in recent memory it provided "All Quiet on the Western Front," "Frankenstein," "Magnificent Obsession," "My Man Godfrey." Earlier in its long history it had offered such films as "The Hunchback of Notre Dame," "Phantom of the Opera." Of late the pictures in which Deanna Durbin has been starred, "Three Smart Girls" and "100 Men and a Girl," have been Universal's show-case attractions. Now comes "Mad About Music," with Deanna Durbin, expertly supported by Herbert Marshall, Gail Patrick, Arthur Treacher, William Frawley, Marcia Mae Jones, Helen Parish, Jackie Moran, Christian Rub and a competent group of minor players, a production well qualified to take high place among those fine pictures mentioned.

Only rarely do productions so adroitly combine assured entertainment and exploitation values as in "Mad about Music." Whether it is shown in luxurious picture palaces or remote country theatres, it should charm all who see it, for it is rich in those essentials that stir the softer emotions. While the title bears no relation to the theme, no exhibitor who seeks to offer his patrons quality screen merchandise can do less than mark "Mad about Music" on his booking sheet in big bold letters.

Rich in comedy, threaded with pathos that brings an occasional tear or two, supplemented by a worthy music score and with Miss Durbin singing Gounod's "Ave Maria" and three topical Jimmy McHugh-Harold Adamson compositions, the simple story has universal appeal.

In a Swiss girls' school, fatherless "Gloria," long separated from her mother, who is a glamorous Hollywood star, creates a fictitious father for herself. Most of the girls thrill to the vivid letters which "Gloria," with the help of kindly "Pierre," writes to herself and in which her "father" is described as a world exploring-adventurer. One girl, jealous "Felice," doubts "Gloria's" white lies. As the story revolves around the "puppy love" of "Gloria" and "Tommy," "Felice" insists that "Gloria" produce her "father."

Much to the amazement of his valet, "Tripps," and to his own astonishment, traveling bachelor "Richard Todd" is selected by "Gloria" to be her make-believe "father." Embarrassed many times as he is forced to verify her tall tales, "Todd" acts the part of "father" perfectly, convincing the teachers, chum "Olga" and doubting "Felice" that he is actually "Gloria's" parent.

Accidentally "Gloria" learns that her mother, the great "Gwen Taylor," is in Paris, just as "Todd" is leaving. Warm comedy in the train, when the ticketless "Gloria" sings to attract "Todd's" attention to her, sets the stage for the climax. Rebuffed by manager "Dusty," "Gloria" does manage to get one glimpse of "Gwen," before again seeking out "Todd" to request he send her back to school. But "Todd" senses the relationship, notes the resemblance between "Gwen" and "Gloria," turns a gathering of the Paris press into pandemonium when he enters to present living proof of "Gwen's"

statement that "I'll give you a big story. I'm the mother of a fourteen year old girl." Later in Switzerland, as "Todd" and "Gwen" hold hands, the singing "Gloria" realizes she will soon have a real father.

Selling "Mad about Music" to the public should be considered by any exhibitor both an opportunity and pleasure. Everything necessary for an outstanding attraction from a showmanship standpoint is included. There's a rising young star name to shout about loudly; there's a platoon of favorably known names with which to supplement every advertising effort. There's a story in which happiness banishes sorrow, where sobs give way to laughter, where the panic that threatens tragedy to a lonely little girl is the source of enjoyment to all who watch her live it. There's delightful music and production detail of superior grade.

Publicity that accentuates the sincere humaneness of "Mad about Music" and emphasizes the intelligent contributions made to it by producer Joe Pasternak, director Norman Taurog, authors Marcella Burke and Frederick Kohner, and adapters Bruce Manning and Felix Jackson, should bring the customers flocking to see this Deanna Durbin picture.

Previewed the Warner theatre, Beverly Hills. The press and studio audience was deeply impressed. Post-showing comment was admirably summed up in the concluding sentence in the Los Angeles Examiner review: "Judging from audience reaction, we advise everybody to chalk up 'Mad about Music' as a 'must see' picture."
—GUS MCCARTHY.

Distributed by Universal. Produced by Joe Pasternak. Directed by Norman Taurog. Screen play by Bruce Manning and Felix Jackson. Story by Marcella Burke and Frederick Kohner. Charles Previn, Musical director. Music and lyrics by Jimmy McHugh and Harold Adamson. Orchestrations by Frank Skinner. Frank Shaw, assistant director. John Ewing, film editor. Photographed by Joseph Valentine. P. C. A. certificate number 3923. Running time 110 minutes when seen in Beverly Hills. Release date: Feb. 27, 1938. General audience classification.

CAST

Gloria	Deanna Durbin
Richard	Herbert Marshall
Gwen	Gail Patrick
Tripps	Arthur Treacher
"Dusty"	William Frawley
Olga	Marcia Mae Jones
Felice	Helen Parrish
Tommy	Jackie Moran
Annette Fusenot	Elizabeth Risdon
Louise Fusenot	Nana Bryant
Pierre	Christian Rub
Henry	Charles Peck
Sid Grauman	Sid Grauman
and Cappy Barra's Harmonica Ensemble	

No Time to Marry

(Columbia)

Comedy

Based on a *Saturday Evening Post* story by Paul Gallico, who deserted newspaper work for fiction writing, "No Time to Marry" depicts the adventures of a reporter and a sob sister who are seeking to be married.

In the leading roles are Richard Arlen as the reporter, "Perry Brown," and Mary Astor as his bride-to-be and his colleague on the newspaper, the *Daily Blade*. In the supporting cast, and supplying most of the comedy, are Lionel Stander as a newspaper photographer and Virginia Dale, as a missing heiress.

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A bit slow in getting started, the story is unfolded at a rapid pace once the situation is explained in the *Daily Blade* office.

"Brown" and "Kay" have repeatedly been forced to postpone their marriage because one or the other has been out on a news story. "Brown" in desperation passes up an opportunity to cover a missing heiress story. But "Petonsall" (Thurston Hall), managing editor, forces "Brown" to search for two goats which are to be a Christmas present to the editor's son. Through a telephone mixup, "Brown" arranges to meet the missing heiress, who joins the reporter and the photographer in their search for the goats.

"Kay" later joins the party, recognizes the heiress, and determines to break the story without her groom-to-be knowing anything about it.

The search is carried on in a zoo, in pet shops and finally a farm house, despite frequent and unsolicited trips to the police station for investigation. Everything is finally solved however.

Reviewed at the Rialto Theatre, New York, where a late afternoon audience of men chuckled often and on a few occasions laughed heartily.—RAY BARNETT.

Distributed by Columbia. Directed by Harry Lachman. Screen play by Paul Jarrico from a story by Paul Gallico. Nat Perrin, associate producer. Photographed by Allen G. Siegler; film editor, Otto Meyer; art director, Stephen Gooson; associate, Lionel Banks; interior decorations, Babs Johnstone; gowns by Kallack, and musical director, Morris Stoloff. P. C. A. Certificate No. 3861. Running time 63 minutes. Release date, January 10, 1938. General audience classification.

CAST

Perry Brown	Richard Arlen
Kay McGowan	Mary Astor
Al Vogel	Lionel Stander
Eleanor Winthrop	Winthrop Dale
Mrs. Petonsall	Marjorie Gateson
Mr. Petonsall	Thurston Hall
Wyatt Blake	Arthur Loft
Hess	Jay Adler
Abernathy	Matt McHugh
Sergeant	Paul Hurst
Buonacasa	George Humbert

Hawaii Calls

(RKO Radio)

Pathos and Melodrama

Conceivably this picture could have been made with a juvenile star other than Bobby Breen. If it had, showmen would have had for exploitation the beauty of the South Seas, the heart-touching pathos of two orphan boys making their way across 2,000 miles of ocean in search of a home and happiness, or the stirring drama of the same two unwanted boys confounding an international spy ring. As it is, they may concentrate first on the drawing power of a boy singer whose name has been broadcast by radio, by national advertising media and by word of mouth through the cumulative effect of previous successes, turning after that to bringing in the stragglers through exploitation of other values.

And of other values there is no stinting. Primarily, through the whole picture runs the thread of the potent fascination for the islands, summed up in the strains of "Aloha Oe," which, through the wide dissemination of travel bureau literature, the ubiquitous ukelele and the frequently maligned hula dance, has been exerted upon literally millions of Americans. Added

(Continued on page 40)



*No Wonder the Critics
Are Cheering*

JIMMY DURANTE

the one and only "Schnozzola"!

WALTER CONNOLLY

as grand in comedy as in drama!

JOAN PERRY

the new sweetheart of millions!

CHARLES STARRETT

six feet two of romancin' he-man!

PROFESSOR QUIZ

the radio sensation of the hour!

GERTRUDE NIESEN

the hot-cha queen of torrid tempo!

RAYMOND WALBURN

professor of cuckoo rah-rahology!

THE THREE STOOGES

mad masters of daffy delirium!

BRODERICK CRAWFORD

star of B'way's "Of Mice and Men"!

HAL LeROY

tip-tapping his gaga way to the top!

ERNEST TRUEX · VIRGINIA DALE · CHAZ. CHASE

JIMMY WALLINGTON · LOUIS PRIMA with his band

JOHNNY GREEN

AND HIS ORCHESTRA

a great jammin' dance aggregation!



STARTIN' TO GO

Story by Corey Ford · Screen Play by Eugene Solow, Richard E.



WHEELING

Wormser, Philip Rapp · Directed by ALBERT S. ROGELL · A Columbia Picture

(Continued from page 37)

to this are a well constructed story which wisely does not revolve entirely around Bobby, the peculiar and popular humor of Ned Sparks, some appealing acting by a young Hawaiian boy who is Bobby's orphan companion, singable and lingering melodies, the music of Raymond Paige's orchestra, and outstanding scenic photography.

The story is simple but well proportioned and kept in its place. A young orphan and his Hawaiian companion, determined to find a home with the Hawaiian's relatives on the island of Maui, stowaway on a passenger liner leaving San Francisco for Honolulu. Discovered and befriended by a member of the ship's orchestra, they escape at Honolulu with his help and are welcomed by the native family. They are instrumental in the capture of an international spy ring whose members have stolen naval plans from an officer who, as a consequence, clears up their difficulties with the steamship officials and the police. The boys' adventures end with adoption of the American youth by the officer.

Through this straightforward plot comedy, song, suspense and scenic beauty are interspersed in agreeable proportion. The musical numbers assigned to Bobby are introduced without strain and are not so numerous as to appear the sole reason for the production.

Previewed in projection room.—JAMES D. IVERS.

Produced by Principal Productions for distribution by RKO Radio Pictures. Sol Lesser, producer. Directed by Edward F. Cline. Screen play by Wanda Tuchok. Photographed by Jack McKenzie. Art director, Lewis Rachmil. Musical supervisor, Abe Meyer. Dance director, Aggie Auld. Wardrobe by Waldron Johnson. Film editor, Arthur Hilton. Assistant director, John Sherwood. Sound technician, Hugh McDowell, Jr. Adapted from the novel "Stowaways in Paradise" by Don Blanding. Songs "Hawaii Calls" and "Down Where the Trade Winds Blow," by Harry Owens, "That's the Hawaiian in Me," by Johnny Noble. Running time, when seen in New York, 72 minutes. P. C. A. Certificate No. 4007. Release date, March 11th. General audience classification.

CAST

Billy Coulter	Bobby Breen
Strings	Ned Sparks
Captain O'Hare	Irvin S. Cobb
Commander Milburn	Warren Hull
Mrs. Milburn	Gloria Holden
Doris Milburn	Juanita Quigley
Hina	Mamo Clark
Pua	Pua Lani
Raymond Paige	Raymond Paige
Harlow	Herbert Rawlinson
Mrs. Harlow	Dora Clement
Julius	Philip Ahn
Raymond Paige and His Orchestra	

Dangerous to Know

(Paramount)

Melodrama

"With 'The Buccaneer' adding daily to his fame for his performance as the cannoneer, Akim Tamiroff's name is an ascending box office value. Here he is listed second to Anna May Wong, also on the upswing just now, but his part is the principal one and the story is built around him. These two are, just now, perhaps the best names available for use in exploiting this melodrama, although Gail Patrick and Harvey Stephens are the pair happily married in the final closeup and other names include Roscoe Karns, Lloyd Nolan, Hedda Hopper and Anthony Quinn.

Mr. Tamiroff plays "Stephen Recka," polished gangster in control of the city's politics and finances. Social ambitions lead him into trouble when he seeks to force socialite "Margaret Van Kase" to marry him by framing her sweetheart, "Philip Easton," as an embezzler. "Lan Ying," the gangster's household hostess (it is emphasized), commits suicide and a police inspector, unable to convict "Recka" of eight known murders, arrests him on what he knows to be the false but provable charge of killing her. The young folk fly away to matrimony.

The picture is from a play by the late Edgar Wallace, whose pen was both prolific and bloody. The treatment, in screen play by Wil-

liam R. Lipman and Horace McCoy and the direction of Robert Florey, is unique. Edward T. Lowe is associate producer. (An interpolated gramophone rendition of "Thanks for the Memory" is a nice ad for "The Big Broadcast of 1938," another Paramount picture, but stops this one in its tracks for longer than is good for it.)

Previewed at the Stadium theatre, Los Angeles, to an evidently satisfied audience.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Associate producer, Edward T. Lowe. Directed by Robert Florey. Assistant director, Stanley Goldsmith. Screen play by William R. Lipman and Horace McCoy, based on a play by Edgar Wallace. Photographed by Theodore Sparkuhl. Film editor, Arthur Schmidt. P. C. A. Certificate No. 3989. Release date, March 11, 1938. Running time, 68 minutes. Adult audience classification.

CAST

Madam Lan Ying	Anna May Wong
Stephen Recka	Akim Tamiroff
Margaret Van Kase	Gail Patrick
Inspector Brandon	Lloyd Nolan
Phillip Easton	Harvey Stephens
Nicholai Kusnoff	Anthony Quinn
Duncan	Roscoe Karns
Mayor Bradley	Porter Hall
Butler	Barlowe Borland
Mrs. Carson	Hedda Hopper
Harvey Greggson	Hugh Sothern
John Rance	Edward Pawley
Crouch	Eddie Marr
Hanley	Harry Worth
Councilman Murkil	Robert Brister
Senator Carson	Pierre Watkin

Sally, Irene and Mary

(20th Century-Fox)

Musical Comedy

It would be pretty hard to find a place where the title of this production doesn't possess box office strength. It would be harder to find one where less than six of the names available for marquee display are of known pulling power. Adding title to cast to score, and mixing well with appropriate adjectives, the showman disposed to break out a full spread of sail would seem practically doomed to make some money with the picture. It's built that way.

No doubt a good many communities where Fred Allen's radio program is strong will turn out in force to see the comedian on the screen, where they'll probably see much more of him later on. There are Jimmy Durante communities, too, and there's been quite an increase in the Joan Davis-conscious population the last several months. The Gregory Ratoff public has checked in importantly at various box offices on occasion, and there is of course, a substantial Louise Hovick bloc, now that Minsky's has been liquidated. The Raymond Scott Quintette has its own allure for the college crowd, of all ages.

These are the persons who support Alice Faye and Tony Martin in the leading roles, "leading" being used here in the sense that they are the two who marry at fadeout time. Actually, although both have plenty of singing to do, and the lady also does some varied stepping, their romance just goes on quietly between production numbers and comedy sequences, never impeding the practically continuous activity of the assorted entertainers also involved, however lightly, in the narrative.

Gene Markey, who learned his musical comedy inside and out before Broadway went 5 & 10, whipped up the new "Sally, Irene and Mary" with an eye and ear to today's tastes. The play of the title was by Edward Dowling and Cyrus Wood. The story of the picture, by Karl Tunberg and Don Ettlinger, was suggested by this play. Then Harry Tugend and Jack Yellen wrote the screen play from that. That would have been about the point at which Mr. Markey and director William A. Seiter came in and decided to just go ahead and make the picture. Whether or no, the work bears the Markey imprint, the light touch and the suave manner acclaimed by the cinema public as displayed in "On the Avenue," a directly comparable offering.

Music is from three sources. Raymond Scott,

of the Quintette contributed "Minuet in Jazz," the best single item in the picture. Gordon and Revel turned in two song numbers, and five more were had from Walter Bullock and Harold Spina. The radio is now in the process of determining the best of these, with "I Could Use a Dream" leading at the moment.

Previewed at the Alexander theatre, Glendale, Cal., where a picture-wider audience seemed to like it quite well.—W. R. W.

Produced and distributed by 20th Century-Fox. Associate producer, Gene Markey. Directed by William A. Seiter. Stage play by Edward Dowling and Cyrus Wood. Original story by Karl Tunberg and Don Ettlinger. Screen play by Harry Tugend and Jack Yellen. Music and lyrics by Walter Bullock and Harold Spina, Mack Gordon and Harry Revel, and Raymond Scott. Dances staged by Nick Castle and Geneva Sawyer. Photography, Peverell Marley. Film editor, Walter Thompson. P. C. A. certificate, 3937. Release date, March 4, 1938. Running time, 85 minutes. General audience classification.

CAST

Sally Day	Alice Faye
Tommy Reynolds	Tony Martin
Jefferson Twitchell	Jimmy Durante
Gabriel Green	Fred Allen
Baron Zorka	Gregory Ratoff
Irene Keene	Joan Davis
Mary Stevens	Marjorie Weaver
Joyce Taylor	Louise Hovick
Oscar	Barnett Parker
Pawn Broker	J. Edward Bromberg
Raymond Scott Quintet	Themselves
Captain	Eddie Collins
Judge	Andrew Tombes
Specialty	Brian Sisters
Miss Barkow	Mary Treen
Cafe Manager	Charles Wilson

The Port of Missing Girls

(Monogram)

Melodrama

The chief exploitation assets are the title and the locale of most of the action—Shanghai and upper China. The plot is strictly formula and the performance of a kind.

Judith Allen, the feminine lead, sings "Dream Cargo" and "One Night One Kiss" (music by Charles Rosoff and lyrics by Eddie Cherkose), and the oldtime favorite, "Long, Long Ago," in pleasing voice, but the singing hit is made by Jane Jones, local night club entertainer, in the presentation of "I Changed My Routine," by Rosoff and Cherkose.

Others in the cast are Milburn Stone, Harry Carey, Betty Compson, Matty Fain, Eddie Kane, George Cleveland, William Costello, Sandra Karina, Lyle Moraine and Louis Vincent.

Judith Allen has the role of a San Francisco night club entertainer, who is implicated, although innocent, in a gang murder. She stows away on the boat of a woman-hating captain, played by Harry Carey, who agrees to take her to Shanghai, "the port of missing girls," so she can hide from the authorities. She falls in love with the ship's radio operator (Milburn Stone), and agrees to stay at the combination boarding house night club in Shanghai while the captain takes his ship up the river with a cargo of guns for the Chinese government. Hearing of a plot of enemies of the Chinese to seize the vessel, the stowaway gives herself up to the American consul so that he can warn the ship of the peril. In a gunfight the enemies are vanquished, American authorities solve the slaying and the girl is freed.—VANCE KING, Hollywood.

Produced and distributed by Monogram. Producer, Lon Young. Directed by Karl Brown. Original screenplay by Karl Brown. Photography by Gil Warrenton. Assistant director, Mike Eason. Sound, W. C. Smith. P. C. A. Certificate No. 4055. Running time, 65 minutes. Release date, February 23, 1938. General audience classification.

CAST

Della	Judith Allen
Jim	Milburn Stone
Captain Storm	Harry Carey
Chicago	Betty Compson
Duke	Matty Fain
Minnie	Jane Jones
Clinton	George Cleveland
Manoel	Wm. Costello
Sonya	Sandra Karina
Granville	Lyle Moraine

(Continued on page 42)



We beg to advise
that after seeing
and previewing
it to some 300
exhibitors, we are
convinced that—

**"MAD ABOUT MUSIC"
IS THE BEST PICTURE
WE'VE EVER MADE.**

The New Universal

Call the Mesquiteers

(Republic)

Western

The three Mesquiteers, Bob Livingston, Ray Corrigan and Max Terhune, pit their skill and daring against a gang of silk thieves in this fairly entertaining if unexciting western. Romance, usually an important element in the series, is missing this time.

Opening on a freight train the story pictures the thieves dumping bales of raw silk from the train, where they are picked up by confederates in trucks. Leaving the scene, one of the trucks is wrecked in an accident, so the three occupants stop the first vehicle that comes along, a truck containing the Mesquiteers and three horses. The law catches up with the truck and in a gun battle the thieves are killed.

The Mesquiteers, accused of being members of the gang, escape and head for Cosmopolis, destination of the slain henchmen of the bandits. En route the Mesquiteers lend assistance to a medicine salesman, his daughter and young son, whose auto is stalled. The group arrives in Cosmopolis, a ghost town. The salesman's son chances upon the hideout of the gang, who kidnap him. The Mesquiteers follow on horseback and in a gun battle the last of the outlaws are captured.

Reviewed in projection room in New York.
PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, William Berke. Directed by John English. Screen play by Luci Ward. Original story by Bernard McConville. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Unit manager, Arthur Siteman. Photography by William Nobles. Editor, Lester Orlebeck. Musical director, Alberto Colombo. P. C. A. Certificate No. 4,066. Running time, 56 minutes. Release date, March 7, 1938. General audience classification.

CAST

Stony Brooke.....	Bob Livingston
Tucson Smith.....	Ray Corrigan
Lullaby Joslin.....	Max Terhune
Madge.....	Lynn Roberts
Dr. Irving.....	Earle Hodgins
Tim.....	Sammy McKim
Hardy.....	Eddy Waller
Phillips.....	Maston Williams
Lefty.....	Eddie Hart
Joe.....	Pat Gleason
Frank.....	Roger Williams
Mac.....	Warren Jackson
Sheriff.....	Hal Price
Dog.....	Flash

Hollywood Stadium

Mystery

(Republic)

Murder Story

For a mystery story involving two murders and sundry other complications thrills have been given less attention than a comedy romance revolving around the district attorney and a girl fiction writer who get in each other's way trying to solve the crimes. Cast performance becomes a larger exploitation asset than story.

In the role of district attorney Neil Hamilton makes the most of a rather weak starring part and Evelyn Venable as the writer turns in the best performance of the cast. Others in capable character roles include Jimmy Wallington, Barbara Pepper, Lucien Littlefield and Lynn Roberts. Smiley Burnett, shadow of Gene Autry, appears briefly in an excellent imitation of a broadcast of an auto speed race.

"Bill Devons" (Hamilton) meets "Polly Ward" (Miss Venable) at a gathering of criminologists. Later while "Polly" and her agent are attending a championship boxing bout the challenger is murdered. "Devons," district attorney, is called upon to handle the investigation. Suspicion centers around the group at the ringside. When one of the suspects is found murdered the district attorney arrests "Edna" (Lynn Roberts), who is found unconscious a few feet from the crime.

"Polly" has her own ideas about the crimes

and accuses the radio announcer. He in a counter move transfers suspicion elsewhere. "Polly" finally finds out who the murderer is, at another boxing bout. The killer kidnaps her, takes her to his apartment and is about to kill her when the "marines" arrive.

Reviewed in projection room in New York.
—P. M.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by David Howard. Screen play by Stuart Palmer, Dorrell McGowan, Stuart McGowan. Original story by Stuart McGowan. Production manager, Al Wilson. Photography by Ernest Miller. Supervising editor, Murray Seldeen. P. C. A. Certificate No. 4046. Running time, 66 minutes. Release date, February 21, 1938. General audience classification.

CAST

Bill Devons.....	Neil Hamilton
Polly Ward.....	Evelyn Venable
Nick Nichols.....	Jimmy Wallington
Althea Ames.....	Barbara Pepper
Watchman.....	Lucien Littlefield
Edna.....	Lynn Roberts
Jake.....	Charles Williams
Slats Keefe.....	James Spottswood
Mortimer.....	Reed Hadley
Captain Filsom.....	Robert Homans
Champ.....	William Haade
Ace.....	Pat Flaherty
Announcer.....	Dan Tobey
Smiley.....	Smiley Burnette
Max.....	Al Bayne

She Married an Artist

(Columbia)

Comedy Romance

Thematically based on the so-called temperamental nature of artists and fashioned into a modern, fast paced comedy romance of the sort currently fashionable in Hollywood, this Columbia picture is not in the same class with its "The Awful Truth" but it is lively and entertaining, with light treatment even of the supposedly more serious sequences.

The screen play by Gladys Lehman and Delmar Daves, based on a story that appeared in the *Saturday Evening Post*, concerns a French clothes designer who marries an American artist, illustrator for magazines, with situation after situation prolonging their honeymoon and threatening divorce before the happy ending.

John Boles and Luli Deste are a handsome team, a distinct asset of the production. Miss Deste is one of Hollywood's newest importations, and if the picture is any criterion, one of the best. In supporting roles are some excellent character players, including Frances Drake, Alexander D'Arcy and Helen Westley.

"Antoinette" (Luli Deste), arriving in America, denounces "Lee Thornwood" (John Boles) as an artist. "Lee," who knew "Antoinette" in Paris five years earlier, rushes to demand a retraction. The upshot of the meeting is a wedding.

"Lee," comforting his tired model "Sally" (Frances Drake), kisses her. "Antoinette" witnesses the scene but her calm disconcerts "Lee."

A divorce is agreed upon. "Lee" goes to Chicago to complete his work. While there he reads a newspaper interview with "Antoinette" in which she accuses him of being too temperamental. "Lee" takes the first plane for New York to have it out with his wife, a meeting that culminates in a happy reunion.

Reviewed at the Criterion theatre, New York.
The picture drew laughs and chuckles from the audience, who apparently enjoyed the picture.
—P. M.

Produced and Distributed by Columbia. Directed by Marion Gering. Screen play by Gladys Lehman and Delmar Daves. Based on a story by Avery Strakosch. Produced by Sidney Buchman. Photography by Merritt Gerstad. Editor, Viola Lawrence. P. C. A. Certificate No. 3,669. Running time, 78 minutes. Release date, November 25, 1937. Adult audience classification.

CAST

Lee Thornwood.....	John Boles
Antoinette.....	Luli Deste
Sally Dennis.....	Frances Drake
Martha Moriarity.....	Helen Westley
Philip Corval.....	Alexander D'Arcy
Whitney Holton.....	Albert Van Dekker
Jacques.....	Marek Windheim
Paul.....	Franklin Pangborn
Betty.....	Jacqueline Wells

Somewhere in Paris

(Universal-Mentone)

Musical Variety

Memories of an estranged husband and wife bring a cutback to the scene in a Paris cafe the night they met while he was with the A.E.F. Dances and songs in the vaudeville mode of the day follow as the entertainment meat of the film. Of these an apache dance by the Three Samuels and several glee songs by Yost's Varsity Eight deserve mention. Running time, 17½ minutes.

Latin Rhythm

(Nu-Atlas)

Songs and Dances

In a Spanish patio setting, four singing and dancing acts are presented with Luba Malina, one of the singers, serving as master of ceremonies. She first introduces the Mia Miles Foursome and after their adagio presentation Jan Peerce, tenor at the Radio City Music Hall, sings. Mr. Peerce then calls upon Miss Malina to sing a comedy number and the film closes with the Dansapators, 12 dancers, offering their routine with Mr. Peerce and Miss Malina singing. Running time, 11 minutes.

Screen Snapshots, No. 6

(Columbia)

Informative

The "tops" in the revelatory material contained in this latest screen bulletin from the wonderland which is Hollywood is the presentation of that major social, historical and artistic event called a film premiere. The occasion is the opening of "The Hurricane." Compared to this lavish and important happening, the business of the James Gleasons entertaining a paltry number of two hundred visiting movie fans, the shooting of a collegiate picture on location, the arrival of the latest imported European screen stars and the Ritz Brothers memorializing their marks in the Grauman collection of famous footprints seem trivial matters. Running time, 10 minutes.

Cleaning House

(MGM)

Cartoon Cutups

Translation of the pen and ink characters of the Captain and the Kids is effected with all the amusement and ingenuity of the original cartoon and amplified. The Captain attempts to avoid the unpleasant task of helping in the family house cleaning by pretending to be ill. How the kids pose as the attending medico to administer a disagreeable dose of rough house treatment affords high moments of grand fun and clever cartooning animation. This newest addition to the comic category should tickle the collective funny bone of the family audience.—Running time, eight minutes.

In the Swim

(RKO-Radio)

Pathe Sportscope

Swimming and diving, as the title implies, are featured in this reel which was made at swimming resorts in and around Miami, Fla. The film opens with a shot of a graceful swan dive from the topsail yard of a square rigger anchored in Biscayne Bay. Then the form and rhythm of Olympic champions is shown in a series of dives at various pools. Marshall Wayne does a half-Gaynor and a full twist. Jane Fauntz executes a back dive with a full twist and at the same time, Joe Bolton, narrator, explains that the dive is one of her own invention and never shown on the screen before. Tony Zukas, acrobatic diver, also goes through his routine.—Running time, 10 minutes.

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DUPLICATING FILMS

QUALITY OF FRENCH PRODUCTION SEEN AT PEAK IN AWARD PICTURES

**Many of 123 Films Produced
In 1937 Outstanding; New
Talent Gives Promise of
Successful Year to Come**

by PIERRE AUTRE
in Paris

Great improvement in the quality of the French production, a revival which may be said to have started two years ago, in 1937 reached a point which exceeded the most optimistic predictions.

The awards granted last September, at the Venice Biennial, to three French films, "Un Carnet de Bal" ("Dance Programme"); "Les Perles de La Couronne" ("Pearls of the Crown"), and "La Grande Illusion" ("The Great Illusion"), were confirmation of the improvement.

That 1937 was important for the French Cinema, perhaps more so morally than financially, as it is still too early to know the financial results, is shown not only by the awards but also in the unprecedented success, in France and in many foreign countries of some French films and in the opinion of foreign buyers and of foreign critics that French production has attained a place among the best in Europe.

It must be said that this high quality concerns only 20 per cent of the whole yearly production, which means about 25 of the 123 feature films turned out in 1937. Of these 123 films, 25 others were of good average quality and may be exported, and about 70, mostly comedies and rather vulgar farces, are not exportable and are suitable only for exhibition in France.

The 1937 total of 123 feature films represents the highest in recent years, compared with 117 in 1936, 115 in 1935 and 108 in 1934.

The total cost of the French production for 1937 can be estimated at about 225 million francs (about \$7,500,000). The average price of \$89,000 for a French film was the cost estimated last September, compared with \$57,000, two years before. As the cost has not stopped increasing since June 1936, after the coming of the new Government, the application of new social laws, higher wages and higher cost of living, films produced at the beginning of 1937 were cheaper than those produced now.

In spite of this increase, the cost of a French film may still seem rather low to American or British producers. Outstanding French films, such as "La Grande Illusion," "Pepe le Moko" or "Un Carnet de Bal" did not cost more than between \$100,000 and \$130,000 each.

The improvement in production, which has been noticed this year by film people all over the world, is not accidental. Its reasons are various and can be deduced from the following facts.

The first thing to be noted is that the revival started with the disappearance, three years ago, of the only two big French producing companies, Gaumont and Pathé-Natan, each of which turned out regularly 20 to 25 films yearly.

It happened that the independent producers who previously had suffered from the competition of these concerns, found the whole market free for themselves. This opened to them opportunities they had never had before. Moreover, directors, artists, cameramen and writers,

IMPROVEMENT SEEN IN FRENCH FILMS

French pictures have been improved with the result they are making inroads upon American distribution, William Sussman, eastern division manager for Twentieth Century-Fox, announced when he arrived in New York last week from a European trip.

England is enjoying great prosperity which is admittedly due to the British armament program, Mr. Sussman said.

In Italy, he continued, business is good for American companies but it depends upon the pictures "you can get through the censors." Exhibitors in Italy have sufficient advance knowledge about American pictures, he added, so that they take only the better product.

who were under contract to these companies were also free and were taken up by the independent producers.

Nevertheless the situation was not too bright as actors and technicians were never sure of tomorrow's work. They were employed for one film and afterwards often unemployed for a period of three or six months. As only the best were employed, others were discouraged and left the business. Some excellent units were formed, however, working in close connection with their producer, concentrating all their efforts and their attention on the making of one film at a time.

These small independent companies were always short of money, and while three unsuccessful pictures in 20 for a big company is a reasonable proportion, one unsuccessful picture, for an independent producer, means bankruptcy. Because of this producers were obliged to be careful of every cent they spent and this obligation made them eliminate gradually all the inadequate staff, and keep only the directors, players, writers, and technicians capable of turning out successful films. Thus through the law of natural elimination, with a few exceptions, only the strongest and the most capable ones remained at the end of 1937.

This development seems to have reached its highest point in 1937, for, never up to date, has the quality of the production, and of the actors, and the variety and interest of the subjects treated, been so great.

The 123 French films produced in 1937 were made by 90 different producing companies, with the help of 80 film directors and of 17 studios, 14 in Paris and 3 in the south of France.

Whatever the quality of these films there are two connected questions which are still great problems for French exhibitors; finance and amortization.

French producers have much difficulty finding money to finance their films, a subject which has been treated in a previous article in MOTION PICTURE HERALD. The most important fact to be noted in the matter is that in 1937 half of the French films were financed by English money, especially by Lloyds of London.

Due to the high rate of exchange, this system is unlikely to be continued, but, since the recent success of many French films, French financiers

seem ready to lend money and to give credit to the best and most serious producers.

The second problem is the amortization of French films. The domestic market is insufficient to amortize French production. The sales and the exploitation of French films do not give the figures that could be expected when one considers the quality of certain of the films.

Available Material

France possesses at the present moment, 18 film studios, 15 in Paris and the suburbs, one at Marseilles and two in Nice. Among them these studios have 40 sets. The main ones and the most modern are the Pathé-Cinema Studios, one in Paris and one in the suburbs, at Joinville; the Paramount Studios of St. Maurice, near Paris (which were closed during the whole of 1937 except for dubbing, and for Paramount Newsreel editing and printing); and the Paris-Studios-Cinema, of Billancourt, also near Paris. Of the 123 French features produced in 1937, 24 were made in the Pathé Studios, 20 at the Paris-Studios-Cinema, representing one third of the total production. The rest were divided among other studios, such as the Neuilly Studios and the François Ier Studios (these last ones being in the heart of Paris, near the Champs Elysees), with 12 films each, followed by the Gaumont Studios of Paris, with 11 films.

There are five developing and printing laboratories, and about half a dozen sound-recording studios, specializing in dubbing. MGM and Twentieth Century-Fox have their own studios for dubbing.

Other important allied industries are the manufacturers of raw film, Kodak-Pathé; the manufacturers of cameras, André Debrie, and Caméréclair; the manufacturers of theatre equipment, etc. All these industries represent a total capital of 390 million francs (\$13,000,000) and a yearly turnover of 260 million francs (\$3,670,000) with 8,000 workmen and employees.

Original Stories Increase

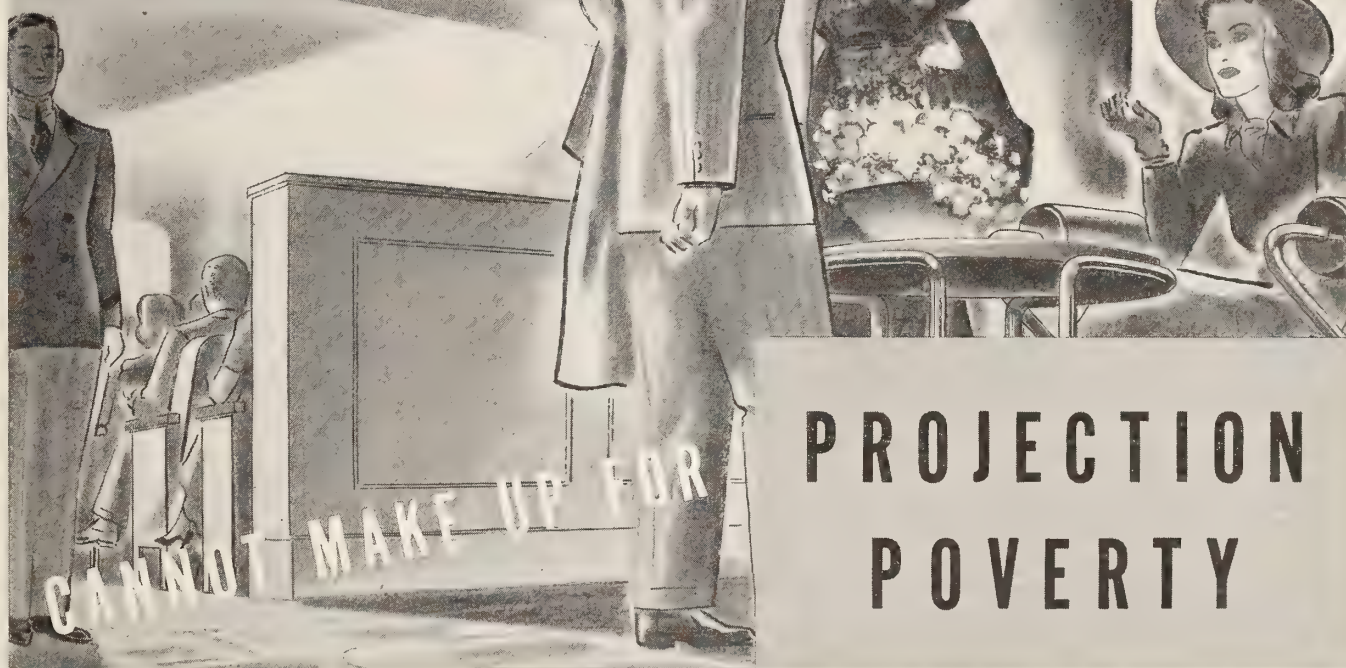
Sources of the films produced in 1937 were 54 original stories, 39 novels and 30 plays. These figures show a decrease in the number of plays and novels adapted for the screen, and an increase, from 38 to 44 per cent, of original stories. The decrease in the number of plays adapted, is mainly due to the fact that since the advent in France of the talking film, producers found in plays, an easy way of making films. All the old-fashioned or modern plays which were a success on the stage were put into films without much transformation. For at least six years the French talking pictures were filmed stage plays, with dialogue as the most important feature, little action and few location scenes.

At the beginning of 1938 a great improvement in the matter is to be noted. With a few exceptions, French producers no longer adapt their main films from plays, and when they do they make the effort of transforming them for the screen. The best examples of this are to be found in the screen adaptation of two plays by Henry Bernstein: "Le Messenger" and "Le Venin," adapted for the screen by the French author, Marcel Achard. Another play which has been turned into a very good film is "Maman Colibri," by Henry Bataille.

Regarding the screen adaptation of plays, there is the very personal and particular case of Sacha Guitry. Three years ago, this French author and actor, decided to interest himself in the cinema and personally to superintend the filming of his most successful plays, directing them and starring in them. Thus several of his most popular stage plays were screened,

(Continued on page 46)

LOBBY LUXURY



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80 FEATURES SET FOR PRODUCTION

(Continued from page 44)

"Mon Pere Avait Raison," "Le Nouveau Testament," "Faisons Un Reve," and his year, "Desire" and "Quadrille." These plays were filmed exactly as they were on the stage, with the same cast, the same scenery and the same dialogues. The only concessions made by Sacha Guitry to the cinema were the introduction of a few outdoor scenes and close-ups, semi-close-ups and long shots.

It happened that, due to Sacha Guitry's excellent reputation as an actor-playwright, and the cleverness and wit of his dialogues, his films have been very successful, not only in the Provinces and in French speaking countries, where it is a rare treat to see any of Guitry's plays, starring its author and with the original cast, but also in Paris.

Sacha Guitry made two exceptions to the rule when he wrote the original stories for two of his films, "Le Roman d'un Tricheur" ("The Cheat") and "Les Perles de la Couronne" ("Pearls of the Crown").

32 Percent from Novels

Although novels have decreased as a source it is not for the same reason as stage plays, as there are many French novels which would make excellent films, using the most typical aspects of the French provinces and countryside, which, up to date, have never been used to their full advantage by French producers.

Russian and foreign producers, installed in Paris and making French films, have been much attracted by Russian novels. This series which started two years ago with Russian subjects such as "Tarass Boulba," "The Volga Boatmen," "Moscow Nights," "In the Service of the Tzar," "Lower Depths," etc, has been continued this year with many novels by Pouchkine and Tolstoi, which have been adapted for the screen, such as "Sonata to Kreutzer," which became on the screen, "White Nights of St. Petersburg," "The Post Master," which became "Nostalgie," "The Queen of Spades," "Nuits de Feu," "Nina Petrovna's Lie," and others.

However, it is to be noted that lately an effort has been made to depict French life and people by some French producers, with the making of such films as "Ramuntcho," from Pierre Loti's novel, a film with the Basque country as background; "Ces Dames Aux Chapeaux Verts," the background of which is in the ancient French province of Anjou; "Daughters of the Rhone" with action in French Camargue; "Dark Angels," by François Mauriac, with action in the Landes; "Regain" by Jean Giono, with action in French Provence.

Following the great success of "L'Appel du Silence," directed by Léon Poirier, exalting the heroic figure of the French monk of the Sahara, Father de Foucault, the same director has made "Sisters in Arms," showing the heroic lives of two French women in the north of France, invaded by the German armies in 1914.

Some producers have turned out films with action set in exotic countries, such as "Secrets of the Red Sea," by Henry de Monfreid, of which most of the scenes were shot on location at Djibouti and in French Somaliland. There were also: "Men Without Name," "Legions d'Honneur," "L'Escadrille de la Chance" and "Aloha le Chant des Iles," of which exterior scenes were shot in Morocco, "The Silent Battle," with exteriors in Bulgaria and "Naples au Baiser de Feu," made in Naples.

In 1937 French producers treated on a larger scale detective and action novels, such as "The Silent Battle" by Jean Bommart; "Double Crime Sur la Ligne Maginot," by Pierre Nord; "L'Homme a Abattre" by Charles Robert-Dumas; "Les Pirates du Rail" and "Mollenard" by O. P. Gilbert.

The three best French films of 1937 were

SIEBER TO PRODUCE WITH VON STERNBERG

Rudolf Sieber, Marlene Dietrich's husband, and Josef Von Sternberg, her director in most of her better known films, are reported to have formed a new production company in Paris. The first production, to be made in Paris, will be an adaptation of "Germinal," by Emile Zola and the second will be "Summer in Austria," from Zuckmayer's novel, to be made in Vienna with Richard Tauber.

If Miss Dietrich's contract with Paramount is broken it is expected that she will star in these two films.

based on original stories, written by the directors themselves: "La Grande Illusion" by Jean Renoir, "Un Carnet de Bal" by Julien Duvivier, and "Pearls of the Crown," by Sacha Guitry.

Other examples of films based on original stories are: "Gribouille" and "L'Alibi," by Marcel Achard; "Pepe le Moko" by Detective Ashelbé; and "Mademoiselle Docteur," based on the life of the famous German spy.

French producers, looking for something different, found interesting and good material in some famous French criminal cases, such as "L'Affair LaFarge" and "The Lyons' Mail."

Only one big historical film was produced, "La Marseillaise," an ambitious French film, with action in the days of the 1789-1793 revolution. This film was directed by Jean Renoir, who also wrote the screen play, with the help of Mrs. Jean-Paul Dreyfus. It has this particular feature, that it was financed, for the most part, by the workmen and the Trade Unions. Many of its scenes were shot in French historical castles and places, and it is expected to be a great success. Its première will be held shortly. Another film to be noted is the remake as a French talker of Cecil B. de Mille's famous silent film, "The Cheat."

New Production

At the end of 1937 about a dozen French films were in the making. Among them are:

RASPOUTINE, with Harry Baur, Marcelle Chantal, Jany Holt and Jean Worms. Directed by Marcel l'Herbier.

STORM OVER ASIA, with Conrad Veidt, Madeleine Robinson and Sessue Hayakawa, directed by the German, Richard Oswald.

THE JOYLESS STREET, a remake, with Albert Préjean, and Dita Parlo. Directed by André Hugon.

LE QUAI DES BRUMES ("Foggy Quayside"), a film of atmosphere, based on a novel by Pierre Mac Orlan. Directed by Marcel Carné, with Jean Gabin and Michèle Morgan. PRISONNIER DU CIEL, directed by René Sti, with Erich von Stroheim, the first French production for RKO Radio.

Another dozen films are in preparation, the most interesting of which are:

THE LIFE OF JEAN JAURES, to be directed by Pierre Chenal.

THE LAURY CASE, based on Henry Bordeaux's novel "La Chartreuse du Reposoir."

ALARM IN THE MEDITERRANEAN, with Pierre Fresnay.

LES DISPARUS DE ST. AGIG, directed by Christian Jacque.

HUNGARIAN RHAPSODY, a re-make of the silent film, with Dita Parlo and Pierre Blanchard.

THE LIFE OF ST. FRANCIS OF ASSISI, with Pierre Blanchard.

VERA MIREZA, to be directed by Raymond Bernard.

WAR AND PEACE, from Tolstoi's novel.

THE PATRIOT, directed by Maurice Tourneur, from Alfred Neuman's novel.

About 80 new films are announced, among them:

TROIS DE ST. CYR, based on an original story.

A film on the life of officers, at the famous French military school.

WERTHER, from Goethe's novel.

THE LATIN QUARTER, an original story by Maurice Dekobra.

RETURN AT DAWN, from Vicki Baum's story, which will be produced with Danielle Darrieux, on her return from Hollywood.

FROM MIDNIGHT TO DAWN.

ALTITUDE 3,200, the play by Jean Luchaire.

ON THE SOUTHERN TRAIL, by O. P. Gilbert.

SAINT HELENA, an original story by Charles Spaak.

GUYNEMER, HEROS LEGENDAIRE, a film based on the heroic life of the French ace aviator, during the Great War.

THE LIFE OF LA PAIVA.

THREE HOURS TO LIVE.

THE MOTHER, from Maxime Gorki's novel.

PRINCESS KATIA, which will star Danielle Darrieux.

FATHER SERGE, from Tolstoi's novel.

MARIA TARNOSHA.

THE GAMBLER, by Dostoevsky.

Films Produced in Foreign Studios

The number of French speaking films produced this year in foreign studios fell from 25 in 1936, to 13 in 1937. In 1937 six were produced in Germany, four in Belgium, two in Italy and one in England. Five of the films produced in Germany were French films, produced only in French. Among them was an excellent film directed by Jean Gremillion, "Gueule d'Amour," with the stars of "Pepe le Moko," Jean Gabin and Mireille Ballin.

The French director, Jacques Feyder, who had not directed a French film since "La Kermesse Heroique" ("Carnival in Flanders"), has just completed in the Munich studios, the French and German versions of a \$500,000 film, "Les Gens du Voyage," a film produced by Tobis and depicting the life of traveling circus.

Four French feature films were produced in Belgium, among them a good drama, with action set in the invaded Belgium of the Great War, "Passeurs d'Hommes." In England, a French speaking version of "Girl in the Taxi" was made. In Italy, two French speaking versions were produced, "Voleurs de Femmes" and "Tarakonowa."

New Talent

An important problem for the French producers in 1937 was the exodus of some of the best French stars and directors to Hollywood. If, in some ways, the French producers were glad to see in those departures, a recognition of the quality of their actors and directors, they anxiously watched the departure of good box-office actors and actresses. But as a matter of fact, the movement has not developed the importance that was feared about six months ago. The most important losses were Danielle Darrieux, Mireille Ballin and Julien Duvivier, and Annabella.

A curious fact is that, up to date, the American films of the French stars in Hollywood, including those of Charles Boyer and Simone Simon, have never been successful in France.

On the other hand, new talent, both players and directors, has been discovered this year. Among the actresses outstanding is Michèle

(Continued on page 48)



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ORIGINALS TAKE LEAD AS SOURCE

(Continued from page 46)

Morgan, an 18-year old French girl, revealed by the producer André Daven and the director, Marc Allegret in "Gribouille," and who co-starred with Charles Boyer in "Orage." She has already signed a contract for Hollywood.

Others were Jacqueline Laurent, who made her debut in "Sarati le Terrible," and who was immediately signed by Louis B. Mayer, and who is now in Hollywood, Annie Vernay, 16 year old star of "Tarakanowa," Denise Bosc, revealed in "Le Fauteuil 47" and "Maman Colibri," Gilberts Geniat in "The Lyons Mail," Madeleine Robinson, now starring in "Storm Over Asia," Sveltona Piteoff in "Abus de Confiance," Louisa Carletti in "Les Gens du Voyage," Laurence Atkins in "Pearls of the Crown," Nadine Vogel in "Drole de Drame," Denise Pezzani in "Orage," and Blanchette Brunoy in "Claudine a l'Ecole." The progress of actresses such as Lise Delamare, Junie Astor and Josette Day, is also to be mentioned.

Among the male players, young men such as Jean-Louis Barrault, Gilbert Gil, and Bernard Lancret, have affirmed their talent, and now count amongst the best actors in French films. Others revealed in films this year were Fabien Lorys, Dalban Robert, Georges Grey, Lucas Gridoux, Roger Legris and Dallio.

With the exception of two singers, Tino Rossi and Jean Lumiere, the French screen has not taken any more actors from the radio or the gramophone.

Among the young directors who have given proof of their talents are: Marcel Carné, whose first film "Jenny" was a great success, who perhaps missed the mark with his second, "Drole de Drame," and who is at present directing "Le Quai des Brumes," Pierre Chenal, with "Alibi" and "The LaFarge Case," Maurice Cloche, who after making some outstanding documentary pictures such as "St. Michael's Mount," "Terre d'Amour," "Symphonie Graphique," has made his first feature film, "Ces Dames Aux Chapeaux Verts," Jacques Housin, who directed the charming comedy "Rendez Vous Champs Elysees," Léonide Moguy, director of "Prisons sans Barreaux," Michel Bernheim, Marcel Cohen and others.

Moral Quality Improved

One of the most interesting facts to be noted in production during 1937 was a trend to make fewer vulgar and immoral films, which, for a long time, earned a bad reputation for the French Cinema. Indeed, one of the biggest objections made by foreign buyers to French films was that too many of them, even some otherwise excellent films, were spoiled by immoral situations and risqué dialogue, such as "Club des Femmes," "Lucrece Borgia," etc, and many light comedies, in which, not only the moral point of view, but also mere decency, was conspicuously absent.

Due to the influence of the Catholic Committee of the Cinema and of some associations who have joined the fight for a better cinema, producers have come to understand that clean films based on worthy subjects, can be a great commercial success, as they bring to the theatres the family patronage, formerly kept away by immoral films. The great success in France of "L'Appel du Silence" and films of this category have amply proved the truth of this.

Prospect for 1938

It is fortunate that this progress of the French film has not been stopped by the bad business conditions in France, and it is interesting to note that it was while French producers had to overcome many difficulties and troubles, that the best films were produced.

The most serious trouble in view for the producers is the French Cinema Bill, projected by

BRITISH PRODUCER MOVING TO FRANCE

by PIERRE AUTRE
in Paris

The quality of some of the latest French films, and their low cost of production, estimated at not more than \$100,000, has attracted the attention of British producers, who cannot make a film of equal importance and value in their own country, for less than \$200,000. A movement to produce British talking films in the French studios has been started by British Unity Pictures, formed in England early in 1937 and which has transferred its company to France where it will produce films in English and French versions.

Also it has been announced that the American actor, John Davis Lodge, who for three years was a star of Associated British Pictures, is coming to Paris, where he will star in English and French versions of a screen adaptation of an English play by Fenn Sherrie and Ingram d'Addes. This film will be directed by E. E. Reinert who directed, in London, "Not Wanted on the Voyage," with Bebe Daniels and Ben Lyon.

the Government and which would mean a great interference of the State in the industry. Last year's results have proved that the organization of the industry must be done by itself, as producers making bad films disappear automatically by a kind of natural selection.

Due to the success of French films in 1937 one may expect an even greater progress in 1938. Bigger receipts from the domestic market, larger profits from the foreign markets, are the inevitable results of the improvement made in 1937. This will facilitate financing, make amortization easier and open the way for still better films.



Natan Loses Suit

Bernard Natan, former chief of the Pathé-Natan Company, which for four years has been in receivership and is now called Pathé-Cinema, who has refused to pay off the plural vote shares he owned in this company, has just been ordered by the Paris court to pay for them. He will thus have to pay 12 million francs (\$400,000) to the receivers of Pathé-Cinema. Mr. Natan is reported to have rented, for an undetermined period, the Paramount studios at St. Maurice, near Paris.



Financial Aid Refused GFFA

The French cinema company, Gaumont Film-Aubert (GFFA), which, since 1934 has been in receivership, owes to the liquidation of the Banque Nationale de Crédit, 280 million francs (\$9,340,000). GFFA obtained a bankrupt's certificate which will allow it to pay only a third of its debts, spread through a period of 50 years. This was to have started on January 17th, 1938, provided that, that time, the com-

pany had accomplished its financial reorganization. If this is not done, the judiciary liquidation (receivership) would be transformed into bankruptcy and the assets of the company distributed between the creditors. The financial reorganization could be made by the contribution of private capital, but this is very doubtful; or by the intervention of the liquidation organ of the Banque Nationale de Crédit, which means the French State, sole creditor of this bank. In a letter to the Finance Committee of the Chamber of Deputies, the French Government asked for the credit of 35,000,000 francs (nearly \$3,000,000) to enable GFFA to continue its operations. This was refused by the Finance Commission and it is reported that the Government will present the project to Parliament for a vote.

National Decency Legion Classifies Nine Pictures

Of nine pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Cassidy of Bar 20," "Damin-cella di Bard" (Italian), "Rendezvous in Wien" (German), "Sara Lar Sig Folkvett" (Swedish), "Who Killed Gail Preston?" Class A-2, Unobjectionable for Adults: "Dangerous to Know," "A Slight Case of Murder," "The Wife of General Ling." Class B, Objectionable in Part: "Let's Make a Night of It."

Radio Team Breaks Up

Stoopnagle and Budd, after a long partnership in vaudeville and radio, have decided to break up the team, and will work individually. In 1933 the comedians appeared in "International House," for Paramount, and the following year made short subjects for Educational.

"Radium" Leads Poll

In a poll conducted by Allen Saunders, film critic of the Toledo News-Bee, the Metro-Goldwyn-Mayer short subject "Romance of Radium" was chosen as "the best short subject of 1937."

SMPE Board Meeting Set

The next meeting of the Board of Governors of the Society of Motion Picture Engineers will be held in Washington April 24th, the day preceding the opening of the society's spring convention.

Bissell to Buffalo

Holbrook C. Bissell has sold his interest in the Cleveland exchange distributing Imperial Pictures to his partner, C. C. Linehan, and has moved to Buffalo where he will distribute independent films in the upper New York state territory.

Goldwyn Signs Baker

Samuel Goldwyn has signed Phil Baker to a long term contract. Baker will be available for one outside picture a year.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Hidden Trails"	Original screen play, Maurice Geragthy. Director: Sam Nelson.	Charles Starrett, Iris Meredith, Bob Nolan, Dick Curtis, Ed Le Saint, Edward Cobb, Alt Mix, John Tyrrell.	Shooting
"Holiday"	From the play by Philip Barry. Director. George Cukor.	Katharine Hepburn, Cary Grant, Doris Nolan, Lew Ayres, Henry Kolker.	Shooting
METRO-GOLDWYN-MAYER			
"Marie Antoinette"	From the biography by Stefan Zweig. Director: W. S. Van Dyke.	Norma Shearer, Tyrone Power, Robert Morley, Anita Louise, Joseph Schildkraut, Joseph Calleia, Henry Stephenson, Reginald Gardiner, Alma Kruger, Charles Waldorn, Peter Bull, Sheppard Strudwick, Cecil Cunningham, Brent Sergeant.	Shooting
"Three Comrades"	From the novel by Eric Maria Remarque. Director: Frank Borzage.	Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young, Henry Hull.	Shooting
PARAMOUNT			
"Crime Gives Orders"	Director: Louis King.	Lloyd Nolan, Mary Carlisle, Lynne Overman, J. Carroll Naish, Larry Crabbe, Anthony Quinn, Jack Dunn.	Shooting
"Tropic Holiday"	Director: Theodore Reed.	Dorothy Lamour, Ray Milland, Martha Raye, Bob Burns, Tito Guizar, Binnie Barnes, Porter Hall.	Shooting
"Cocoanut Grove"	Director: Al Santell	Fred MacMurray, Ben Blue, Yacht Club Boys, Billy Lee, Rufe Davis, Harry Owens and his Royal Hawaiian Orchestra.	Shooting
"The Texans"	Director: James Hogan.	Randolph Scott, Joan Bennett, May Robson, Robert Cummings, Ray Middleton, Harvey Stephens, Robert Barrat.	Shooting
REPUBLIC			
"Riders of the Black Hills"	Director: George Sherman.	Robert Livingston, Ray Corrigan, Max Terhune.	Shooting
RKO RADIO			
"Go Chase Yourself"	Original story, Walter O'Keefe. Director: Edward Cline.	Joe Penner, Lucille Ball, June Travis, Richard Lane, Fritz Feld, George Irving, Frank M. Thomas, Margaret Armstrong, Bradley Page, Tom Kennedy, Jack Carson, Ted Oliver, George Shelley.	Shooting
"Law of the Underworld"	Original by Samuel Shipman, John B. Hymer. Screen play, Edmund L. Hartmann, Bert Granet. Director: Lew Landers.	Chester Morris, Anne Shirley, Walter Abel, Eduardo Ciannelli, Richard Bond, Lee Patrick, Paul Guilfoyle, Frank M. Thomas, Jack Carson, George Shelley, George Irving, Florence Lake.	Shooting
"Vivacious Lady"	From the novel by I. A. Wylie. Screen play, Ann Morrison Chapin, Kay Van Riper. Director: George Stevens.	Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Ray Mayer, Charles Coburn, Frances Mercer.	Shooting
"Saint in New York"	From a novel by Leslie Charteris. Director: Ben Holmes.	Louis Hayward, Rose Stradner, Jonathan Hale, Charles Halton.	Shooting
TWENTIETH CENT.-FOX			
"Four Men and a Prayer"	Director: John Ford.	Loretta Young, Richard Green, George Sanders, David Niven, William Henry, Reginald Denny, C. Aubrey Smith, Alan Hale, J. Edward Bromberg.	Shooting
"Kentucky Moonshine"	Director: David Butler.	Ritz Brothers, Tony Martin, Marjorie Weaver, Wally Vernon, William Demarest.	Shooting
"Alexander's Ragtime Band"	Director: Henry King.	Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley, Marjorie Weaver, Jean Hersholt, Wally Vernon, Helen Westley, John Carradine, Douglas Fowley, Paul Hurst, Eddie Collins.	Shooting
"Little Miss Broadway"	Director: Irving Cummings.	Shirley Temple, Phyllis Brooks, Jimmy Durante, Patricia Wilder, Donald Meek, Jane Darwell, El Brendel, Eddie Collins, Edward Ellis, Brewster Twins, George and Olive Brasno.	Shooting
"The Battle of Broadway"	Director: George Marshall.	Victor McLaglen, Louise Hovick, Brian Donlevy, Raymond Walburn, Lynn Bari, Robert Kellard, Sammy Cohan.	Shooting
"Trip to Paris"	Director: Mal St. Clair.	Jed Prouty, Shirley Deane, Spring Byington, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Marvin Stephens.	Shooting
UNITED ARTISTS			
"The River Is Blue"	Original screen play, John Howard Lawson. Director: William Dieterle.	Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday, Vladimir Sokoloff.	Shooting
UNIVERSAL			
"Last Stand"	Story and screen play, Harry O. Hoyt. Director: Joseph H. Lewis.	Bob Baker, Constance Moore, Fuzzy Knight, Earl Hodgins, Glenn Strange, Forrest Taylor, Jack Kirk.	Shooting
"Nurse from Brooklyn"	From the Liberty Magazine story "If You Break My Heart" by Steve Fisher. Screen play, Roy Chanslor. Director: S. Sylvan Simon.	Sally Eilers, Paul Kelly, Larry Blake.	Shooting
"Reckless Living"	Original story, "When Johnny Comes Marching Home" by Gerald Beaumont. Screen play, Charles Grayson. Director: Frank McDonald.	Jimmy Savo, Nan Grey, Robert Wilcox, William Lundigan, Frank Jenks, Samuel S. Hinds, Harry Davenport, May Boley, Harlan Briggs.	Editing
WARNER BROTHERS-FIRST NATIONAL			
"Four's a Crowd"	From a story by Wallace Sullivan. Screen play, Casey Robinson. Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Rosalind Russell, Walter Connolly, Patric Knowles, Melville Cooper, Franklin Pangborn, Joseph Crehan, Joe Cunningham, Frank Coghlan, Jr., Dennie Moore, Gloria Blondell, Carole Landis, Al Herman.	Shooting
"Secrets of an Actress"	Director: William Keighley.	Kay Francis, George Brent, Isabel Jeans, Ian Hunter, Janet Shaw, Gloria Dickson, Gloria Blondell.	Shooting
"The Amazing Dr. Clitterhouse"	From the play by Barre Lyndon. Screen play, John Wexley, John Huston. Director: Anatole Litvak.	Edward G. Robinson, Claire Trevor, Humphrey Bogart, Gale Page, Allen Jenkins, Maxie Rosenbloom.	Shooting
"When Were You Born?"	Original screen play, Dr. Manley P. Hall, Anthony Coldeway. Director: William McGann.	Anna May Wong, Margaret Lindsay, Lola Lane, Anthony Averill, Larry Williams, Charles Wilson, Frank Jaquet, James Stephenson, Eric Stanley, Maurice Cass, Leonard Mudie.	Shooting

TECHNOLOGICAL

The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 103

F. H. RICHARDSON

Question No. 103 was: (A) Is failure of a battery-powered test lamp to light, or a battery powered bell or magneto bell to ring when testing for ground, positive proof that no ground exists? (B) If one polarity grounds to a lamphouse and the other does not, what is the effect? (C) Why will there be no result when testing from Edison 3-wire neutral to ground? (D) What is surest method of testing an Edison 3-wire in which the neutral is involved?

The following made acceptable replies: S. Evans and C. Rau; H. Edwards; J. H. Prater; G. E. Doe; E. H. Toetde; R. and K. Wells; L. Cimikoski; W. H. Edmonds; C. Oldham; J. A. Zachritz; M. and J. Devoy; L. F. Hayes; J. J. Petersen; L. H. Kelley; W. Limmroth; S. O. Sears; R. W. Croton; R. Feasel; W. Schoeneman; H. Bunker; P. and L. Felt; B. and M. Walker; W. C. Bailey; L. R. Olliver; F. J. Dey; D. N. Landon and W. L. Jones; F. D. Scanlon; S. L. Maxwell; S. Hewitt; F. W. Brandenburg; E. Exline; T. W. Redhouse; W. W. McGee; R. S. Welch; W. V. Henderson; D. A. Shea and H. T. Plum; D. and W. Porter; G. Thompson; A. D. Lonby; G. L. Goss; L. A. Beachwood and M. F. Robinson; H. B. Coles, G. Lodge and D. Powell; A. H. Bradley; C. Caldwell; T. and W. Turk; F. and L. Saylor; G. and L. F. Brown; R. H. Carter; D. D. Strobe; J. K. Robinson; H. Lathrope and M. Dey; D. Coates; W. C. Bant; S. A. Andrews; L. E. Dodson and H. T. Todd; A. G. Pitts and W. W. Jones; R. L. Hamley; L. D. Pitchkey; W. Winkler and R. R. Robbins; F. M. Stinson; G. T. Jones and L. Leonard; M. O'Connell; F. H., S. and P. Dalbey; B. B. Hornstein and R. R. Jacobs; W. Leeds and D. Dennin; W. L. Brandon and S. H. Billings; H. A. Ames and F. E. Dorp; O. L. Goldstein and M. Samuels; A. W. Baxter; N. S. Reidy and H. T. Watkins; H. T. Billings; H. T. Daniels; F. B. Shilshome; P. F. Maxwell; P. F. Maxwell and S. U. Lamont; R. H. Schnider; W. D. McGuire.

(A) The answer of a new active member of the school has been selected as best suiting the needs of publication. R. Feasel says: "Testing for ground with a battery-powered bell or a test lamp, failure of bell to operate or filament to glow would prove only that no low resistance ground was present. It would not disclose presence of a ground of high resistance that permitted current leakage but not in sufficient amount to ring the bell or bring the filament up to visibility in red. The test lamp itself would offer 220 ohms or more resistance, depending on its type.

"The magneto is a much better instrument for the purpose. If one be connected across

BLUEBOOK SCHOOL QUESTION NO. 108

(A) Explain why ballast resistance is necessary.

(B) What is meant by "negative temperature characteristic" as applied to an electric arc?

(C) Does voltage absorbed by resistance or impedance increase or decrease with increased current flow?

(D) Explain what happens as the arc length increases.

Note: I wonder what would be the reaction of theatre managers to occasional questions to be answered by managers. For example: "What width and type of seat do you consider most efficient? Explain. If enough managers write me in favor I will devote say one school session in every four to them.—F. H. R.

a ground and the bell did not respond, that fact might be accepted as proof positive no ground is present, at least so far as has to do with ordinary commercial voltages. This is due to two facts. First, its bell offers very low resistance as compared with the test lamp filament, and will operate with comparatively much less current than that required to cause a test lamp filament to glow. Second, voltage generated by a magneto is very many times more powerful than that available to a two or three battery bell, or to a test lamp. A good magneto should be included in the equipment of every theatre projection room."

(B) J. K. Robinson says: "That depends. If the lamphouse itself be thoroughly insulated from all electrical contacts save for the one grounded to it, nothing will occur except charging the lamphouse with E.M.F., a condition that subjects the projectionist to possibility of shock. As I see it there would be little if any increase in fire hazard.

"On the other hand, if the lamphouse be not thoroughly insulated from opposite polarity, and at some point, within itself or far away, opposite polarity be grounded, there will be current leakage in exact proportion to resistance offered by the path through which the current must flow to reach opposite polarity. What leakage there may be will of course depend upon length and character of the path between points grounded."

(C) Hundreds replied: "There can be no result of a test from an Edison 3-wire neutral to ground for the reason that such neutrals are themselves permanently grounded."

(D) G. E. Doe says: "Confining myself to the question as asked, there is but one really certain method of testing an individual Edison 3-wire circuit, namely, disconnect the circuit from the system by opening its main switch. Then make the usual test with a magneto. An equally efficient test may be made in the same manner with battery and bell, except that only very low resistance grounds will be disclosed by it because of low battery voltage."

In this connection may I suggest a magneto test in all projection rooms at least twice a week. When I projected in Chicago I owned a good magneto and made tests each day. It took only a very few moments, and since at that time almost all projection rooms were lined, floor, walls and ceiling, with sheet metal, a lively ground in, for example, a lamphouse, would either cause heavy loss in current or, if the lamphouse happened to be insulated, give one a hair-raising jolt. I can smile at one well remembered incident that was no joke at the time. The one-reel "production" was to be followed by an illustrated song. Stopping the projector I reached for the slides with one hand, picked them up, reached around to adjust the arc and touched the lamps' metal rod back of the fibre knob.

Wham! I was standing on a raw metal floor. It just rained glass slides all over the place. That song was not illustrated. However, I can assure you the "pleasure" of the manager was well illustrated by his language. There were sixteen slides, all brand new. Thereafter there were few grounds, for every darned one that developed was promptly discovered and the "hole" plugged up before starting the first show each day.

Such things cannot occur now. There are no iron floors. Nor do projectionists run song slides. But there nevertheless are leaks of current in very many projection rooms, and while the waste may be small and of little consequence if but one day be considered, in a month it may run to a very respectable figure. Not long ago I was consulted by a client over in New Jersey. He complained that his current bills were higher than they should be. I found no less than six small, constant current leaks in his projection room. Just a little in each one, but, except for the lights, the projectionist was in habit of leaving the projection room main switch closed all night, so the loss worked steadily for twenty-four hours. In a month it boosted the current bills, believe you me!

A magneto should be supplied as part of theatre equipment. Its use should be made obligatory at least twice a week, with a written report of the tests delivered to the office.

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—The perfect comedy! The audience that would fail to enjoy this must necessarily be a hopeless lot. We cannot understand why it was so poorly attended, however. Played January 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H.—General patronage.

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—This is real entertainment and, what's more, everyone knows it or will know it before the show is over. Just the kind of a picture you need after the so-called specials have failed to click. Personally, I think this performance by Irene Dunne is by far the best performance of any star this season. It's a honey. Tell 'em you got it and play it up as the best thing you have had in your theatre for months. It won't let you down. Running time, 92 minutes. Played February 20-22.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

CODE OF THE RANGE: Charles Starrett, Mary Blake—Played this with "The Game That Kills." Both pictures well liked. Running time, 60 minutes. Played February 18-19.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

FIGHT TO THE FINISH, A: Don Terry, Rosalind Keith—What a picture for those who want action. Boys, you can't go wrong on this one. Keep Columbia's reputation high up. Running time, 58 minutes. Played February 13-14. Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

GAME THAT KILLS, THE: Charles Quigley, Rita Hayworth—Played this with "Code of the Range." Don't believe in long drawn out double features. This is the type of show we give them, approximately a two-hour program. Both pictures well liked. If you haven't played "The Game That Kills" be sure to tell your patrons you have an exciting ice hockey story. Running time, 60 minutes. Played February 18-19.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

I'LL TAKE ROMANCE: Grace Moore, Melvyn Douglas—I guess this one was O. K., but the young people stayed at home and rested two nights in a row. The old ones fell for it and that is the only reason that I could stay open. Play it on week days and you'll get by. Running time, 89 minutes. Played February 9-10.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

IT HAPPENED IN HOLLYWOOD: Richard Dix, Fay Wray—Played this on a Bargain Night with a Community Sing and 3 Stooges. Pleased in spite of a few reports I had heard. Running time, 67 minutes. Played February 17.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

LIFE BEGINS WITH LOVE: Jean Parker, Douglas Montgomery—Another comedy hit from Columbia. It is a new angle on this comedy business and is sure to please all who see it. Running time, 68 minutes. Played February 11-12.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt—Bad weather and public opinion on the picture only reasons for poor box office receipts. Staff and personal opinions, a rare production. Running time, 115 minutes. Played February 3-5.—Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

ROARING TIMBER: Jack Holt, Grace Bradley—This turned out to be a good action picture, with a nice story. Played to a fair house, considering the cold weather. Running time, 65 minutes. Played January 29-30.—Fischer & Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

First National

ADVENTUROUS BLONDE, THE: Glenda Farrell, Barton MacLane—Clever comedy drama tale, combining talents of newspaper girl and detective hero. Pleased.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ALCATRAZ ISLAND: John Litel, Ann Sheridan—In the face of the publicity given Alcatraz at this time we seemed to have dated the subject in at the right time. All week the headlines brought out something about Alcatraz. People were curious to know what it was all about. Did better than average Sunday business and pleased. Very good story and no need

in this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

to be afraid of it any day of the week. This Ann Sheridan just about as sweet as they make them. Why Warners don't wake up to the possibilities of this girl is beyond me. Give her something in the bigger class and I'll wager her personality will sparkle all over the screen. Running time, 64 minutes. Played February 13-14.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

ALCATRAZ ISLAND: John Litel, Ann Sheridan—very good picture of its kind, and it did real well at the box office.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ALCATRAZ ISLAND: John Litel, Ann Sheridan—Too bad they gave little production or directorial attention to this, for even as carelessly produced as it is, it seemed to attract business. But it will fail to come up to your patrons' expectation. At least, so we found it. Played January 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—A very interesting story that pleased 100 per cent. This picture has everything that pleases a small town audience. Running time, 83 minutes. Played August 13-14.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

DOWN THE STRETCH: Patricia Ellis—Just a honey for a small town. Thanks. Miss Ellis very popular here. Why don't First National use this star more? Play it.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town and rural patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—One of Joe Brown's best pictures. It had them all roaring with laughter. Joe is popular with our patrons. Running time, 67 minutes. Played August 27-28.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

EXPENSIVE HUSBANDS: Beverly Roberts, Patrick Knowles—Dear Mr. Sears: Here is the only argument for the boys who use some monetary attraction to get patrons. This picture is about the world's worst and we could not get by with it even on a double feature. My suggestion is to shelve it. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOLLYWOOD HOTEL: Dick Powell, Frances Langford—Entertaining. Not big enough for extended runs. Will please and did. Running time, 104 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MEN IN EXILE: June Travis, Richard Purcell—Good entertainment. Running time, 62 minutes. Played February 11-12.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SUBMARINE D-1: Pat O'Brien, George Brent—Excellent story built around the submarine service. Instructive as well as thrilling, as a great many have never seen a ship. Good cast, but as usual Pat O'Brien talks a little too fast. Running time, 105 minutes. Played February 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris—Nothing wrong with "Submarine D-1." It's everybody's picture from the smallest kiddie to your oldest patron. Many excellent shots of Uncle Sam's fighting units. "Submarine D-1" opened against

a snow storm but made it's way in spite of it. Running time, 105 minutes. Played January 30-31.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

WEST OF SHANGHAI: Boris Karloff, Beverly Roberts—Warner Bros. had something when they started this one but it seems they muffed their chance. This is a good action picture but a very weak plot for Karloff. Running time, 65 minutes. Played February 9-10.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

GB Pictures

SILENT BARRIERS: Richard Arlen—One of the best pictures to date coming from Gaumont British. If you can, by all means play it. Running time, 95 minutes. Played January 20-22.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Grand National

HIDEOUT IN THE ALPS: Jane Baxter, Anthony Bushell—A swell show spoiled by smutty sound and dialect. If it wasn't for its excellent photography this picture would be a flop. Running time, 70 minutes. Played February 10-12.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

SOMETHING TO SING ABOUT: James Cagney, Evelyn Daw—Only fair. No story value. Business fell off bad. Played March 29-31.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

SOMETHING TO SING ABOUT: James Cagney, Evelyn Daw—A very good picture. But Cagney is such a different person in this some may quibble over the entertainment offered. Generally well liked. However, only fair draw. Played January 22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

AFTER THE THIN MAN: William Powell, Myrna Loy—This was one of our ten best pictures shown at this theatre the past twelve months. A great show, and a wonderful performance by two popular stars. Pleased 100 per cent. Received many favorable comments on this picture from our patrons. Running time, 112 minutes. Played January 21-22.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

BAD MAN OF BRIMSTONE: Wallace Beery—Very favorable comments from the customers. New tint adds a lot to the picture. Photography beautiful. Beery gives a fine characterization. Dennis O'Keefe was well received here.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice, John Beal—Good picture that did not do business. Why, I don't know, except perhaps the title did not appeal, but with Frank Morgan in it, it should have done better than the film rental, but it didn't. There is no question but with this so-called recession on, which is approaching a major depression, those of us who bought early are oversold. That we are finding out each week that we run.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BRIDE WORE RED, THE: Joan Crawford—Show drew what it merited. A D picture that has followed a lot of others into B class rental. Played January 30-31.—Ike Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone, Robert Young—The very best Crawford performance that I have seen to date and what few of our folks saw it really enjoyed it. Marred only by Crawford's pronunciation of the word "contessa," the picture beautifully captures the spirit of the Tyrolean Alps and gives it universal appeal. Running time, 103 minutes. Played February 14-15.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell—Entirely too long. Poor story. Dancing of Powell ordinary and Taylor wasted. Took a genuine nose dive for me. Running time, 110 min.

(Continued on following page)

(Continued from preceding page)

utes. Played January 30-February 3.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell, Buddy Ebsen, Judy Garland—Although this picture is star studded, it proves to be just another musical. It will draw, but not up to standard.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

CONQUEST: Greta Garbo, Charles Boyer—Oh what a headache. Poorest weekend gross for a long, long time. A few of the more serious students of the drama seemed to think it was O K but the regular movie patrons thought it was the bunk. Played January 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DAY AT THE RACES, A: Marx Brothers—A hilarious, mirth rollicking, side splitting comedy by this famous comedy trio that kept them going from beginning to end. A few of our audience came near rolling on the floor with laughter. Pleased 100 per cent. Running time, 111 minutes. Played February 4-5.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

DOUBLE WEDDING: Myrna Loy, William Powell—Good show that hardly drew film rental. Perhaps heavy rain spoiled the gross. Played February 13-14.—Ike Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

DOUBLE WEDDING: William Powell, Myrna Loy. The customers all liked this and came out with a smile and the box office had a few shekels in the till. Played January 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DOUBLE WEDDING: William Powell, Myrna Loy, Florence Rice—A very satisfactory comedy. It gave us two good houses in spite of snow and zero weather. Running time, 87 minutes. Played January 7-8.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones—A little extra business on this one so it must be all right. A little high class for the hill billies. Played February 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—Paul Muni and Luise Rainer combine to make this one of the best pictures of the year. Your audience will like this one, but the hard part is getting them in the theatre. Personally, I think this picture should be voted the best of the year.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

LAST GANGSTER, THE: Edward G. Robinson, James Stewart, Rose Stradner—I think Robinson's portrayal of the gangster is wonderfully convincing; so much so that one wonders whether he was not intended to be a gangster and that he became an actor by accident. The picture drew good houses and gave excellent satisfaction to all who saw it. Running time, 81 minutes. Played February 11-12.—G. A. Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LAST GANGSTER, THE: Edward G. Robinson, Rose Stradner, James Stewart, Lionel Stander—a very good small town picture, as all like Robinson. The story is the same as most of the gangster pictures, especially all the Robinsons. This one will draw well though. Play up Lionel Stander well, as he is good. R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

LIVE LOVE AND LEARN: Robert Montgomery, Rosalind Russell, Robert Benchley—Just fair; not good enough to eulogize and not bad enough to condemn. Running time, 78 minutes. Played February 4-5.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell, Robert Benchley—An excellent picture that did just average at the box office. Played February 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell, Robert Benchley—This picture will fail to pay the film rental, notwithstanding the fact that there are some first rate stars listed in the cast. The story is weak and so will be the box office.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

LOVE IS A HEADACHE: Gladys George, Franchot Tone—Just a programer that gets by nicely. The stars help a lot. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MADAME X: Gladys George, John Beal, Warren William—An old favorite brought back, and what a wonderful portrayal Gladys George gives. Hope she is given the lead in some more features soon. Warren William is unusually good, while John Beal is tops. This was enjoyed by the ladies more than the men, as they all enjoyed a good cry. Running time, 72 minutes. Played February 11-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MAN-PROOF: Myrna Loy, Franchot Tone—Just an entertaining picture that will not stand extra playing

FOUR SHOWMEN JOIN REPORTERS

Four exhibitors, from Canada and three widely separated areas in the States, enroll this week in the corps of reporters to "What the Picture Did for Me."

Reporting for duty on their first enlistment are:

Eugene Venne, Radio Theatre, Longueuil, Quebec.

R. L. Hall, Aztec Theatre, Van Alstyne, Texas.

Reenlisting after two or more years are these:

Ike Hables, Reel Joy Theatre, King City, Cal., who last reported on Dec. 28, 1935.

John J. Metzger, Oriental Theatre, Beaver City, Neb., whose last previous comment appeared in the issue of Feb. 20, 1936.

Read the reports of these showmen in the columns of the department this week.

time. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MY DEAR MISS ALDRICH: Edna May Oliver, Maureen O'Sullivan—Nothing big, but satisfactory comedy fare. Miss Oliver is very good in this and is responsible for most of the picture's merit. Running time, 73 minutes. Played January 21-22.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

NAVY BLUE AND GOLD: Robert Young, James Stewart, Tom Brown, Florence Rice, Lionel Barrymore—This is one of the best of the year and will answer the exhibitor's prayers for a box office attraction. With James Stewart, Robert Young and Tom Brown in the leading roles, this picture will please all audiences. Brown is outstanding in this one. Play up the football feud between Army and Navy.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

PARADISE FOR THREE: Robert Young, Frank Morgan—Fair comedy. Snow scenes were beautiful, but not a weekend picture. Played with "Jimmy Fidler's Personality Parade." Running time, 80 minutes. Played February 20-21.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

Monogram

DANGER VALLEY: Jack Randall, Lois Wilde—As a western it was very good. Somehow Randall is not there when it comes to musical westerns. Running time, 50 minutes. Played February 3-6.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

WEST OF RAINBOW'S END: Tim McCoy—Excellent western. McCoy's first on this Monogram releasing schedule. Action good, photography very good and story carries sustained interest enough to please any western movie fan. Running time, 54 minutes. Played February 11.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

WHERE TRAILS DIVIDE: Tom Keene—Keene, since he has started in out and out western roles, bids fair to prove popular with boys and girls, both young and old, who like their westerns. Give Keene credit for one thing: he doesn't burst into song every reel or no. Monogram seems to be doing right by Keene. They are giving him good production. Running time, 59 minutes. Played February 4.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Paramount

ANGEL: Marlene Dietrich, Herbert Marshall, Melvyn Douglas—Excellent, but too well polished to suit the average patron. The box office was an awful lone-some spot on this. Played January 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ANGEL: Marlene Dietrich, Herbert Marshall, Melvyn Douglas—Get ready for a surprise when you play this one, for it won't satisfy the majority of the

crowd (if you have a crowd). For small towns, Dietrich will not do. If it hadn't been for Melvyn Douglas, the acting would have to go in the ash can. Half the people walked out before it was over.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

BARRIER, THE: Leo Carrillo, James Ellison, Jean Parker—Very slow. Unexciting. But will get you big money if you sell the Rex Beach story value and the wilds of "White Fang" country. Did far above average here on this angle. Previous run sold differently and flopped. Played February 5-8.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

BARRIER, THE: Leo Carrillo, Jean Parker, James Ellison—Story a good one, but the studio muffed it in part. Action too slow. Cast poor. If they had had a good strong lead it would have been different. Scenery does not make a picture. Running time, 93 minutes. Played February 11-12.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BLONDE TROUBLE: Johnny Downs, Eleanor Whitney—Doubled this with "Hopalong Rides Again" and pleased our Saturday night fans.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross—This picture will do plenty to you and nothing for you. It starts slow and gets slower, finally failing to jell completely. A good show to pass up. Played February 12.—Ike Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

BULLDOG DRUMMOND COMES BACK: John Barrymore, Louise Campbell—Bury it before the Board of Health gets you. Impossible. Really kept people away after opening. Sorry we couldn't pull it. Played February 2-4.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

DAUGHTER OF SHANGHAI: Anna May Wong, Charles Bickford, Larry Crabbe—This is a good picture for Dime Night or other half of double feature. I played it on bargain night and the crowd liked it. Plenty of action. Running time, 62 minutes.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

EBB TIDE: Oscar Homolka, Ray Milland, Frances Farmer—It's not big, but it will get big money if you sell the Robt. Louis Stevenson story angle with a "Mutiny on the Bounty" build up. Try it—and reap. Running time, 96 minutes. Played February 12-15.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—Mae West is washed up for us unless she is given some pictures. This one had a little interest aroused, but very little. Picture got by. Running time, 56 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe, Charles Butterworth, Herman Bing—Mae can still strut her stuff. There is no smut in this picture and it is okay, but from the business done on it, Mae is through drawing as she did.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe, Charles Butterworth, Herman Bing—The first Mae West picture I ever played. It gave splendid satisfaction to patrons and business was excellent. I have seen every picture this star has made and consider this her best effort. Absolutely clean and not a suggestive line in it. Running time, 86 minutes. Played February 20-22.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

HOLD 'EM, NAVY: Lew Ayres, Mary Carlisle—Good little filler. Not much football in it, but makes 'em think there is and you're safe. We sold this angle and got average to fair increase in biz. Played March 29-31.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

HOPALONG RIDES AGAIN: William Boyd, George Hayes—This, the first of the new series of Hopalong, shows a decided improvement, both in musical score and background. Doubled this with "Blonde Trouble," another Paramount which pleased our Saturday night fans. Running time, 58 minutes. Played February 4.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

MEET THE MAESTROS: Headliners—Paramount has made the greatest improvement in their shorts which we have found this season. This one is wonderful and enjoyed by all. Good any day of the week. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MOUNTAIN MUSIC: Martha Raye, Bob Burns—It is a very good hill-billy comedy picture. Very good for the small community. Business fair.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

ON SUCH A NIGHT: Karen Morley, Grant Richards—Play it with a big picture if you double bill. Otherwise you'll be better off not playing it. Little excitement. No thrills. A "run-of-the-mill" attraction. Played March 26-28.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

SWING HIGH, SWING LOW: Carole Lombard, Fred MacMurray, Dorothy Lamour, Charles Butter-

worth, Jean Dixon—This feature was right down the alley for our type of audience and in fact should be suitable for any class of movie fan. There is some good acting and trumpet playing by Fred MacMurray. Carole Lombard is a great favorite of ours and comes through in great style. In addition there is Jean Dixon and Charles Butterworth to supply the needed comedy. The songs are tuneful, the plot interesting, the action dramatic and it's grand entertainment from start to finish. You can't go wrong with this Paramount feature. Running time, 92 minutes. Played February 19.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

THIS WAY, PLEASE: Charles "Buddy" Rogers, Betty Grable, Ned Sparks, Rufe Davis—This is an ideal small town picture where people are great radio fans. Play up the stars, as all of them are well known on the air. Rufe Davis (remember "Mountain Music"?) is especially good. Running time, 73 minutes.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

THRILL OF A LIFETIME: Ben Blue, Judy Canova, Eleanor Whitney, Johnny Downs, Lief Erickson, Larry Crabbe—Here is the first musical that Paramount has slipped on this season. It is just a hodge podge thrown together and is lacking badly in continuity and hit numbers. Feel that Erickson and Crabbe trying to sing are pitiful. Blue and Canova are the whole show. Tried it Sunday, Monday, Tuesday and it is going to fail us badly. Would suggest it for midweek or the better half of a dual bill. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THUNDER TRAIL: Marsha Hunt, Gilbert Roland—Made from Zane Grey's "Arizona Ames." As well made as any out-of-door we have played. Pleased.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray, John Barrymore—This lively comedy drama drew and pleased our Sunday-Monday patrons. John Barrymore and Lynne Overman contributed some nice support in comedy bits.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray—A good comedy-drama. Some of the comedy was rather silly, but, on the whole, the picture gave satisfaction. Business was just fair. Running time, 82 minutes. Played February 6-8.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—The finest picture to play this theatre in a year's time. Business was tremendous and everybody satisfied. Paramount can be as proud of this super-special as they were of "The Covered Wagon." Never was a picture better directed. I sat through this feature three times myself. Running time, 115 minutes. Played February 13-15.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

WELLS FARGO: Frances Dee, Bob Burns, Joel McCrea—A natural if there ever was one. Last night the weather was very bad and the crowd small, but still it is a knockout. Paramount is outstanding in their product for such situations as ours. Burns is tops and Miss Dee again shows her ability as an actress. We consider Frank Lloyd the best money making director in Hollywood for the small town exhibitor. We played this picture Thursday, Friday and Saturday, but it can be shown any day in the week and should be box office. Just a swell show. Running time, 115 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Republic

ESCAPE BY NIGHT: William Hall, Anne Nagel—A fairly good gangster story, but the sound was plenty poor. Business fair. Running time, 67 minutes. Played February 19.—Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

RKO Radio

ANNAPOLIS SALUTE: James Ellison, Marsha Hunt, Harry Carey—Good title. Good exploitation possibilities. And that's the works. Nothing to the picture. Running time, 65 minutes. Played February 12-15.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

BREAKFAST FOR TWO: Barbara Stanwyck, Herbert Marshall—Don't overlook a single angle of this picture. Screen it and form your own opinion. It did great here. Several hilarious comedy sequences and lots of laughs in between. Played February 5-8.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, Burns & Allen—Running time too long for the story. Astaire below former standard. Show saved by Burns & Allen. Dancing secondary. Story poor. Running time, 99 minutes. Played February 13-15.—M. W. Mattechek, Lark Theatre, McMinnville, Ore. Local patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, George

Burns and Gracie Allen—While this picture did not do "Follow the Fleet" or "Top Hat" grosses, we had no walkouts, no complaints. Picture contains an abundance of laughs, and contrary to previous reports our patrons did not feel that Gracie and George were overdone. Fred's Drum Dance is in a class by itself. Of course, Ginger Rogers was missed in this production, but our patrons had the pleasure of seeing her the night before in "Stage Door." Running time, 101 minutes. Played February 9.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, Burns and Allen—A fairly good musical comedy that starved to death at the box office. Grossed about half the usual "take" on the team of Astaire and Rogers. In spite of the valiant efforts of Burns and Allen, the picture was dull in spots and many patrons were frank to say they did not care for it. RKO should either give us the team of Astaire and Rogers, or reduce the allocation. Running time, 98 minutes. Played January 30-February 1.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

DANGER PATROL: Sally Eilers, John Beal, Harry Carey—This picture had no drawing power, but it gave very good satisfaction. Several patrons remarked on its entertaining qualities. An excellent feature for a double bill on weekends. Running time, 60 minutes. Played February 10-12.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack, Paul Kelly—A "screw" hokum comedy which the kids will go for in a big way, as well as a lot of grown-ups. The show was "everything," from a storm at sea to a somewhat modified "Ben Hur" chariot race. Running time, 73 minutes. Played January 28-29.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

HIGH FLYERS: Wheeler and Woolsey—Comedy that pleases. Dual program only.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PARK AVENUE LOGGER: George O'Brien—This picture has everything to please any class of audience. By all means play it. Running time, 65 minutes. Played February 10-12.—Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

SHE'S GOT EVERYTHING: Ann Sothorn, Gene Raymond—Our patrons thought this a pretty good comedy.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

STAGE DOOR: Ginger Rogers, Katharine Hepburn, Adolphe Menjou, Ann Miller—One of the "Ten Best" and rightfully holds its place in the list of really good pictures. Played this on a Monday-Tuesday following a good Sunday business and preceding "A Damsel in Distress," which cut down attendance somewhat. Katharine Hepburn once more establishes herself with the smaller situations. Heretofore, her work was too heavy for rural patronage. Ginger Rogers does a swell job and watch this Ann Miller. "Stage Door" should please every type of patronage. It's a pleasure to show a picture of this class. Running time, 92 minutes. Played February 7-8.—John J. Metzger,

Oriental Theatre, Beaver City, Neb. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Andrea Leeds—At long last RKO has come through with a picture that is swell entertainment. The girls run in some very funny wise cracks. The only picture that Hepburn has really hit and there is no question but what she has something, given the right material and a cast that supported her as this one did. Miss Leeds is very good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SUPER SLEUTH: Jack Oakie, Ann Sothorn—This is a good comedy program that was enjoyed by our prevue crowd. Oakie's characterization won the sympathy of the audience by entirely too narrow a margin and this is a problem that his directors will need to give their careful attention.—Running time, 70 minutes. Played February 12-13.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

THERE GOES THE GROOM: Mary Boland, Burgess Meredith, Ann Sothorn—A fair little comedy with Mary Boland the whole show. A picture like this is the exhibitor's answer to the producer why we must run double features. This is a clever little comedy, but in our situation it could not have been run alone. Running time, 57 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WINDJAMMER: George O'Brien, Constance Worth—Just fair. Got by only showing it one day. O'Brien has slowed up in this town as far as a good draw is concerned. Running time, 59 minutes. Played February 8.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Tex. General patronage.

YOU CAN'T BEAT LOVE: Preston Foster, Joan Fontaine—A nice program picture. Drew an average business and pleased. Running time, 62 minutes.—Fischer & Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

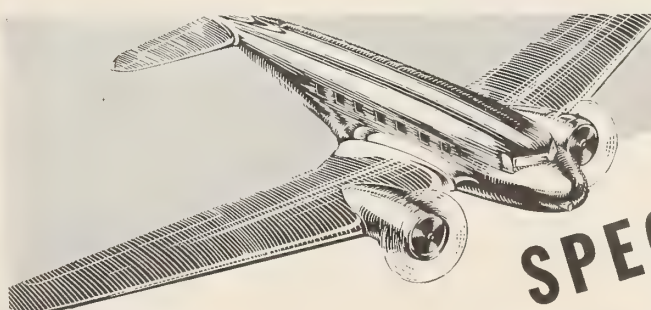
Supreme Pictures

LAW RIDES, THE: Bob Steele—After three years' experience, I can say that I have never yet heard a single kick on any Steele western, and I feel that year in and year out he has been the most consistently satisfactory western star in the business. And he is still going strong. Running time, 60 minutes. Played February 5.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—A swell comedy and program picture. First class entertainment for the whole family and a picture that will please any small town audience 100 per cent. Good for any day in the week. Running time, 95 minutes. Played November 26-27.—J. P. Johnson, Sons

(Continued on following page)



SPECIAL . . .

RELEASES FLY BY AIR EXPRESS

History-recording films awaited by audiences throughout the nation! Reels rushed for distribution by AIR EXPRESS—to nearest cities in minutes—to farthest, just overnight. Public was thrilled, exhibitors pleased. Now, most producers use Air Express regularly for features, comics, news—anything—at low cost too! Day and night, nation-wide; also to Canada, Latin America, Honolulu and Far East.

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of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

BIG TOWN GIRL: Claire Trevor, Donald Woods—Just a picture that barely gets by. Dual program only.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CHECKERS: Jane Withers, Stuart Erwin—This one was her best to date. Don't be afraid of it. Played it on a Friday and Saturday and really went to town. Broke all records for an "A" house for kid attendance. Had a Buck Jones running in my "B" house and it didn't have a chance. The older folks said that it was one of the most refreshing pictures that they had ever seen. Play it. Running time, 72 minutes. Played February 11-12.—B. J. Aylesworth, Lyric and Connelle Theatres, Eastland, Tex. General patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—A good program picture for any small town theatre. An interesting northwoods story well filmed and a wonderful performance by two popular stars that are ace high with our audiences. Running time, 68 minutes. Played August 20-21.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt, June Lang—Showed this picture a little late, but nevertheless it did the business for us. The Quins, Jean Hersholt and June Lang are off to a good start with our patrons. Let us have more of the same type. Played September 3-4.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

HEIDI: Shirley Temple, Jean Hersholt—Some said this was Shirley's best picture, but I do not think it is. Struck two very stormy nights, but even that did not account for the extremely low gross. Shirley has always been very popular here, but "Wee Willie Winkie" took such a nosedive I am afraid her pictures will never go over very well again. My patrons prefer something more modern. The cast is very good and photography is excellent, but it just didn't bring them in. There were more adults than children and that is unusual with a Shirley Temple picture. Running time, 88 minutes. Played February 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—Jane Withers is very popular with our patrons and this picture is one of her best. Running time, 72 minutes. Played October 29-30.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—This picture was a very big disappointment to me and everyone else. We did not draw well on it and am glad we didn't because people would think that all the good pictures had been used up. Play it on week days and you will get by with it. Running time, 84 minutes. Played February 13-14.—B. J. Aylesworth, Lyric and Connelle Theatres, Eastland, Texas. General patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Menjou—A new star that sure broke the ice as far as our audience was concerned and held them spellbound from start to finish with her winning personality, sunny smile and wonderful performance on her flying skates. Credit must also be given to the balance of the cast which was exceptionally good. This picture had box office appeal and pleased 100 per cent. Running time, 94 minutes. Played November 5-6.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

PEPPER: Jane Withers, Irvin S. Cobb—Another Jane Withers picture that drew well and pleased our audience 100 per cent. Little Jane is very popular with our patrons. Running time, 64 minutes. Played December 10-11.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

POOR LITTLE RICH GIRL: Shirley Temple—It was rather late when we got to play this picture, but that did not seem to make any difference. Shirley sure drew them in and pleased 100 per cent with her usual wonderful performance. Played November 12-13.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—A good program picture that pleased our audience 100 per cent. Running time, 79 minutes. Played October 22-23.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

REUNION: Dionne Quintuplets, Jean Hersholt, Rochelle Hudson—This was our second picture of the Dionne Quintuplets and Jean Hersholt, and it went over just as good as our first one, "The Country Doctor." We did not get to show it until quite late, but it drew them in just the same. A beautiful story, entertaining, and a swell performance by all of the cast. Pleased 100 per cent. Waiting for the next one. Running time, 81 minutes. Played December 24-25.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

SECOND HONEYMOON: Loretta Young, Tyrone Power, Lyle Talbot—Just a light, frothy tale of a divorced couple meeting again and starting a new romance, ending in the divorce of husband No. 2, Lyle Talbot. Drew a little extra and seemed to please.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TARZAN'S REVENGE: Glen Morris, Eleanor Holm

—No stars. With the proper stars in the leading parts this would have been a good picture. Played it on a double bill with "Danger Patrol." The Tarzan picture drew them in and "Danger Patrol" gave them their money's worth. Running time, 70 minutes. Played February 10-12.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

THIN ICE: Sonja Henie—Nice picture, well directed. More than average business. Fox is always Fox for good pictures. Running time, 78 minutes. Played February 6-7.—Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Don Ameche—Played that picture for a midnight show, then again on a two-day run. Swell picture, enjoyed by everyone. You don't have to hide in operator booth after showing such a picture. (Lady in late fifties asked re-showing of scene Alice Faye-Don Ameche showing how to act to leading actor and singing "Afraid to Dream.") Running time, 98 minutes.—Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

United Artists

COME AND GET IT: Edward Arnold, Frances Farmer, Joel McCrea—This proved to be a popular program picture and pleased our audience 100 per cent. An entertaining story, well filmed, and a performance that was tops with three stars that are very popular with our patrons. Running time, 99 minutes. Played November 19-20.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

DEAD END: Sylvia Sidney, Joel McCrea—Very good show that failed to click at the box office. Played February 6-7.—Ike Hables, Reel Joy Theatre, King City, Cal. Small town patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Paul Lukas, Mary Astor—A swell picture based on a good story, that pleased 100 per cent. This picture had everything to bring them in for an evening's first-class entertainment. Received many favorable and pleasant comments on this one. Running time, 101 minutes. Played December 31-January 1.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

ELEPHANT BOY: Sabu, W. E. Holloway, Walter Hudd—A first-class picture that brought them in. Had them both laughing and crying. Pleased 100 per cent. This was our first picture from this star, and from reports received from our patrons it appears that we will have to book another one soon to keep peace in the family. Running time, 81 minutes. Played January 7-8.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—A great picture for those that like swell scenery and large scale productions, in color. However, our box office did not suffer any and it drew well. Running time, 78 minutes. Played December 3-4.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

HISTORY IS MADE AT NIGHT: Charles Boyer, Jean Arthur—A good picture that drew well and pleased 100 per cent. A nice story that was interesting from start to finish, well acted by Charles Boyer and Jean Arthur. Running time, 97 minutes. Played January 28-29.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

HURRICANE, THE: Jon Hall, Dorothy Lamour—Plenty of praise for a fine picture, which went over big here.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

NOTHING SACRED: Fredric March, Carole Lombard—Just an ordinary picture. Color entertains. Won't stand extra playing time and don't pay any more than the ordinary picture price. We got trimmed plenty. Running time, 71 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

NOTHING SACRED: Carole Lombard, Fredric March, Charles Winniger—A swell comedy that will make them all laugh and be glad they saw it. I played it on a night when under ordinary weather conditions I would have had a full house, but rain ruined it. Running time, 75 minutes.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

ONE RAINY AFTERNOON: Francis Lederer, Ida Lupino, Roland Young—A dandy program picture that seemed to draw and please our patrons. Consider this first-class entertainment for the whole family. Running time, 79 minutes. Played December 17-18.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr.—Magnificent, but withal a flop! We seemingly can never surmount the obstacle of a costume picture, not even when it hits such strides as does this one. Douglas Fairbanks, Jr., was outstanding. Played January 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—When folks brave a blizzard, the worst of the winter and the temperature dropping steadily, to come out to see a picture you have a pretty good

idea it is good. Some said that it was too realistic, but was one of the best pictures we have shown. Boles and Stanwyck do a wonderful job of acting and are supported by able cast. Running time, 111 minutes. Played February 13-15.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—This is one of the best dramas of all the year. I ran it on Saturday night prevue and Sunday and then four months later brought it back for one night only. Did more on it the second time than the first. Stanwyck excellent in her part, also Anne Shirley. Play up to the ladies on this one as a tear jerker. Running time, 104 minutes.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

YOU ONLY LIVE ONCE: Sylvia Sidney, Henry Fonda—A good program picture that pleased our audience 100 per cent. Good for any day in the week. Running time, 86 minutes. Played January 14-15.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

Universal

BEHIND THE MIKE: William Gargan, Judith Barrett—Too awful for words! Children would hardly conceive such fragile material as this. Can it! Played January 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BEHIND THE MIKE: William Gargan, Judith Barrett—Poor. Played February 9-11.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

CARNIVAL QUEEN: Dorothea Kent, Robert Wilcox—Minor attraction that hasn't much to offer anyone. Played January 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IMITATION OF LIFE (reissue): Claudette Colbert, Warren William—Still good for added good gross after all these years. Running time, 108 minutes. Played February 16-18.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

MAN WHO CRIED WOLF, THE: Lewis Stone, Tom Brown—Not a bad little murder-mystery. Has a swell new slant on how to kill 'em and not get caught, only it don't work. Will get by because it's different. Running time, 66 minutes. Played February 16-18.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

100 MEN AND A GIRL: Deanna Durbin—Wish I had a picture like that every month, to cure box office anemia. Swell singing and good music. An every day of the year picture that will draw everyone. Running time, 85 minutes. Played February 10-12.—Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

REPORTED MISSING: William Gargan, Jean Rogers—A good aviation thriller that can be used in any double bill. Running time, 63 minutes. Played February 8-9.—Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

SUDDEN BILL DORN: Buck Jones, Evelyn Brent—Pretty good. Not near as good as some of his previous ones. Slow and draggy in spots. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THAT'S MY STORY: William Lundigan, Claudia Morgan—If you have had a bad day this will be the perfect climax. Wonder why they wasted the time to make it? Played February 9-11.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—First of all, this picture fell down at box office. Actually did twice the business of "Wells Fargo" a week before. However, the picture itself is a honey and one wonders what it takes to do extra business these days. Alice Faye and George Murphy are a fine pair to draw to, and then there is Frances Hunt, who from now on will be marked as the Girl with the Million Dollar Legs, and there are many, many others to mention along with the fine Will Rogers memorial.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Warner Brothers

EXPENSIVE HUSBANDS: Beverly Roberts, Patric Knowles—If you pay more than two dollars for this one it is too expensive. I advertised that all ladies who bought a 25-cent ticket could bring their husbands for 10 cents, but at that I felt like a bandit when I took their money. Poor story, poor stars and a foreign brogue is too great a handicap for one picture. Running time, 62 minutes. Played February 19-20.—Gladys E. McArdle, Lebanon, Kan. Small town patronage.

GREAT GARRICK, THE: Brian Aherne, Olivia de Havilland—Some 1750 atmosphere and costumes detracting from the wonderful acting of the principals. Some of the cast using English and French accent, in keeping with the costumes and speech, also hurt. No box office draw and our patrons gave me those "suffering but resigned" looks.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—Good program picture that did pretty good at the box office. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SWING YOUR LADY: Humphrey Bogart, Nat Pendleton, Louise Fazenda, Penny Singleton, Weaver Brothers and Elvira—I want to go on record that this is the screwiest show on record. A female blacksmith and Nat Pendleton emoting, ain't that something? But here is the catch, it is different. Has the Weavers with good music, and this Singleton girl is plenty good. She has that something; dancer and singer. Elvira and the Weavers extra good; the whole show, in fact. The audience ate it up, but it is strictly a new departure in comedy.—A. E. Hancock, Columbia Theatre, Columbia Ia., Ind. General patronage.

VARSITY SHOW: Dick Powell—Entirely too long. Some very good numbers, but Powell, with his air program, is poison to local fans. He is on the down grade, and his radio performances are doing him no good, and this applies to a lot of the stars. They think they are smart, but they are working themselves out of the studios. Running time, 121 minutes. Played February 7-9.—M. W. Mattheck, Lark Theatre, McMinnville, Ore. Local patronage.

Short Features

Columbia

CITY OF THE GOLDEN GATE: World in Color—Interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COMMUNITY SING, NO. 1: Our first one; very good. Hoping all of them the same. Audience's singing very poor. Running time, 10 minutes.—Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

COMMUNITY SING, NO. 1: A good subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

MISS LONELY HEARTS: Song and Comedy Hits—Two lovely dance numbers in this will make up for any deficiencies. Running time, 10 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

MGM

BEHIND THE CATHEDRAL: Crime Doesn't Pay Series—First class entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FRIEND INDEED: Pete Smith Specialties—These Pete Smiths always are good and should be run whenever they can be gotten. Running time, 10 minutes.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

HOW TO START THE DAY: Robert Benchley—Very amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—Brought a few old-timers in. Advertise it. Of movie stars long ago, and the fading of Will Rogers and Jean Harlow brought a few tears. Business pretty good in the cold and rain.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SUNDAY NIGHT AT TROCADERO: Musical Comedies—I was disappointed in this one as I was under the impression it was in color. Rather good musical, but would have been better in color. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

LET'S GO LATIN: Xavier Cugat and Orchestra—These boys play that long-hair music but it is good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PEEPING PENGUINS: Color Classics—A good cartoon and the color was keen. My patrons like these because the makeup is different.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PICKING PETS: Grantland Rice Sportlights—The best animal reel we ever played. A No. 1 short for any day of the week. Don't fail to play this one.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

PICKING PETS: Grantland Rice Sportlights—A good short subject and worth a spot on your best program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

POPEYE CARTOONS: The kids enjoy this series. Running time, seven minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

QUEENS OF HARMONY: Phil Spitalny and His All Girl Orchestra—It is a plenty good musical short and just right for any program, even a musical.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SPINACH ROADSTER, THE: Popeye the Sailor—These Popeye cartoons seem to be getting on a par with the rest. There was a time when they were really standouts but they aren't worth what Paramount charges.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

STAR REPORTER, THE: Headliners—Interesting.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WHISPERS IN THE DARK: Screen Songs—Fair enough.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RKO Radio

LONESOME GHOSTS: Mickey Mouse—A good one. Never go wrong on these.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

LONESOME GHOSTS: Mickey Mouse—Kept the audiences in roars all during this Walt Disney. Fine color and recording. Running time, eight minutes.—Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

MAJOR BOWES: These are getting to be an old story. One out of three or four are OK. The rest are not so hot. We consider them just a filler. Poor prints from the Boston exchange. Running time, nine minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

TRAMP TROUBLE: Edgar Kennedy Comedies—Fair. Kennedy just don't go over with our patrons. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

DISNEY CARTOONS: In this town of 9,000 we have played these cartoons back the fifth time. Such popularity must be deserved (Apologies to Chesterfield). Do you know of any cartoon series that can take that many repeat runs in an average sized town?—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Universal

AIR EXPRESS: Meany-Miny-Moe Cartoons—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAWAIIAN CAPERS: Mentone Musical Comedies—Don't fail to play. Wonderful little musical. Running time, 18 minutes.—Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

KEEPER OF THE LIONS: Oswald Cartoons—Good. L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RHAPSODY IN ZOO: Mentone Musical Comedies—A fair presentation of vaudeville acts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

ALIBI MARK: Floyd Gibbons' "Your True Adventure"—The most consistent good series of shorts which any company has made in a long time. It is really astounding that a new series such as these should take such a hold on the public in such a short time. We give them extra billing. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DAY AT SANTA ANITA, A: Broadway Brevities—Good. The coloring very beautiful. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HERE'S YOUR HAT: Broadway Brevities—Only fair musical.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUNGLE JITTERS: Merrie Melodies—No better to be had than this one. Enjoyed by large and small. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE RED WALKING HOOD: Merrie Melodies—Very good cartoon in color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MY LITTLE BUCKAROO: Merrie Melodies—As entertaining a cartoon that an audience could expect. Merrie Melodies have made such rapid strides that they're as entertaining as Disneys. If they had characters like Disneys they would mean as much at the box office. Running time, eight minutes.—Peter Panagos, Sipe Theatre, Kokomo, Ind. General patronage.

PLAYING WITH DANGER: Floyd Gibbons' "Your True Adventure"—Play this series by all means. They sure go over and are very interesting. Running time, 16 minutes.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

PURE FEUD: Edgar Bergen, "Charlie McCarthy"—These are sure knockouts, both for the kids as well as the adults. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SHE WAS AN ACROBAT'S DAUGHTER: Merrie Melodies—Fair. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SOUND DEFECTS: Rufe Davis—Very good. This sure helped to put over "Wine, Women and Horses." Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

STARLETS: Broadway Brevities—Extra good. The kids know their stuff.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SWING FOR SALE: Hal LeRoy—Hal's dancing pulls this one into the spotlight. Running time, 19 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

TELEGRAMS

are feature length stories in short subject form

CROSS INDEX		CROSS INDEX	
DOMESTIC	INTERNATIONAL	DOMESTIC	INTERNATIONAL
TELETYPE	TELETYPE	TELETYPE	TELETYPE
DAY LETTER	NIGHT LETTER	DAY LETTER	NIGHT LETTER
SERIAL	SERIAL	SERIAL	SERIAL
TELETYPE	TELETYPE	TELETYPE	TELETYPE

Patrons should check time of delivery and indicate whether they desire delivery by day or night. International telegrams will be delivered by day or night as indicated by the company of origin.

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FIRST VICE PRESIDENT

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SEND WESTERN UNION'S NEW COLORFUL KIDDIEGRAMS TO SELECTED LISTS OF CHILDREN WHEN YOU PLAY UNUSUAL CARTOONS OR OTHER SPECIAL SUBJECTS FOR JUVENILES. SEE WESTERN UNION MANAGER FOR DISCOUNTS ON LARGE QUANTITIES FOR LOCAL OVERNIGHT DELIVERY.

WESTERN UNION
Everywhere

IN COURTS

Michel's Testimony Ordered in Action

William C. Michel, executive vice-president of Twentieth Century-Fox, has been ordered to appear Friday for an examination before trial in connection with the \$50,000 "piracy" suit brought by Grosby George, author, against Twentieth Century-Fox by Justice Bernard L. Shientag in New York supreme court. Mr. George had asked for an examination of either Frank Underwood, present head of the scenario department, or Joseph C. Shea, former story editor.

Mr. George alleges that he submitted his story, "Little Miss Nobody," which was published in the February, 1931, issue of *Modern Romances*, to Mr. Shea, and that it was rejected. Subsequently, Twentieth Century-Fox produced a film of the same name based on an original story by Frederick Hazlitt Brennan. Mr. George claims \$50,000 for use of the title and also seeks an accounting of the profits.

Court Reserves Decision On "March of Time" Suit

Decision was reserved this week by Justice Ferdinand Pecora in the New York supreme court on a motion for a temporary injunction made by the district committee of the National Maritime Union and three members of the crew of the *Algic*, to restrain Time, Inc., from further exhibition of the March of Time reel which deals with conditions in the American merchant marine.

The union is suing for \$200,000 damages for alleged slander, and the individual plaintiffs ask \$50,000 each. It is claimed that the trial of the seamen who are under indictment in the Brooklyn Federal court for alleged mutiny will be prejudiced by the continued exhibition of the film.

ERPI Suit Set for April

The \$211,743 breach of contract suit brought by John G. Paine, as agent and trustee for approximately 100 music publishers, against Electrical Research Products, Inc., was ordered to trial in April by Federal Judge John C. Knox in the United States district court in New York this week. At the same time, Judge Knox permitted Homer H. Breland, attorney for ERPI, to withdraw his motion for summary judgment, dismissing the complaint. The publishers claim that certain royalties remain unpaid under a licensing contract with ERPI for the reproduction of their music in films exhibited in foreign countries. ERPI contends that the publishers did not own the international copyright and that nothing is due under the contract.

Darmour Writ Denied

Ruling that the "good faith" of the plaintiff was not shown, Justice Peter A. Schmuck in New York supreme court this week denied a motion of Larry Darmour, independent producer, for a permanent injunction pending trial to restrain Twentieth Century-Fox from using the title, "Second Honeymoon," on a recent picture. An accounting of the profits, damages and a permanent injunction are sought. No date was set for the trial.

SHORT PRODUCT PLAYING BROADWAY

Week of February 26

CAPITOL

What Price Safety.....MGM
Cleaning House.....MGM

CRITERION

Africa Speaks English..... Vitaphone

MUSIC HALL

March of Time, No. 7.....RKO Radio

RIALTO

Playboy Number One.....Educational
I'll Never Change My

Altitude.....Paramount

RIVOLI

White Magic.....RKO Radio

ROXY

Feminine Fun.....Columbia
The Miss They Missed.....Educational
Gandy the Goose.....Educational

STRAND

The Sneezing Weasel.....Vitaphone
Pictorial Review, No. 7.....Vitaphone

Seeks to Examine Books

International Projector Corporation, defendant in a \$250,000 breach of contract suit brought against it by Sentry Safety Control Corporation, was scheduled to ask Justice Aaron J. Levy in the New York supreme court this week for an inspection of the plaintiff's books. Sentry claims that a license agreement was made in 1930 under which International agreed to manufacture Sentrolas, a sound picture projector for home use. The agreement allegedly provided for a \$65,000 guarantee, plus \$2.50 royalties on each machine. Sentry contends that the defendant breached the contract by refusing to fill orders. Trial has been set for March 25th.

Test Case on Sale of Rights

Eugene Pauker, agent, filed a test suit against the Federal Government in the United States district court in New York this week to determine whether sale of film rights by foreign authors and publishers residing abroad are subject to United States income taxes. Mr. Pauker seeks the return of \$3,600 which he paid under protest. The petition alleged that he arranged the sale of world film rights.

Jones' Plea Denied

Federal Judge Bascom S. Deaver in Atlanta, Ga., this week ruled that Robert Tyre ("Bobby") Jones could not recover \$53,339.37 he paid in income taxes on revenue from a series of golf shorts he made for Warner Brothers Pictures, Inc., in 1931 and 1933. Robert P. Jones, father of the ex-golfing champion, also involved in court action, announced that an appeal would be taken.

The elder Jones paid \$1,000 for his son's services and film producers paid Jones, Sr., \$101,000 in 1931 and \$55,200 in 1933, which money was placed in trust for younger Jones' three minor children.

Malchin in New York

Leo Malchin, French distributor, is in New York to arrange deals in this country and Latin America.

OBITUARIES

Owen McKivett

Owen McKivett, 51, pioneer Racine, Wis., exhibitor, died February 26 at his home there. Mr. McKivett had been in charge of Warner Brothers theatres in Racine. He celebrated his 25th anniversary as an exhibitor last month. He is survived by his widow and son.

Gianni Bettini

Gianni Bettini, 78, one of the scientists who helped Thomas Edison in the development of the phonograph, and who recently has been working on photography and television, died Sunday in San Remo, according to word received in New York.

Richard C. Stout

Richard C. Stout, 53, executive of Heywood-Wakefield Company, died February 24th in New York after a short illness. He is survived by two brothers.

William B. Dailey

William B. Dailey, president of the Dailey Corporation of Verona, N. J., manufacturers of photographic film, and former member of the local city council, died in Newark February 23rd after a nine-month illness.

Mrs. Catherine McCarthy

Funeral services were held in Santa Monica, Cal., last week for Mrs. Catherine McCarthy, 80, mother of Augustine Vincent McCarthy of the Hollywood editorial staff of Quigley Publications. Two other sons, Joseph McCarthy of Boston and Charles McCarthy of Santa Monica, also survive.

Carrie Black

Carrie Perkins Black, once a Broadway character actress, died Sunday in Amityville, L. I. She was 77 years old, the widow of William Black, an actor, who died four years ago.

Tribute to McCarthy

A group of friends of the late J. J. McCarthy visited his grave in Gate of Heaven Cemetery, Mt. Pleasant, N. Y., last Friday. McCarthy, former head of the Advertising Advisory Council of the Motion Picture Producers and Distributors, died in Hollywood a year ago February 25th.

Rev. Ahern Sees Place For Out-of-Ordinary Film

At last Thursday's meeting of the Associated Motion Picture Advertisers in the International Casino, New York, Reverend Michael J. Ahern, S.J., of Boston, the guest of honor, emphasized the fact that there is a market for films dealing with subjects not ordinarily treated by producers. Father Ahern had much to do with preparing "Monastery" for the American screen.

The luncheon was attended by 125. Dr. Hyman Judah Shachtel, rabbi of the West End Synagogue, pleaded for "higher standards" in films and proposed "supervision at the source by a committee representing the public." Dr. Everett R. Clinchy, director of the National Conference of Jews and Christians, speaking as a Protestant churchman, told of the role of the screen and the church in promoting amity.



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



"MISS HUMANITY HOME"

Every now and then a tie-up is effected in New York which is not only great in importance but which can be adapted in practically any city in the country.

Such a tie-up was recently engineered for the exploitation of "The Goldwyn Follies" in the nature of a "Miss Humanity Home."

Inspired by the recognition of the influence of motion pictures in shaping trends in style and interior decoration, more than twenty home-making industries combined to create "The Miss Humanity Home." It was a model, modern five-room apartment adapted from Andrea Leeds' home shown in the "Goldwyn Follies."

The idea is of a timely nature, having a direct appeal to the public, particularly young girls about to be married, since this home is so designed as to show the public that the finest American products have definitely come out of the "high cost" class.

Beside attracting thousands of curious people to the "home" itself, tremendous publicity breaks occurred co-incident with the promotion. Further, each of the participating merchants took advertising space in practically all the metropolitan dailies, advertising their individual items, giving the picture itself a splendid plug in all ads.

We are of the opinion that while the number of co-operating merchants in the smaller towns may be less than twenty still even a greater interest could be created in this promotion than displayed in New York. Also, it may be remembered that all this free publicity and advertising is obtained at no cost to the theatre. How effectively it would work out for you depends on the care you take in its planning and execution. Its possibilities are practically unlimited.



OWEN McKIVITT

Close to the whole town recently turned out to honor genial Owen McKivitt, in charge of the Warner houses in Racine, Wisconsin, in honor of the celebration of his twenty-fifth year in show business. The leading newspaper devoted a section of six complete pages to this beloved person. Editorial comment was abundant in all papers. Leading authorities of State and City, besides theatremen were extremely generous in their praise of McKivitt. This short editorial salute was practically in type, when we received a shock in form of the an-

nouncement of his demise less than a week ago. Nothing we can say can adequately express the extreme regret we feel at this untimely and appalling loss to our business and the community.



SERIALS

In selling the short subject a lot of exploitation work has been done by theatremen in connection with important news events, colored cartoons, etc. There has been a noticeable lack of activity concerned with the selling of "serials." This week, however, it was gratifying to receive from both Phil Laufer of the Criterion and John Joseph's office at Universal, truly worthwhile material on ticket-selling exploitation, on this type of entertainment.

Laufer, during the run of the first episode of "The Lone Ranger" at the Criterion Theatre in New York, adopted an unusual and attention-getting angle. He had the "Lone Ranger" ride down Broadway, with appropriate costume, etc., and enlisted the aid of the police, who, with an eye to safety rather than adventure, insisted the Ranger unmask. This proved to be a crowd-stopper. We believe that this same slant can be used at small cost in practically any situation.

On "Flash Gordon's Trip to Mars," John Joseph's crew completed a tie-up with Look Magazine for the serialization of the story with "stills" in typical screen fashion, using a total of sixteen full pages for the purpose. The first "episode" breaks on March 15th.

Utilizing this for local purposes, it might not be a bad idea to write Mr. Joseph for copies of these layouts for use in a special frame in your lobby.

As a matter of fact, it might not be amiss to mention at this point, that this "serialization" idea of illustrating a story with stills from the picture, could be used on any serial in the photo sections of your newspapers. Picture editors, we have discovered by past experience, "go" for this sort of material in a big way.

Jack Goldstein

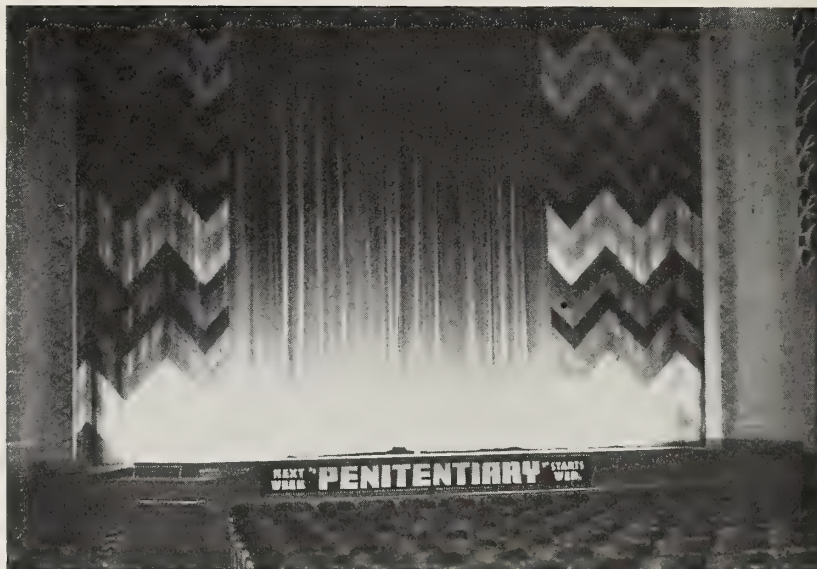
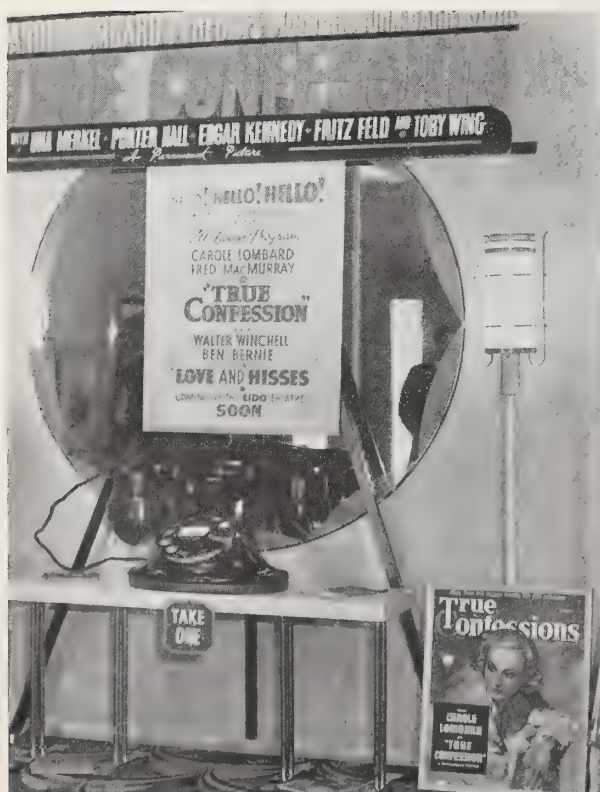


Shown above is Lew Black, Manager of the Warner Aldine Theatre, Wilmington, Delaware shown with Zorina, dancing star of "Goldwyn Follies." Photo was taken during the danseuse' personal appearance there. Local dailies carried stories and art work.

Round Table In Pictures



Tommy Kelly and Ann Gillis were guests of honor at a Lincoln's Birthday luncheon party given for them by John Wanamaker's in New York as part of a tieup for "The Adventures of Tom Sawyer" engagement at the Music Hall. The store advertised the event in all local newspapers and drew a great crowd of mothers and children.



For the date of "Penitentiary" at the Alvin Theatre, Pittsburgh, Penna., Manager George Tyson used this unique illuminated electric sign directly above the pit. Just before each preview of the trailer, sign was lighted as sirens blew and shots were fired.

As part of his exploitation for "True Confessions" at the Lido Theatre, Los Angeles, J. E. Poynter promoted use of oversize French phone for his lobby display. Copy above read "Hello, Hello, Hello. We're calling to tell you of the all laugh program" etc. etc.

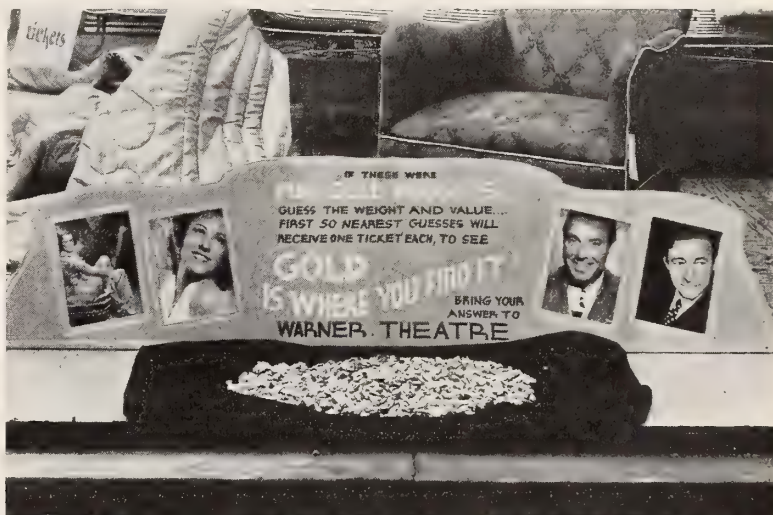


Shown above is A. L. "Shorty" Hancock, manager of the Princess Theatre, Springfield, Tenn. presenting Gene Autry, (right) singing cowboy, with a few hands of what is reported to be some of the world's finest dark fired tobacco. Presentation was made during the star's personal appearance at the Princess.

From City Manager Ed Crabtree, Fischer Theatre, Danville, Ill., comes this "Buccaneer" setpiece. Cap and blouse done in pale green; hair gold and rich brown. Shadows of face purple over light flesh; Red orange necklace; blouse blue; cobalt and Prussian blue cuffs and collar and chains and scissors of gold. Skirt three shades of green and underskirt in purples.



Forwarded by Frank Boucher, Strand Theatre, Altoona, Pa. is this front on "You're a Sweetheart" which was created by Staff Artist Douglas Melliott. Giant cutouts of Alice Faye were flanked on either side of boxoffice.



Window display for "Gold is Where You Find It" was planted by A. B. Morrison, Warner Theatre, Memphis, Tenn. Window shoppers were asked to guess weight of nuggets displayed and theatreman awarded passes to those guessing nearest to correct answer.



Eye-attracting indeed was Anton Janssen's "Alcatraz" front at the Astor Theatre, Minneapolis. Giant banners covering all three sides of marquee heralded the opening. Painted on the display was the Island of Alcatraz itself.

QUICK REPORTS FROM THE FIELD

Gangster Material

For "The Last Gangster" engagement at the Fox Capitol, Glendale, Cal., Jack Cleland promoted 25,000 blotters from local typewriter dealer. Front carried agency's ad and reverse and blotting side carried theatre stamp and copy "blot on the last gangster." To further carry out the idea, a large blot of ink was splashed on each blotter which was distributed at the theatre, placed in banks, schools, hotels, etc.

Display for Cleland's lobby consisted of large blowups of fingerprints against a gold backdrop and surrounded by large red cardboard blotches upon which were mounted "wanted" circulars of various types and offenses. All of these were obtained on loan from Bureau of Investigation. In foreground were letters "The Last Gangster" nailed together and painted with red paint denoting blood. Step platforms were "rigged up" by newspapers which formed covering.

Industrial Show

Unique was the tieup arranged by Nathan Wise, RKO director of Publicity in Dayton, when he arranged for an Industrial Show, featuring nationally famous products manufacturer in Dayton and held in the RKO Keith Theatre lobby for one week. The purpose of the exhibit was to bring to the attention of local citizens exactly what that city was contributing to the national manufacturing picture.

Show gave local companies a chance to display their new 1938 models and created general goodwill. Seventeen major companies participated, each building his own display and meeting all expense involved. Wise promoted tea and wafers which were served by uniformed attendants, companies represented met cost of cooperative ad and plugged the event in their store windows. Theatre ran trailers and carried special lobby posters, and the theatremen reports that approximately 10,000 people visited the show and examined the displays.

Premiere

To mark the world premiere of "The Adventures of Marco Polo" at the Lincoln Theatre, Miami, Sonny Shepherd of the Wometco Theatres and Carl Erbe of United Artists arranged with the stewards of Hialeah Park to have the sixth race known as the "Marco Polo Handicap."

ROSENTHAL PLANTS RESEMBLANCE CONTEST

Discovering that Mayor Jasper McLevy of Bridgeport resembles Lincoln, Morris Rosenthal, Loew's Majestic tied in with the Times-Star several days ahead of Lincoln's birthday and ran a photo of the Mayor in that paper. Prizes were offered to those who transferred the picture into an actual portrait of the great emancipator. Cards heralding the contest were planted in hotel lobbies, Western Union branches and announcements tacked on bulletin boards of all nearby schools.

Stage Coach

Managers Proctor and Marsh, Ritz Theatre, Muskogee, Okla., for the opening gun of their "Wells Fargo" date report using the original Deadwood Stage Coach that was on the regular mail run from Denver to Kansas City. Starting at 10 A. M. on a Saturday morning, coach lumbered down the street amid gun shots and shouts of cowboys aboard, halting in front of theatre to pick up waiting passengers made up in period costumes. Several large Wells Fargo strong boxes with title and playdates stamped on sides were piled on to coach and delivered to three leading banks and left on display.

Airplane Lobby

To build up his "Atlantic Test Flight" campaign at the Conley Theatre, Frankfort, Ind., Chris Chamales borrowed several propellers and mounted them atop his box office and in the lobby. Line on the exhibition was carried in all theatre ads. Another stunt which this showman finds effective on air pictures is tieup with libraries, who recommend books pertaining to aeronautics and use counter displays, in addition to plugging picture at the Conley.

Judge Sentences

In Canton, Benny Schwartz, manager of Warners' Ohio Theatre, put over what is reported to be an excellent campaign on "Boy of the Streets." Highlights were the use of 200 22 by 28 cards mounted on the downtown city light poles, human interest story on the angle of local judge sentencing delinquent boys to see the picture and boy scout benefit ticket sale campaign which went over very well.

Anniversary

Celebrating the 46th anniversary of the opening of the Fox Illinois Theatre, Jacksonville, Ill., Ralph Bartlett published a gala 16-page issue of the "Fox Movietone News," theatre house organ. Front page contained announcement of new modern theatre to be erected shortly on the present site and, to carry out the festive occasion, small cuts of birthday cake with lighted candles were scattered throughout pages. Inside spread contained stories on old time stage attractions and other memorable events back in '92. Merchants' ads helped pay printing cost and, needless to say, Bartlett managed to get in many plugs for his forthcoming attractions and good will for his theatre.

Newspaper Slants

Contests highlighted Ed Pentecost's "Hurricane" campaign at Loew's Grand, Atlanta, first of which was the awarding of guest tickets to those submitting best essays on Tahiti. Secondly a four page cooperative ad layout with stars' names scattered throughout the ads, guest tickets also going to those correctly assembling list, and last, cash prizes were given in a candid camera tieup. As a result of these various contests, "Hurricane" was accorded plenty of extra publicity.

Bus lines distributed special cards to neighboring towns, magazine agency placed cards on all stands, orchestrations were planted with leading bands about city and radio station ran spot announcements week ahead and during run.

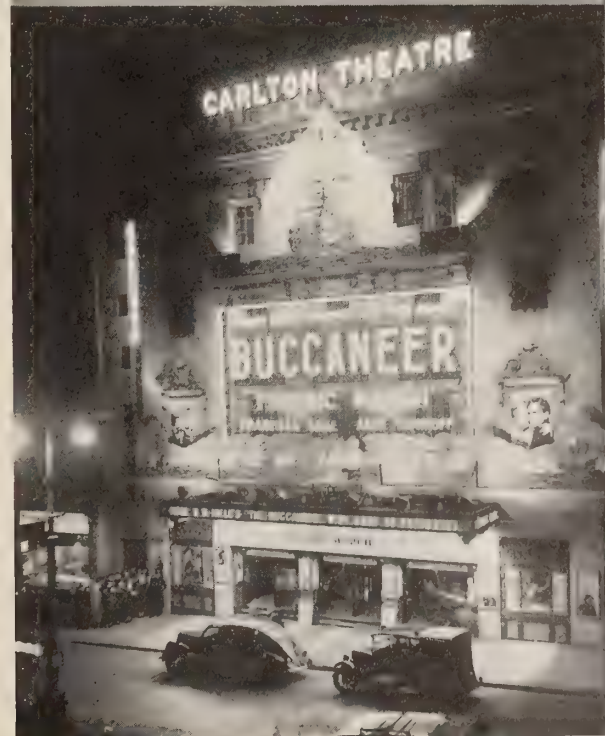
Governor Aids

Well executed "Snow White" campaign was turned out by Dewey Mousson assisted by Charles Levy at the Knickerbocker Theatre, Nashville, Tenn., with the showman securing cooperation of Governor Gordon Browning, who participated in a "Snow White" parade, riding from the Capitol to the theatre with "seven dwarfs" and attending special showing for 1,000 underprivileged children.

Board of Education decreed a Disney art study course an immediate part of the curriculum; radio campaigns were extensive, two stations hooking up with the theatre to broadcast the kiddie party, including the Governor's address and various stores cooperated by featuring window displays plugging the date.

"BUCCANEER" DISPLAYS IN LONDON

Conceived by Samuel Goldman, Carlton Theatre, London, were unusually effective displays for "Buccaneer" premiere. Directly below are shown the foyer dressed to represent the bridge and wheel-house of LaFitte's pirate frigate and shot of front opening night with mammoth illuminated ship and banner. At top right may be seen stage box opposite side of auditorium with pirate figure and below the proscenium showing stage setting and orchestra pit transformed to represent the pirate's treasure cave.





ALL READY FOR THAT FLIGHT TO HOLLYWOOD?

UNITED AIRLINES TO TRANSPORT WINNERS

Next Week's Judges' Decisions Will Determine Quigley 1937 Grand Awards Winners

The response to last week's announcement that for the third year the Quigley Grand Award ceremonies are again to be held in Hollywood and that the 1937 winners are to be conveyed to the Coast by air indicates that there are a lot of showmen on the qui vive for that Big Week of entertainment in Studioland.

Final arrangements for the journey are now completed. The winning theatremen are to be transported to Hollywood and return by United Air Lines in one of the Mainliners, the last word in comfort and luxury. These new ships are equipped with new type engines making them one of the most powerful land planes in America. The plane carrying the winners will span the country in 16 hours, making only three stops over the famous scenic airway which follows the pioneer trail across the continent.

Pictured above is United's new de luxe ship. Unusual is the seating plan with fourteen seats of the swivel chair, overstuffed variety, placed in a cabin originally designed to accommodate twenty-one passengers. Featured also in the new plane are individual tables for each passenger, movable foot rests, bridge tables, binoculars, magazine library and typewriter.

Owing to the untimely demise of Hal Grady, Palace Theatre, Lubbock, Texas, there are but twenty-three campaigns to be considered this year for the Grand Awards.

The two men selected for the year's Top Prizes will be announced in the issue of March 12th.

And Hollywood will be all set to give the winners the biggest kind of a party. The folks out there sure went to town last year to welcome Lew Chatham and Sid Holland and are waiting to turn over the keys of the city to the 1937 winners.

Your attention is called to the Quigley Awards Information on the right of this page, dealing with the new system for granting these Awards for this year (1938).

"Let's Hear From You!"

Artist Sketches Scenes From "Gold"

Novel exploitation attracted crowds to the New York Strand for the opening of "Gold Is Where You Find It" through use of an artist stationed in front of the theatre week before opening, sketching scenes from the picture and inking in a plug for the film, which created unusual attention. Finished drawings were given to onlookers as a gift from the management.

The *Journal-American* carried prominent mention of the theatre and playdates in their serialization of the picture and all their newspaper delivery trucks were posted with announcements of the serialization. These trucks served as "travelling" billboards for the engagement. Special treasure hunt contest was run in the classified ad section of the paper with cash prizes and tickets distributed to the winners.

Quigley Awards Information At a Glance

Awards will be made quarterly; that is, your material will be judged on a basis of three-month periods. You "start from scratch" every three months. Quarterly competitions run: WINTER: Jan. 1-March 31; SPRING: April 1-June 30; SUMMER: July 1-Sept. 30; FALL: Oct. 1-Dec. 31.

There are five different classifications under which you are eligible: "A", cities of 250,000 or over; "B", cities of 100,000 to 250,000; "C", cities of 25,000 to 100,000; "D", cities under 25,000; "E", suburban or subsequent runs.

Silver Plaques will be awarded to *each* entry voted best in the above five classifications. An additional citation will be voted for the best entry selected as best from among these five winners, regardless of classification.

Citation of Merit Sheepskin Certificates will be awarded for the runner-up in each classification. First and Honorable Mention Sheepskins will also be voted entries not awarded plaques of Citations of Merit, but deemed worthy of recognition.

Every contribution from the field to Managers' Round Table that has to do with Advertising, Exploitation or Publicity in the theatre during each three-month period will be considered in determining the Quarterly Awards.

Complete campaigns are not necessary, although they are desirable.

Institutional campaigns such as anniversaries, festivals, new theatre openings, new season drives, kiddies' clubs, civic tie-ups, etc., will also be eligible for recognition.

Selections by the Judging Committee will be based upon an entrant's efforts during the three-month competition and not upon *any one single picture campaign*, as heretofore.

The Quigley *Annual* Awards will be continued in 1938, the winners to be chosen from among entrants earning the highest ratings in the year's four quarterly Competitions.

It is important and of vital interest to you that you keep sending material from week to week or such time as you have activities ready, since these Awards are based upon the most consistent efforts of entrants over the entire three-month period. In other words, each man may submit as many campaigns and material of any sort as he cares to during each Quarterly Competition.

UNITED-DETROIT THEATRES ADS

Continuing the Managers' Round Table series of ad layout pages from the various circuits around the country, herewith are reproduced various two and three column ads recently prepared and created by the advertising department of the United-Detroit Theatres, Detroit, Michigan.

UNITED ARTISTS DIRECTOR GEORGE W. TREMBLE

IT'S A SENSATION! THUNDERING INTO A **2nd WEEK!**

CECIL B. De MILLE'S Greatest Triumph
FREDRIC MARCH in **"The BUCCANEER"**
with GAIL PATRICK, TAMIROFF, MARGOT GRAHAME

EXTRA ADDED!
MIKEY MOUSE in **"LONESOME GHOST"**
"Ski-Flight" First Standard Feature
WORLD NEWS IN ACTION

NEW PRICES
40¢
AFTER 6-30
65¢

Last Day! "BADMAN OF BRIMSTONE" Plus "LOVE IS A HEADACHE"

PALMS THEATRE DIRECTOR GEORGE W. TREMBLE

Starts FRIDAY

RECORD 3-UNIT SHOW

1 **"BEG, BORROW OR STEAL"**
with Frank Morgan, Florence Rice
"BEGGING PENNIES! STEALING MILLIONS!"

2 **"The LONE RANGER"**
with Hi-Yo Silver
"RADIO'S GREATEST HERO First Time ON THE SCREEN!"

3 **"Sh! THE OCTOPUS"**
with Hugh Herbert, Allan Jenkins
"NIGHTS OF HORROR! NIGHTMARES OF THRILLS!"

Also TONTO

NEW PRICES
30¢ 35¢ 50¢

UNITED ARTISTS DIRECTOR GEORGE W. TREMBLE

NOW! **World Premiere Showing**

The 'Big City' Man Tackles a Girl Who Won't Be Tamed!

Joan Crawford **Spencer Tracy** in **"Mannequin"**
with Alan Curtis, Ralph Morgan
AN M-G-M TRIUMPH!

EXTRA ADDED!
"LITTLE BUCK CHEESER"
"Natural Wonders of the West"
"Popular Science" Marvels
"The Big City" Man Tackles a Girl Who Won't Be Tamed!"

40¢
til 2

MADISON DIRECTOR GEORGE W. TREMBLE

NOW **What A Hit!** **2nd WEEK**

Ginger Rogers **Katharine Hepburn** **Adolphe Menjou** in **"STAGE DOOR"**
with GAIL PATRICK, ANDREA LEEDS
"TUNA" RADIO HIT!
"STAGE DOOR" HITS OF THE SEAS!
LATEST WORLD NEWS IN ACTION!

EXTRA ADDED!
MIKEY MOUSE in **"LONESOME GHOST"**
"Ski-Flight" First Standard Feature
WORLD NEWS IN ACTION

NEW PRICES
40¢
AFTER 6-30
65¢

MADISON DIRECTOR GEORGE W. TREMBLE

HELD OVER! 2nd BIG WEEK NOW

Claudette Colbert **Charles Boyer** in **"TOVARICH"**
with Basil Rathbone, Anita Louise
A WARNER BROS. HIT!

Also Held Over!
NEVER BEFORE! PERHAPS NEVER AGAIN!
A DISNEY TRIUMPH LIKE THIS!
"THE OLD MILL"
IN NATURAL COLOR!
NOMINATED FOR THE GRAND PRIZE AWARD OF 1937!

40¢
til 2

UNITED ARTISTS DIRECTOR GEORGE W. TREMBLE

Last Day! **Joan Crawford** - **Spencer Tracy** in **"MANNEQUIN"**

Wallace Beery in **"The BAD MAN OF BRIMSTONE"**
with Virginia Bruce, Bruce Cabot, Guy Kibbee, Lewis Stone
M.G.M. PICTURE

ABLAZE with ACTION... ROMANCE... LAUGHS... HAIR-TRIGGER THRILLS!

EXTRA ADDED!
POPEYE WIMPY
"Popeye Meets Ali Baba and the Forty Thieves"

40¢
til 2

personalities

JOHN TUCKER

formerly of the Manos Theatre, Vandergrift, Pa., is now managing the Grand at Moundsville, West, Va.



WALTER MURPHY

is now assistant manager at Loew's Orpheum, Boston.



FRED BREWER

formerly of the Fairfax Theatre, Fairfax, Okla., now manages the Tall Chief Theatre there.



RUDOLPH LION ZALOWITZ

formerly legal assistant for Skouras Theatres, is now engaged in the practice of law in Elizabeth, N. J.



JIM KEEFE

has resigned as manager of Fox's Wisconsin Theatre, Milwaukee. JACK RICHARDS, manager of the Palace, has been transferred to manage the circuit's Shorewood, succeeding HAROLD WEISNER, resigned. CARL REICH, formerly at the Strand, succeeds Richards, while ROY PIERCE will supervise both the Wisconsin and Palace.



BILL SCHOLL

exploitation man for RKO Radio and United Artists pictures has just joined the Atlantic Theatres, Inc., in the capacity of manager for their Stanley Theatre in Bridgeton, N. J.



KENNETH FORKEY

has opened the new Park Theatre, Boston, Mass.



M. J. LEWIS

has resigned as managing director of the 55th Street Playhouse, New York City. He will soon announce his new connection.



TOM BLAIR

for many years manager of Griffith Brothers theatres in Enid, Okla. has resigned to retire to his farm in Arkansas.



FRANK McSHANE

is now manager of the Paramount, Brattleboro, Vt.



W. T. CARTER

of Easton, Minn. has purchased the State Theatre State Center, Ia. from MERRILL W. HOOPES.



FRANCIS BUSCH

assistant of the Midwest, Oklahoma City, Okla. has been transferred to the Liberty in the same position. Other Standard Theatres changes include MELVIN CAMP, assistant at the Plaza who succeeded Busch and HOWARD TROUP assistant at the Liberty who has gone to the Ritz with GUS ZAFFOS doorman at the Ritz promoted to assistant at the Plaza.



HARRY ROSE

has been promoted from assistant manager of the State, Providence, to manager of the Globe in Bridgeport, Conn.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these silent brothers:

A. J. Vineyard
F. H. Vogt
Russell W. Volz
Benjamin F. Von Pilski
V. L. Wadkins
David Walsh
John Walsh
Fred E. Walters
E. M. Waltz
K. E. Ward
Art Warner
B. V. Warren
Cobe Wartman
Lou Wasserman
V. D. Watkins
Bob Watson
J. Everett Watson
T. H. Wear
L. Hamilton Webb
Art Weber
Earle Wedge
Alex H. Weinberg
S. D. Weinberg
Paul Weintraub
Charles F. Weisbecker
William Weisbord
George Weiss
William Weiss
Earl Wellman
Earl Westbrook
Earle T. Western
Norman Westwood

Harvey H. Whaley
Robert E. Whall
D. N. Whatley
Carl F. Wheeler
C. E. Wheland
H. O. Whelpley
C. C. Whitacre
Howard E. White
J. C. White
Wallace A. White
Gerald Whitney
Charles A. Whyte
Thomas F. Whyte
Edward F. Wick
Harold Widenhorn
Edwin Wilkins
Hugh Williamson
Ernie Williams
F. A. Williams
H. W. Wills
A. Eugene Wilson
Herman G. Wilson
J. Victor Wilson
R. Wilson
Harry Nat Witty
J. C. Wodetsky
Walter H. Woodman
Walter E. Woodward
James W. Work
Philip Worthen
Merivale Wren
Robert Wyatt

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name
(PRINT)

Position

Theatre

Address

City

State

Circuit

Absolutely No Dues or Fees!

LELAND MISCHNICK

former city manager with William Youngclaus for the Lyric and Sterling in Superior, Neb., has resigned to become manager of Ralph Goldberg's Dundee in Omaha.



SAM BADAMO

has replaced Ben Cohen as manager of the College Theatre, New Haven, Conn.



CHARLES MARTIN

has been transferred from the Uptown, Parsons, Kansas, to the Dickinson in Hiawatha, Kan. FLOYD WARD replaces him at the Uptown.



FRANK E. RITTER

booker for Harry McClure's district of Fox Midwest Theatres in Kansas City, Mo., has been named manager of the Fox Isis, succeeding ED MATER, who moves into the central offices of the company as booker. RALPH ADAMS, formerly at the Fox Liberty, Fort Scott, Kan., is now booking for McClure's houses.



JOHN McCONVILLE

is now managing the Gayety, Boston, replacing GROVER BURKHARDT, ill. Succeeding McConville at the Davis Square is EDWARD MEYERSON.



AL FOWLER

is now manager of the Paramount in North Adams, Mass.



H. A. RODICK

assistant at the Fox, Kansas City, Mo., has succeeded JOE REDMOND as house manager. The latter is now managing the Fox Brookside.



JOHN McMANUS

manager of Loew's Midland, Kansas City, is a committeeman in the fund drive being made by the Boy Scouts, Girl Scouts and Camp Fire Girls.



BEN COHEN

of Loew's College Theatre, New Haven, Conn., who was supposed to have taken over the management of the Loew MGM Theatre in Bombay, India, will go to Calcutta instead, to the Metro Theatre. AL BUEHRIG, former manager of that house, goes to Bombay.



GEORGE BRAINOS

formerly of the Crystal Palace in Brussels, Belgium, is now managing the new Olympia Theatre in Paris.



ED STOFFER

formerly at the Sun Theatre in Brooklyn, is now projectionist at the Arion Theatre in Middle Village, L. I.



GENE CURTIS

formerly with the Paramount home office is now in Chicago working in the offices of the Filmack Trailer Company.



O. W. JORDAN

formerly of Roanoke, Va., is the new skipper of the State Theatre, Columbia, S. C., succeeding G. R. CRAVER.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Dawn to Dusk.....	Margaret Morris-Bill Edwards.....	Nov. 15, '37	1,37		
New Is the Time.....	Joby Jordan-Jo Carr.....	Nov. 15, '37	15,37		
Squadron "B".....	Margaret Morris-Bill Edwards.....	Sept. 15, '37	15,37		

Coming

Night Nurse.....	Joby Jordan-Joe Carr.....	Jan. 15, '38	15,37		
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AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Anything for a Thrill.....	Frankie Darro-Kane Richmond.....	June 15, '37	15,37		
Fighting Texas, The.....	Kermit Maynard-Elaine Shepard.....	June 22, '37	22,37		
Rearing Six Guns.....	Kermit Maynard-Beryl Wallace.....	Oct. 15, '37	15,37		
Rough Riding Rhythm.....	Kermit Maynard-Mary Hayes.....	Aug. 15, '37	15,37		
Swing It, Professor (G).....	Pinky Tomlin-Paula Stone.....	Nov. 15, '37	15,37	60	Nov. 13, '37
Thanks for Listening.....	Pinky Tomlin-Maxine Doyle.....	July 12, '37	12,37		
Whistling Bullets.....	Kermit Maynard-Harlene Wood.....	May 3, '37	3,37		
Young Dynamite.....	Frankie Darro-Kane Richmond.....	Sept. 15, '37	15,37		

CELEBRITY

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
For Love of You.....	F. Foresta-Riscoe and Wayne.....			69	
Kiss Me Goodbye.....	M. Schneider-Riscoe and Wayne.....			62	

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Green Fields (G).....	Helen Beverley-M. Goldstein.....	Oct. 11, '37	11,37	105	Jan. 15, '38

Coming

Riverside Drive.....					
Uriel Acosta.....					
Yankel the Blacksmith.....					
Yankel-Belle.....					

COLUMBIA

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
All American Sweetheart (G).....	Scott Colton-Patricia Farr.....	Nov. 30, '37	30,37	62	Dec. 25, '37
Awful Truth, The (G).....	Irene Dunne-Cary Grant.....	Oct. 21, '37	21,37	92	Oct. 9, '37
(Exploitation: Dec. 4, '37, p. 76; Dec. 18, '37, p. 65; Jan. 8, '38, p. 82; Jan. 29, '38, pp. 83, 84, 86; Feb. 5, '38, p. 84.)					
Cattle Raiders.....	Chas. Starrett-Iris Meredith.....	Feb. 12, '38	12,38		
Counsel for Crime (G).....	Otto Kruger-Jacqueline Wells.....	Sept. 14, '37	14,37	62	Oct. 23, '37
Criminals of the Air (G).....	Rosalind Keith-Chas. Quigley.....	Apr. 30, '37	30,37	61	Nov. 8, '37
Dangerous Adventure, A.....	Don Terry-Rosalind Keith.....	Aug. 1, '37	1,37	59	
Devil is Driving, The (G).....	Richard Dix-Jean Perry.....	June 25, '37	25,37	68	July 24, '37
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84; Oct. 30, '37, pp. 84, 87; Dec. 18, '37, p. 66; Jan. 29, '38, p. 84.)					
Flight to the Finish, A.....	Don Terry-Rosalind Keith.....	June 30, '37	30,37	59	
(See "Taxi War," "In the Cutting Room," May 1, '37.)					
Frame Up, The.....	Paul Kelly-Jacqueline Wells.....	May 1, '37	1,37	59	
(See "Right Guy," "In the Cutting Room," May 1, '37.)					
Game That Kills, The.....	Chas. Quigley-Rita Hayworth.....	Sept. 21, '37	21,37	56	
Girls Can Play.....	Chas. Quigley-Jacqueline Wells.....	June 21, '37	21,37	60	
Headin' East (G).....	Buck Jones-Ruth Coleman.....	Dec. 13, '37	13,37	67	Nov. 27, '37
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17, '38	17,38	75	
Hollywood Round-up (G).....	Buck Jones-Helen Twelvotrees.....	Nov. 16, '37	16,37	64	Oct. 23, '37
I'll Take Romance (G).....	Grace Moore-M. Douglas.....	Dec. 25, '37	25,37	85	Dec. 25, '37
I Promise to Pay (G).....	Leo Carrillo-Chester Morris.....	Apr. 21, '37	21,37	65	Feb. 27, '37
(Exploitation: Apr. 3, '37, p. 64.)					
It Can't Last Forever (G).....	Betty Furness-Ralph Bellamy.....	July 15, '37	15,37	68	Aug. 14, '37
It Happened in Hollywood.....	Richard Dix-Fay Wray.....	Sept. 7, '37	7,37	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17, '37.)					
It's All Yours (G).....	Francis Lederer-M. Carroll.....	Sept. 1, '37	1,37	80	Aug. 7, '37
(Exploitation: Nov. 13, '37, p. 62.)					
League of Frightened Men (G).....	Walter Connolly-Irene Hervey.....	May 25, '37	25,37	65	July 24, '37
Life Begins with Love (G).....	Jean Parker-D. Montgomery.....	Oct. 7, '37	7,37	68	Oct. 9, '37
Little Miss Roughneck.....	Edith Fellows-Leo Carrillo.....	Feb. 9, '38	9,38	64	
(See "In the Cutting Room," Dec. 4, '37.)					
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....	Sept. 1, '37	1,37	118	Feb. 27, '37
(Exploitation: Sept. 5, '36, p. 75; Mar. 6, '37, p. 89; May 22, '37, p. 92; July 31, '37, p. 80; Aug. 28, '37, pp. 96, 100; Oct. 30, '37, pp. 84, 97; Nov. 20, '37, p. 94; Dec. 25, '37, p. 56; Feb. 5, '38, p. 82.)					
Motor Madness.....	Rosalind Keith-Allen Brook.....	Apr. 5, '37	5,37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)					
No Time to Marry.....	Mary Astor-Richard Arlen.....	Jan. 10, '38	10,38	64	
Murder in Greenwich Village (G).....	Fay Wray-Richard Arlen.....	Oct. 16, '37	16,37	68	Nov. 6, '37
Old Wyoming Trail, The.....	Charles Starrett-Barbara Weeks.....	Nov. 8, '37	8,37	56	
One Man Justice.....	Charles Starrett-Barbara Weeks.....	July 1, '37	1,37	59	
Outlaws of the Orient.....	Jack Holt-Mae Clarke.....	Aug. 20, '37	20,37	61	
Outlaws of the Prairie.....	Charles Starrett-Donald Grayson.....	Dec. 31, '37	31,37	58	
Paid to Dance.....	Don Terry-Jacqueline Wells.....	Nov. 4, '37	4,37	56	

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Penitentiary (A).....	Walter Connolly-Jean Parker.....	Jan. 17, '38	17,38	79	Feb. 5, '38
(Exploitation: Feb. 26, '38, p. 72.)					
Rangers Step In, The.....	Bob Allen-Eleanor Stewart.....	Aug. 8, '37	8,37	58	
Reckless Ranger.....	Bob Allen-Louise Small.....	May 30, '37	30,37	56	
Roaring Timber (G).....	Jack Holt-Grace Bradley.....	July 4, '37	4,37	65	Aug. 28, '37
Shadow, The (G).....	Chas. Quigley-Rita Hayworth.....	Dec. 9, '37	9,37	59	Dec. 4, '37
She Married an Artist.....	John Boles-Lull Deste.....	Nov. 25, '37	25,37	78	
(See "In the Cutting Room," Oct. 9, '37.)					
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	May 4, '37	4,37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)					
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20, '38	20,38	55	
(See "The American Legion," "In the Cutting Room," Nov. 6, '37.)					
Start Cheering (G).....	Jimmy Durante-Jean Perry.....	Mar. 3, '38	3,38	79	Feb. 5, '38
Thunder in the City (G).....	Edw. G. Robinson-Lull Deste.....	Apr. 25, '37	25,37	76	Feb. 13, '37
Trapped by G-Men (G).....	Jack Holt-Wynne Gibson.....	Oct. 27, '37	27,37	65	Nov. 13, '37
Two Fisted Sheriff.....	Charles Starrett-Barbara Weeks.....	June 15, '37	15,37	59	
Two Gun Law.....	Charles Starrett-Peggy Stratford.....	Apr. 7, '37	7,37	56	
Under Suspicion (G).....	Jack Holt-Kath. DeMille.....	Dec. 16, '37	16,37	67	Nov. 20, '37
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....	May 14, '37	14,37	58	
(See "In the Cutting Room," Apr. 3, '37.)					
Who Killed Gail Preston?.....	Wyn Cahoon-Robert Paige.....	Feb. 24, '38	24,38	61	
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15, '38	15,38	67	
(See "In the Cutting Room," Jan. 22, '38.)					
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17, '37	17,37	68	Feb. 13, '37
Women in Prison.....	Wyn Cahoon-Scott Colton.....	Jan. 1, '38	1,38	59	

Coming

Call of the Rockies.....	Chas. Starrett-Iris Meredith.....	Apr. 30, '38	30,38		
Extortion.....	Scott Colton-Mary Russell.....	Apr. 25, '38	25,38		
Flight Into Nowhere.....	Jack Holt-Jacqueline Wells.....	Apr. 18, '38	18,38		
Hidden Trails.....	Chas. Starrett-Iris Meredith.....				
Holiday.....	Katharine Hepburn-Cary Grant.....				
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24, '38	24,38		
Main Event, The.....	Robert Paige-Jacqueline Wells.....				
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10, '38	10,38	66	Jan. 8, '38
(Reviewed under the title, "The House of Mystery.")					
Paris on Broadway.....	Lanny Ross.....				
Rolling Caravans.....	Jack Luden-Eleanor Stewart.....	Mar. 7, '38	7,38	55	
Stage Coach Trail.....	Jack Luden-Eleanor Stewart.....				
There's Always a Woman.....	Joan Blondell-Melvyn Douglas.....	Apr. 8, '38	8,38		
Trail Blazer.....	Buck Jones-Marjorie Reynolds.....	Apr. 11, '38	11,38		
When G-Men Step In.....	Don Terry-Jacqueline Wells.....	Mar. 31, '38	31,38		
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17, '38	17,38		

CRESCENT

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Drums of Destiny (G).....	Tom Keene-Edna Lawrence.....	June 12, '37	12,37	60	June 19, '37
Law Commands, The.....	Tom Keene-Lorraine Hayes.....	May 12, '37	12,37	60	
Raw Timber.....	Tom Keene-Peggy Keys.....	July 6, '37	6,37	63	
Under Strange Flags.....	Tom Keene-Luana Walters.....	Apr. 12, '37	12,37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blame It On Love.....	Szlezky-Basthy.....	Sept. 6, '37	6,37	78	
Help! I Have Inherited.....	Irene Agay.....	Dec. 24, '37	24,37	88	
I Married for Love.....	Kabos-Radal.....	Feb. 4, '38	4,38	84	
Man of Gold.....	Maria Egri-F. Kiss.....	Apr. 12, '37	12,37	92	
Mesanto.....	Portzel-Torza.....	Oct. 15, '37	15,37	87	
Miracle of Lourdes.....	John Bara.....	Nov. 1, '37	1,37	62	
My Daughter Is Different.....	Turray-Kabos.....	Oct. 20, '37	20,37	88	
Once a Week.....	Kabos-Perzel.....	Sept. 10, '37	10,37	74	
Scotchman in Hungary.....	Radey-Oresl.....	Apr. 12, '37	12,37	95	
Storm on the Pusta.....	Kiss-Komcar.....	Apr. 5, '37	5,37	78	
Seeing Hungary.....	Travelogue.....	Sept. 1, '37	1,37	59	
(English Titles)					
Sister Mary.....	Javor-Sved.....	Oct. 10, '37	10,37	91	
Tempest in a Charda.....	Javor-Lazar.....	July 7, '38	7,38	90	
Three Splinters.....	Rajnay-Kabos.....	Oct. 30, '37	30,37	72	
Tom! (G).....	Pecsi-Adam.....	Sept. 11, '37	11,37	81	Oct. 30, '37
Vicki (Country Ball).....	Javor-Rose Barsony.....	Sept. 25, '37	25,37	87	

(THE RELEASE CHART--CONT'D)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Coming				
Lady Seeks Room	Zilahi-Kabos	Mar. 10, '38	91	
Magnas Miksa	Antal Pager	Mar. 20, '38	80	
Nosztly Lad, The	Hungarian Fantasy		97	
Texas Mammy	Fedak	Feb. 18, '38	89	
Yellow Roses	Kabos	Mar. 1, '38	90	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventurous Blonde, The (G)					
271	Glenda Farrell-Barton MacLane	Nov. 13, '37	61	Sept. 11, '37	
Alcatraz Island (G) 264	John Lital-Ann Sheridan	Nov. 6, '37	64	Oct. 23, '37	
(Exploitation: Dec. 18, '37, p. 34; Dec. 25, '37, p. 54; Jan. 8, '38, pp. 80, 88; Jan. 22, '38, pp. 64, 67.)					
Back In Circulation (A) 266					
	Jean Blondell-Pat O'Brien	Sept. 25, '37	82	Aug. 7, '37	
Case of the Stuttering Bishop					
The, 176	Donald Woods-Ann Dvorak	June 5, '37	70		
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15, '37	55		
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28, '37	86	July 24, '37	
Dance, Charlie, Dance (G)					
165	Stuart Erwin-Jean Muir	Aug. 14, '37	64	May 1, '37	
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 12, '38	59		
Drægerman Courage (G) 168	Jean Muir-Barton MacLane	May 15, '37	58	Aug. 29, '36	
(Exploitation: Nov. 27, '37, p. 79.)					
Empty Holsters 179					
	Dick Foran-Patricia Walthall	July 10, '37			
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17, '37	79	June 26, '37	
Gold Is Where You Find It					
(G) 255	George Brent-O. de Havilland	Feb. 19, '38	97	Jan. 22, '38	
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15, '38	109	Dec. 25, '37	
(Exploitation: Jan. 22, '38, p. 65.)					
Love Is On the Air (G) 289					
	Ronald Reagan-June Travis	Oct. 2, '37	61	Oct. 16, '37	
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10, '37	96	Mar. 7, '37	
Men In Exile 174	Richard Purcell-June Travis	Apr. 4, '37			
(See "In the Cutting Room," Nov. 21, '36.)					
Missing Witnesses (G) 273					
	Dick Purcell-Jean Dale	Dec. 11, '37	61	Oct. 30, '37	
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24, '37	82	May 22, '37	
Mr. Dodd Takes the Air (G)					
159	Kenny Baker-Jane Wyman	Aug. 21, '37	86	July 31, '37	
(Exploitation: Oct. 30, '37, p. 88.)					
Over the Goal (G) 272					
	William Hopper-June Travis	Oct. 16, '37	63	Oct. 9, '37	
Perfect Specimen, The (G) 257	Errol Flynn-Jean Blondell	Oct. 23, '37	97	Oct. 2, '37	
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11, '37			
Prince and the Pauper, The					
(G) 152	Mauch Twins-Errol Flynn	May 8, '37	120	Apr. 17, '37	
(Exploitation: May 29, '37, p. 68; June 26, '37, p. 121; July 3, '37, p. 68; Nov. 6, '37, p. 59; Feb. 12, '38, p. 71.)					
San Quentin (G) 163					
	Pat O'Brien-Humphrey Bogart	Aug. 7, '37	70	Apr. 3, '37	
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18, '37	57	Oct. 16, '37	
Shi the Octopus (G) 268	Hugh Herbert-Ailen Jenkins	Dec. 11, '37	54	Nov. 13, '37	
Slight Case of Murder, A (A)					
259	Edw. G. Robinson-Jane Bryan	Mar. 5, '38	85	Feb. 12, '38	
Submarine D-I (G) 258	Pat O'Brien-George Brent	Nov. 27, '37	105	Nov. 13, '37	
(Exploitation: Dec. 18, '37, p. 67; Jan. 1, '38, p. 57; Jan. 29, '38, p. 82.)					
Talent Scout (G) 166					
	Donald Woods-Jeanne Madden	July 24, '37	62	June 12, '37	
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18, '37	93	Aug. 7, '37	
(Exploitation: Sept. 25, '37, p. 69.)					
That Man's Here Again (G)					
175	Mary Maguire-Tom Brown	Apr. 17, '37	58	Mar. 27, '37	
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9, '37	95	June 16, '37	
(See production article, "The Deep South," May 8, '37, p. 16; exploitation: Nov. 13, '37, p. 69; Nov. 20, '37, pp. 88, 92; Jan. 1, '38, p. 88.)					
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30, '37	65	July 17, '37	
(Reviewed under the title, "War Lord.")					

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland	May 21, '38			
(See production article, Dec. 25, '37, p. 14.)					
Beloved Brat (G) 278	Bonita Granville-Dolores Costello	Apr. 30, '38	62	Feb. 19, '38	
Secrets of an Actress	Kay Francis-George Brent				
Up She Goes	Frank McHugh				
When Were You Born?	Anna May Wong				
Women Are Like That	Kay Francis-Pat O'Brien	Apr. 9, '38			
(See "This Woman Is Dangerous," "In the Cutting Room," Oct. 23, '37.)					

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Far from the Crowd	Mary Tsagoulis	Apr. 7, '37	82		
Ftohea Toy Mpeam	Vassoula Manolloy	Sept. 5, '37	96		
Greece of 1938	Newsreels	Jan. 9, '38	90		
Kalnourgea Zoo	Rita Karmen	Nov. 7, '37	115		
Reborn	Elene Papadake	Dec. 5, '37	90		
True Love	Sophea Domogloy	Oct. 3, '37	85		

GB PICTURES

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15, '37	81	Sept. 18, '37	
Gateway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1, '37	88	Aug. 28, '37	
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrik de Marney	Feb. 17, '38	70	Dec. 11, '37	
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30, '37, p. 16.)					
I Was a Spy (re-Issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1, '38	89	Sept. 25, '37	
King Solomon's Mines (G)					
3618	Cedric Hardwicke-Roland Young	Aug. 28, '37	78	July 3, '37	
(See production article, May 22, '37, p. 16.)					
Look Out for Love 7002	Anna Neagle-T. Carminati	Jan. 15, '38			

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17, '37	70	Oct. 2, '37	
Rez O'Reilly to MacNab (G)					
3602	Will Fyffe-Will Mahoney	Nov. 20, '37	83	July 17, '37	
(Reviewed under the title, "Said O'Reilly to McNab.")					
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29, '37	83	Feb. 27, '37	
(See "The Great Barrier," production article, Feb. 6, '37, p. 10; exploitation: Apr. 3, '37, p. 65; May 1, '37, p. 81; June 26, '37, p. 121; July 17, '37, p. 90; July 24, '37, pp. 79, 81; Aug. 7, '37, p. 94; Sept. 4, '37, p. 96.)					
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1, '37	76	May 22, '37	
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15, '37	65	Aug. 29, '36	
To the Victor (G)	Will Fyffe-John Loder	Mar. 1, '38	78	Feb. 19, '38	
Two of Us 3619	Jack Hulbert-Gina Malo	July 10, '37	64		
Where There's a W 11 3624	Will Hay	July 26, '37	74		
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1, '38	70	Feb. 5, '38	

Coming

Asking for Trouble	Jessie Matthews				
Empty World	Nova Pilbeam				
Floating City No. 1 (re-Issue)	Leslie Fenton-Conrad Veldt	Apr. 1, '38			
Girl Must Live, A	Lilli Palmer-Rene Houston				
Illegal Holiday	John Lodge-Margaret Lockwood				
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Mar. 15, '38	87	Feb. 12, '38	
Show Goes On, The	Anna Neagle-T. Carminati	Apr. 15, '38			
Strange Boarders	Tom Walls-Renee Saint Cyr				
Unconquered Woman	Anna Lee				
Wedding Dream	Nova Pilbeam				

GRAND NATIONAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25, '37	61		
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3, '37	56½		
Damaged Goods 175	Pedro de Cordoba	Aug. 21, '37	59	July 10, '37	
Forever Yours (G) 155	Benjamin Gigli	May 15, '37	70½	June 12, '37	
Frontier Town 220	Tex Ritter	Nov. 19, '37	58		
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3, '37	76½	May 29, '37	
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10, '37	65½	May 1, '37	
Here's Flash Casey (G) 211	Erin Linden-Boots Mallory	Oct. 22, '37	58	Oct. 9, '37	
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23, '37	75	Oct. 10, '36	
(Reviewed under the title, "Dusty Ermine.")					
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3, '37	58		
Juggernaut (A) 154	Boris Karloff-Jean Wyndham	Apr. 30, '37	64	Oct. 17, '36	
Killers of the Sea (G) 135	Capt. Wallace Caswell	May 8, '37	49	May 15, '37	
Love Takes Flight (G) 206	Bruce Cabot-Bestree Roberts	Sept. 17, '37	71	Aug. 7, '37	
Man in the Mirror, The (A)					
112	E. E. Horton-Genevieve Tobin	Apr. 24, '37	71½	Jan. 16, '37	
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12, '37	68	Nov. 20, '37	
Mystery of the Hooded Horsemen 151					
	Tex Ritter-Iris Meredith	Aug. 6, '37	60		
Renfrew of the Royal Mounted (G) 212					
	James Newill-Carol Hughes	Oct. 8, '37	57	Oct. 16, '37	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2, '37	56		
Shadow Strikes, The (G) 202	Red La Rocque-Lynn Anders	Sept. 10, '37	61½	July 17, '37	
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22, '37	59	June 5, '37	
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Sept. 24, '37	61	Dec. 4, '37	
(Exploitation: Oct. 16, '37, p. 84.)					
Something to Sing About (G)					
210	James Cagney-E. Daw	Sept. 30, '37	93	Sept. 4, '37	
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Dec. 28, '37	66	Jan. 8, '38	
(Exploitation: Feb. 19, '38, p. 82.)					
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8, '37	61½		
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov. 5, '37	63	Nov. 13, '37	
Tex Rides with the Boy Scouts (G) 214					
	Tex Ritter	Oct. 29, '37	66	Nov. 6, '37	
Trailin' Trouble 208	Ken Maynard	Sept. 24, '37	57		
Two Who Dared (A) 115	Anna Sten-Henry Wilcoxon	May 8, '37	73	June 6, '36	
(Reviewed under the title, "A Woman Alone.")					
Wallaby Jim of the Islands 213					
	Geo. Houston-Ruth Coleman	Oct. 15, '37	61	Mar. 6, '37	

Coming

Death Takes a Cruise.....	Anna Sten	
Don't Lead With Your Heart.....	Anna Sten	
Flash Casey, Candid Cameraman.....	Eric Linden	
Gorgeous.....	Anna Sten	
Honolulu Honeymoon.....	Anna Sten	
King of the Sierras 207.....	Rex Shlek	
Love Me Again.....	Anna Sten	
Love Runs Into Money.....	Anna Sten	
Murder at the Rancho.....	Ken Maynard	
Orchid Girl.....	Anna Sten	
Painter In the Sky.....	Anna Sten	
Renfrew Rides North.....	James Newill	
Rollin' Plains 217.....	Tex Ritter	
Shadow Murder Case, The.....	Red La Rocque-Astrid Allwyn	
(See "In the Cutting Room," Jan. 8, '38.)		
Snow Covered Wagons.....		
Spy of Napoleon (Q).....	R. Barthelmess-D. Haas	98 Oct. 10 '38
Utah Trail.....	Tex Ritter	
Wallaby Jim In Trouble.....	George Houston	

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Ada Don't Do That.....	Polish Film	Oct. 15, '37	82		
Business In Distress.....	Czech Film	Oct. 15, '37	90		
Kathleen (G).....	Sally O'Neill-Irish Cast.	Jan. 22, '38	75	Feb. 19, '38	
Old Curiosity Shop, The (G).....	Charles Dickens Story	Dec. 12, '37	74	Feb. 2, '38	
Phantom of Santa Fe.....	Nina Quartaro-Norman Kerry	Aug. 1, '37	75		
Song of the Lark.....	Czech Film	Dec. 8, '37	90		
Student's Romance, The (G).....	Patrie Knowles	Oct. 10, '37	78	Aug. 10, '38	
Voice of India.....	Hoefler Expedition	Jan. 28, '38	70		

Coming

I Give My Heart.....	Gitta Alpar		78		
Invitation to the Waltz.....	Lillian Harvey		74		
Volga Boatman, The.....	Pierre Blanchard		90		

HUNGARIA

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Affair of Honor.....	Gy Kabos	Sept. 11, '37	9	ris.	
All Men Are Wild.....	Paul Javor	Oct. 21, '37	9	ris.	
Anniversary.....	Imre Raday-Ida Turay	Dec. 10, '37	10	ris.	
Bride from Toroeke.....	Paul Javor	Oct. 1, '37	10	ris.	
Eighty Miles an Hour.....	Gy Kabos-M. Erdely	Nov. 19, '37	8	ris.	
Exception Granted.....	Imre Raday-Karl Tolnay	June 11, '37	9	ris.	
Hotel Springtime.....	Gy Kabos-Anna Tekes	Nov. 30, '37	10	ris.	
I Picked You for My Husband.....	Paul Javor	Nov. 4, '37	9	ris.	
It Happened in Budapest.....	Gy Kabos-Zita Perzel	Sept. 21, '37	9	ris.	
Man Sometimes Errs.....	A. Tekes-A. Pager	Feb. 4, '38	10	ris.	
Pay, Madame.....	Paul Javor	May 30, '37	8	ris.	
Sport of Love, The.....	Gy Kabos-Ida Turay	Dec. 24, '37	8	ris.	
Sutyl, the Lucky Child.....	Adam Klari	Jan. 11, '38	9	ris.	
Two Prisoners.....	Paul Javor	Oct. 12, '37	10	ris.	
Village Rogue, The.....	M. Dayka-Z. Gregor	Jan. 21, '38	10	ris.	

IMPERIAL

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Dead March, The (A).....	Boake Carter	Sept. 15, '37	73	Sept. 11, '37	
Dynamite Delaney.....	Weldon Heyburn	Jan. 2, '38	80		
With Pleasure, Madame.....	Conrad Nagel-Marta Labarr	Apr. 15, '37	90		

Coming

Back from Reno.....					
Beauty Racket.....					
Deerslayer.....					
Honor Among Women.....					
Night of Crime.....					
Sky Girl.....					

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Arsene Lupin Returns (G) 824.....	Virginia Bruce-Melvyn Douglas	Feb. 25, '38	81	Jan. 29, '38	
Bad Guy (G) 743.....	Bruce Cabot-Virginia Grey	Aug. 27, '37	69	Aug. 28, '37	
Bad Man at Brimstone (G) 812.....	Wallace Beery-V. Bruce	Dec. 3, '37	89	Jan. 8, '38	
Big, Borrow or Steal (G) 814.....	Frank Morgan-Florence Rice	Dec. 3, '37	72	Dec. 4, '37	
Between Two Women (G) 737.....	Virginia Bruce-Franchot Tone	July 9, '37	89	July 3, '37	
(Exploitation: Jan. 1, '38 p. 58.)					
Big City (A) 801.....	Spencer Tracy-Luise Rainer	Sept. 3, '37	80	Sept. 4, '37	
(Exploitation: Dec. 4, '37 p. 72; Dec. 11, '37 p. 78; Dec. 18, '37 p. 64; Dec. 25, '37 p. 56.)					
Bride Wore Red, The (G) 804.....	Joan Crawford-Franchot Tone	Oct. 8, '37	103	Oct. 2, '37	
(Exploitation: Nov. 13, '37 p. 62; Nov. 20, '37 p. 92; Dec. 11, '37 p. 78.)					
Broadway Melody of 1938 (G) 739.....	Eleanor Powell-Robt. Taylor	Aug. 20, '37	110	Aug. 21, '37	
(Exploitation: Nov. 13, '37 p. 62.)					
Captains Courageous (G) 717.....	F. Bartholomew-Spencer Tracy	June 25, '37	116	Apr. 3, '37	
(See production article, Apr. 24, '37 p. 12; exploitation: May 15, '37 p. 94; July 31, '37 p. 82; Aug. 7, '37 pp. 91, 92; Aug. 21, '37 pp. 76, 78; Aug. 28, '37 p. 97; Sept. 4, '37 pp. 95, 97; Oct. 2, '37 p. 77.)					
Conquest (A) 805.....	Greta Garbo-Charles Boyer	Oct. 22, '37	112	Oct. 30, '37	
(Exploitation: Dec. 4, '37 p. 70; Oct. 11, '37 p. 78; Jan. 8, '38 p. 82.)					
Day at the Races, A (G) 730.....	Marx Brothers-Alan Jones	June 11, '37	111	June 19, '37	
(See production article, Apr. 24, '37 p. 12; exploitation: May 15, '37 p. 94; July 10, '37 p. 86; July 17, '37 p. 89; Apr. 7, '37 p. 91; Oct. 16, '37 p. 84; Jan. 22, '38 pp. 64, 67.)					
Double Wedding (G) 807.....	William Powell-Myrna Loy	Oct. 15, '37	87	Sept. 25, '37	
(Exploitation: Dec. 11, '37 p. 77; Jan. 8, '38 p. 82.)					
Emperor's Candlesticks, The (G) 733.....	William Powell-Luise Rainer	July 2, '37	89	July 3, '37	
Everybody Sings (G) 819.....	Allan Jones-Judy Garland	Feb. 4, '38	91	Jan. 22, '38	
Firefly, The (G) 809.....	Jeanette MacDonald-Allan Jones	Nov. 5, '37	138	July 24, '37	
(Exploitation: Dec. 4, '37 pp. 71, 76; Dec. 25, '37 pp. 55, 58; Jan. 15, '38 p. 70.)					
Good Earth, The (A) 741.....	Paul Muni-Luise Rainer	Aug. 6, '37	139	Feb. 6, '37	
(See production article, July 11, '36 p. 76; exploitation: Feb. 6, '37 p. 72; Feb. 20, '37 p. 85; Apr. 3, '37 p. 69; May 1, '37 p. 83; May 15, '37 pp. 96, 99; June 12, '37 p. 84; July 10, '37 p. 87; Aug. 7, '37 pp. 90, 92; Sept. 18, '37 pp. 82, 85; Oct. 2, '37 p. 76; Oct. 9, '37 p. 67; Oct. 23, '37 p. 82; Jan. 15, '38 p. 84; Jan. 29, '38 p. 84.)					
Good Old Soak (G) 728.....	Wallace Beery-Betty Furness	Apr. 23, '37	76	Apr. 24, '37	
(Exploitation: May 29, '37 p. 67; June 26, '37 p. 121.)					
Hell Divers (re-issue) (G).....	Clark Gable-Wallace Beery	June 4, '37	109	Dec. 26, '31	
Last Gangster, The (A) 810.....	E. G. Robinson-Rose Stradner	Nov. 12, '37	81	Nov. 13, '37	
(Exploitation: Feb. 26, '38 p. 69.)					
Live, Love and Learn (G) 808.....	Robt. Montgomery-R. Russell	Oct. 29, '37	78	Oct. 23, '37	
London By Night (G) 740.....	George Murphy-Rita Johnson	Oct. 30, '37	69	Jan. 24, '38	
Love Is a Headache (G) 821.....	Gladys George-Franchot Tone	Jan. 14, '38	73	Jan. 15, '38	
Madame X (A) 808.....	Gladys George-Warren William	Oct. 1, '37	72	Oct. 2, '37	
Manhattan Melodrama (re-issue) (G).....	C. Gable-M. Loy-W. Powell	July 2, '37	90	Apr. 28, '34	
Mannequin (G) 820.....	Joan Crawford-Spencer Tracy	Jan. 21, '38	95	Dec. 18, '37	
(Exploitation: Feb. 5, '38 p. 86.)					
Man-Proof (A) 817.....	Myrna Loy-Franchot Tone	Jan. 7, '38	71	Dec. 18, '37	
Married Before Breakfast (G) 736.....	Robt. Young-Florence Rice	June 18, '37	70	June 28, '37	
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne	Mar. 4, '38	95	Feb. 26, '38	
My Dear Miss Aldrich (G) 803.....	Edna May Oliver-W. Pidgeon	Sept. 17, '37	73	Sept. 11, '37	
Naughty Marietta (re-issue) (G).....	Jeanette MacDonald-N. Eddy	Aug. 6, '37	105	Mar. 2, '35	
(Exploitation: Dec. 25, '37 p. 56.)					

Running Time

Title	Star	Rel. Date	Minutes	Reviewed
Navy Blue and Gold (G) 811.....	Lionel Barrymore-Robt. Young.....	Nov. 19, '37	94	Nov. 20, '37
Night Must Fall (A) 727.....	Robt. Montgomery-R. Russell.....	Apr. 30, '37	117	Apr. 10, '37
Nobody's Baby (G) 729.....	Patsy Kelly-Robt. Armstrong.....	Apr. 23, '37	67	Feb. 6, '37
Of Human Hearts (G) 822.....	Walter Huston-James Stewart.....	Feb. 11, '38	105	Feb. 12, '38
Paradise for Three (G) 818.....	Frank Morgan-Robt. Young.....	Jan. 28, '38	75	Jan. 22, '38
Parnell (G) 722.....	Clark Gable-Myrna Loy.....	June 4, '37	119	June 12, '37
(See production article, Feb. 13, '37, p. 16.)				
Pick a Star (G) 735.....	Jack Haley-Patsy Kelly.....	May 21, '37	70	Apr. 24, '37
Romeo and Juliet (G) 1100.....	Norma Shearer-Leslie Howard.....	Apr. 18, '37	127	July 17, '38
(See production article, Mar. 28, '36, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77; Apr. 17, '37, pp. 78, 79; Apr. 24, '37, p. 94; May 1, '37, p. 80; May 8, '37, p. 74; May 29, '37, p. 70; June 26, '37, pp. 118, 119, 123; July 3, '37, pp. 69, 70; July 17, '37, p. 91; July 24, '37, p. 80; July 31, '37, p. 80.)				
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy.....	Dec. 24, '37	122	Dec. 25, '37
(See production article, Nov. 6, '37, p. 34.)				
Saratoga (G) 742.....	Clark Gable-Jean Harlow.....	July 23, '37	94	July 24, '37
(Exploitation: Aug. 28, '37, p. 98.)				
Song of the City (G) 724.....	Dean Jeffries-Margaret Lindsay.....	Apr. 2, '37	69	Mar. 27, '37
They Gave Him a Gun (A) 731.....	S. Tracy-G. George-F. Tone.....	May 14, '37	94	May 15, '37
Thirteenth Chair, The (G) 732.....	Madge Evans-Henry Daniell.....	May 7, '37	66	May 8, '37
Thoroughbreds Don't Cry (G) 813.....	Mickey Rooney-Judy Garland.....	Nov. 26, '37	80	Nov. 20, '37
(Exploitation: Feb. 26, '38, p. 69.)				
Topper (G) 738.....	Constance Bennett-Cary Grant.....	July 18, '37	97	July 17, '37
(Exploitation: Aug. 21, '37, p. 75; Oct. 2, '37, pp. 76, 77; Oct. 23, '37, p. 84; Oct. 30, '37, p. 86; Nov. 29, '37, p. 82; Dec. 11, '37, p. 76; Dec. 18, '37, p. 69; Jan. 22, '38, p. 66; Feb. 19, '38, p. 86.)				
Trader Horn (re-issue) (G).....	Harry Carey-Edwina Booth.....	May release	126	Jan. 24, '31
Way Out West (G) 734.....	Laurel and Hardy.....	Apr. 18, '37	64	Jan. 2, '37
(Exploitation: July 17, '37, p. 92.)				
Women Men Marry, The (A) 802.....	J. Hutchinson-George Murphy.....	Sept. 10, '37	61	Sept. 11, '37
Yank at Oxford, A 823 (G).....	Robt. Taylor-M. O'Sullivan.....	Feb. 18, '38	103	Jan. 29, '38
You're Only Young Once (G) 815.....	Lewis Stone-Mickey Rooney.....	Dec. 10, '37	77	Nov. 27, '37

Coming

First Hundred Years, The.....	Robt. Montgomery-V. Bruce	Mar. 11, '38		
(See "Wooden Wedding," "In the Cutting Room," Feb. 19, '38.)				
Girl of the Golden West 827.....	Jeanette MacDonald-N. Eddy	Mar. 18, '38		
(See production article, Feb. 5, '38 p. 18.)				
Judge Hardy's Children.....	Lewis Stone-Mickey Rooney	Mar. 25, '38		
Life on the Waterfront.....	Wallace Beery-M. O'Sullivan	Apr. 29, '38		
(See "Madelon," "In the Cutting Room," Jan. 15, '38.)				
Marie Antoinette.....	Norma Shearer-Tyrone Power			
Snug Harbor.....	Florence Rice-Dennis O'Keefe			
Swiss Miss.....	Laurel and Hardy	Apr. 1, '38		
(See production article, Feb. 26, '38 p. 16.)				
Test Pilot.....	C. Gable-M. Loy-S. Tracy	Apr. 15, '38		
(See "In the Cutting Room," Jan. 8, '38.)				
Three Comrades.....	Robt. Taylor-Margaret Sullivan			

MONOGRAM

		Running Time	
Title	Star	Rel. Date	Minutes Reviewed
Atlantic Flight (G).....	Dick Merrill-Paula Stone.....	Aug. 25, '37	59. Sept. 25, '37
Blazing Barriers (G).....	Edw. Arnold, Jr.-F. McKinney.....	July 4, '37	65. Nov. 20, '37
Boy of the Streets (G).....	Jackie Cooper-Maureen O'Connor.....	Dec. 8, '37	76. Dec. 11, '37
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70.)			
Bride for Henry, A (G).....	Anne Nagle-Warren Hull.....	Sept. 29, '37	58. Oct. 2, '37
County Fair (G).....	John Aledge-Mary Lou Lender.....	Nov. 24, '37	72. Nov. 20, '37
Danger Valley.....	Jack Randall-Lola Wilde.....	Nov. 3, '37	53.
Federal Bullets (G).....	Terry Walker-Milburn Stone.....	Oct. 30, '37	61. Oct. 30, '37
God's Country and the Man.....	Tom Keene.....	Sept. 2, '37	56.
Hossler Schoolboy (G).....	Mickey Rooney-Anne Nagel.....	July 7, '37	62. July 3, '37
Legion of Missing Men.....	Ralph Forbes.....	July 28, '37	62.
Luck of Roaring Camp.....	Owen Davis, Jr.-Jean Woodbury.....	Nov. 17, '37	59.
My Old Kentucky Home (G).....	Grant Richards-Evelyn Venable.....	Feb. 9, '38	72. Feb. 12, '38
Outer Gate.....	Ralph Morgan-Kay Linaker.....	Apr. 4, '37	62.
Painted Trail.....	Tom Keene.....	Feb. 18, '38	50.
Paradise Isle (G).....	Warren Hull-Movita.....	July 21, '37	73. Aug. 14, '37
(Exploitation: Sept. 18, '37, p. 83.)			
Port of Missing Girls.....	Judith Allen-Milburn Stone.....	Feb. 23, '38	
Riders of the Dawn (G).....	Jack Randall-Peggy Keys.....	July 14, '37	55. Aug. 21, '37
Romance of the Reckless.....	Tom Keene-Beryl Wallace.....	Dec. 15, '37	53.
Saleslady (G).....	Anne Nagel-Weldon Heyburn.....	Feb. 2, '38	65. Jan. 29, '38
Shadows of the Orient (G).....	Regis Toomey-Father Ralston.....	Aug. 18, '37	69.
Stars Over Arizona (G).....	Jack Randall-Kathleen Elliot.....	Sept. 22, '37	62. Sept. 26, '37
Telephone Operator.....	Judith Allen-Grant Withers.....	Dec. 8, '37	62.
Thirteenth Man.....	Weldon Heyburn-I. Courtney.....	June 30, '37	70.
West of Rainbow's End.....	Tim McCoy-Nora Lane.....	Jan. 12, '38	57.
Where Trails Divide.....	Tom Keene.....	Oct. 13, '37	59.
Where the West Begins.....	Jack Randall.....	Feb. 2, '38	
<i>Coming</i>			
Code of the Rangers.....	Tim McCoy.....	Mar. 9, '38	
Female Fugitive.....	.....	Mar. 23, '38	
Land of Fighting Men.....	Jack Randall.....	Mar. 23, '38	
Marines Are Here, The.....	.....	.....	
Ridin' Gent.....	Tim McCoy.....	Apr. 6, '38	
Romance of the Limberlost.....	Milburn Stone.....	.....	
Rose of the Rio Grande.....	Movita-John Carroll.....	Mar. 16, '38	
(See "In the Cutting Room," Feb. 19, '38.)			

Coming

Code of the Rangers.....	Tim McCoy	Mar. 9, '38		
Female Fugitive.....		Mar. 23, '38		
Land of Fighting Men.....	Jack Randall	Mar. 23, '38		
Marines Are Here, The.....				
Ridin' Gent.....	Tim McCoy	Apr. 6, '38		
Romance of the Limberlost.....	Milburn Stone			
Rose of the Rio Grande.....	Movita-John Carroll	Mar. 16, '38		
(See "In the Cutting Room," Feb. 19, '38.)				

PARAMOUNT

Title		Star	Rel. Date	Running Time	Minutes	Reviewed
Angel (A) 3714.....	Marlene Dietrich-H. Marshall	Oct. 29, 37	88	Sept. 25, '37		
(Exploitation: Jan. 29, '38, p. 84.)						

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Artists and Models (G) 3702	Jaek Benny-Gall Patrick	Aug. 13, '37	97	Aug. 7, '37
(Exploitation: Sept. 18, '37, p. 83; Nov. 27, '37, pp. 79, 84; Dec. 4, '37, p. 72; Jan. 15, '38, p. 64.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov. 12, '37	93	Nov. 6, '37
(See production article, Sept. 18, '37, p. 14.)				
Big Broadcast of 1938 (G) 3722	W. C. Fields-Martha Raye	Feb. 18, '38	97	Feb. 12, '38
(See production article, Nov. 20, '37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug. 6, '37	67	Aug. 7, '37
Blossoms on Broadway (G)				
3718	Edward Arnold-Shirley Ross	Nov. 19, '37	82	Nov. 20, '37
(See production article, Sept. 25, '37, p. 16.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10, '37	66	
Buccaneer, The (G) 3728	Fredrie March-Franciska Gaal	Feb. 4, '38	126	Jan. 15, '38
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68.)				
Bulldog Drummond Comes Back				
(G) 3725	J. Barrymore-Louise Campbell	Sept. 24, '37	64	Sept. 11, '37
Bulldog Drummond's Revenge				
(G) 3725	J. Barrymore-Louise Campbell	Jan. 7, '38	60	Nov. 8, '37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darlen	Feb. 25, '38	56	Feb. 12, '38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17, '37	67	Dec. 18, '37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept. 17, '37	95	Aug. 21, '37
(Exploitation: Oct. 23, '37, p. 82; Oct. 30, '37, p. 84; Nov. 20, '37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 16, '37	88	July 10, '37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov. 26, '37	94	Oct. 2, '37
Every Day's a Holiday (A)				
3726	Mae West-Edmund Lowe	Jan. 14, '38	80	Dec. 25, '37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July 30, '37	85	July 31, '37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2, '37	56	July 3, '37
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25, '37	70	July 24, '37
High, Wide and Handsome (G)				
3710	Irene Dunne-Randolph Scott	Oct. 1, '37	112	July 24, '37
(Exploitation: Dec. 4, '37, p. 70; Jan. 1, '38, p. 59; Jan. 22, '38, p. 67; Jan. 29, '38, p. 84.)				
Hills of Old Wyoming (G)				
3669	William Boyd-George Hayes	Apr. 16, '37	79	Apr. 17, '37
Hopalong Rides Again (G)				
3753	William Boyd-George Hayes	Sept. 8, '37	65	Aug. 21, '37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5, '37	67	Oct. 23, '37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June 4, '37	66	May 22, '37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28, '37	86	May 29, '37
(Exploitation: Oct. 9, '37, p. 67.)				
Internes Can't Take Money				
(A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 9, '37	79	Apr. 17, '37
(Exploitation: Aug. 28, '37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23, '37	78	Apr. 24, '37
Last Train from Madrid (G)				
3646	Lew Ayres-Dorothy Lamour	June 11, '37	77	June 12, '37
Love on Toast 3720	Stella Adler-John Payne	Dec. 3, '37	65	
Make Way for Tomorrow (G)				
3641	Boulah Bondi-Victor Moore	Apr. 30, '37	92	May 1, '37
(Exploitation: July 24, '37, p. 80; July 31, '37, p. 82; Sept. 11, '37, p. 84; Sept. 25, '37, pp. 69, 70; Oct. 30, '37, p. 88; Nov. 20, '37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2, '37	65	June 12, '37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June 18, '37	77	June 19, '37
(Exploitation: July 17, '37, p. 89; July 24, '37, pp. 79, 81; Aug. 7, '37, pp. 90, 92; Sept. 4, '37, p. 95; Sept. 18, '37, p. 86; Oct. 23, '37, p. 84; Dec. 4, '37, p. 72.)				
Murder Goes to College (G)				
3633	Roscoe Karns-Marsha Hunt	Mar. 5, '37	71	Mar. 6, '37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov. 19, '37	70	Oct. 23, '37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21, '37	75	May 22, '37
North of the Rio Grande (G)				
3670	William Boyd-George Hayes	June 25, '37	70	June 26, '37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug. 27, '37	73	Aug. 21, '37
(Exploitation: Nov. 6, '37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8, '37	62	
Partners of the Plains (G) 3755	Wm. Boyd-George Hayes	Jan. 28, '38	68	Dec. 11, '37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1, '37	113	Nov. 28, '36
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83; Mar. 6, '37, p. 91; Mar. 13, '37, p. 80; Mar. 20, '37, pp. 78, 82; Mar. 27, '37, pp. 80, 82, 83; Apr. 3, '37, p. 66; Apr. 24, '37, p. 93; May 29, '37, p. 68; Aug. 21, '37, p. 75.)				
Romance in the Dark (G)	Gladys Swarthout-John Boles	Mar. 4, '38	77	Feb. 19, '38
Rustler's Valley (G) 3671	William Boyd-George Hayes	July 23, '37	60	July 10, '37
Scandal Street (G)	Lew Ayres-Louise Campbell	Feb. 11, '38	62	Feb. 12, '38
She Asked for It (G) 3708	Wm. Gargan-Orlen Hayward	Sept. 17, '37	68	Sept. 4, '37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug. 20, '37	62	Aug. 7, '37
Sophie Lang Goes West (G)				
3706	Gert. Michael-Larry Crabbe	Sept. 10, '37	65	Sept. 4, '37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept. 3, '37	92	Aug. 14, '37
(See production article, Jan. 30, '37, p. 16; Jan. 8, '38, p. 81; Feb. 19, '38, p. 82.)				
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26, '37	63	Oct. 9, '37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15, '37	63	Sept. 18, '37
Thrill of a Lifetime (G) 3727	Eleanor Whitney-Johnny Downs	Jan. 31, '38	72	Nov. 13, '37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22, '37	58	Oct. 2, '37
(Exploitation: May 29, '37, p. 67.)				
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec. 24, '37	84	Nov. 20, '37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanor Whitney	May 14, '37	80	May 29, '37
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec. 31, '37	115	Dec. 11, '37
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70.)				
Wild Money 3651	Edward Everett Horton	July 9, '37	69	

Coming

Bar 20 Justice	Wm. Boyd-Russell Hayden			
Boo!oo	Collin Tapley-Suratna Asmaka			
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper	Mar. 18, '38		
(See "In the Cutting Room," Jan. 8, '38.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell	Mar. 18, '38		
(See "In the Cutting Room," Jan. 22, '38.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Swing	Martha Raye-Burns & Allen	Mar. 25, '38		
(See "In the Cutting Room," Feb. 12, '38.)				
Cocoanut Grove	Fred MacMurray-Ben Blue			
Dangerous to Know	Anna May Wong-Akim Tamiroff	Mar. 11, '38		
(See "In the Cutting Room," Jan. 29, '38.)				
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie	Apr. 29, '38		
(See "In the Cutting Room," Jan. 15, '38.)				
Good Night, Ladies	Eleanor Whitney-J. Downs	Apr. 22, '38		
Heart of Arizona	Wm. Boyd-Natalie Moorhead	Apr. 22, '38		
(See "In the Cutting Room," Jan. 22, '38.)				
Her Jungle Love	Dorothy Lamour-Ray Milland	Apr. 15, '38		
(See "In the Cutting Room," Dec. 25, '37.)				
Professor Beware	Harold Lloyd-Phyllis Welch			
(See production article, Feb. 19, '38, p. 16.)				
Stolen Heaven	Gene Raymond-Olympie Bradna			
(See "In the Cutting Room," Feb. 12, '38.)				
Texas, The	Randolph Scott-Jean Bennett			
Tipoff Girls	Lloyd Nolan-Mary Carlisle	Apr. 1, '38		
(See "In the Cutting Room," Feb. 12, '38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland			
You and Me	George Raft-Sylvia Sydney			
(See "In the Cutting Room," Feb. 26, '38.)				

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4, '37		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The				
(G) 6027	Walter Brennan-Mary Brian	May 24, '37	56	June 5, '37
All Over Town (G) 6020	Olson and Johnson	Sept. 8, '37	61	Aug. 26, '37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20, '37	56	
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2, '37	53	
Boots and Saddles (G) 7108	Gene Autry-Judith Allen	Oct. 4, '37	59	July 31, '37
Born To Be Wild (G) 7020	Ralph Byrd-Doris Weston	Feb. 16, '38	66	Feb. 26, '38
Bulldog Drummond at Bay (G)				
6025	John Lodge-Dorothy Mackall	July 31, '37	62	Nov. 13, '37
Colorado Kid (G) 7123	Bob Steele-Marian Welden	Dec. 6, '37	55	Dec. 18, '37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24, '37	57	May 28, '37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June 7, '37	57	July 31, '37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7, '37	53	
Duke Comes Back, The (G)				
7018	Allan Lane-Heather Angel	Nov. 29, '37	64	Dec. 11, '37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept. 20, '37	64	Sept. 4, '37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20, '37	64	Dec. 18, '37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec. 6, '37	60	May 15, '37
Gun Lords of Stirrup Basin				
6336	Bob Steele-Louise Stanley	May 10, '37	53	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5, '37	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14, '37	56	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept. 6, '37	56	
Hollywood Stadium Mystery				
7021	Nell Hamilton-Evelyn Venable	Feb. 21, '38	65	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28, '37	64	
(See "In the Cutting Room," May 15, '37.)				
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan. 5, '38	70	Jan. 1, '38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21, '37	61	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan. 19, '38	67	Dec. 25, '37
Manhattan Merry-Go-Round				
(G) 7001	Phil Regan-Ann Dvorak	Nov. 13, '37	84	Nov. 13, '37
(Exploitation: Jan. 15, '38, p. 70.)				
Meet the Boy Friend (G)				
6018	Carol Hughes-David Carlyle	July 12, '37	63	July 31, '37
Michael O'Helloran (Spec.)	Wynne Gibson-Warren Hull	May 15, '37	67	
(See "In the Cutting Room," Apr. 18, '37.)				
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan. 29, '38	60	Jan. 15, '38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7, '38	66	Feb. 19, '38
Paroled-To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10, '38	55	Jan. 15, '38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov. 8, '37	72	Nov. 8, '37
Prison Nurse 7008	Henry Wilcoxon-Marian Marsh	Mar. 1, '38		
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug. 23, '37	59	Oct. 9, '37
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan. 24, '38	58	Feb. 5, '38
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30, '37	56	July 24, '37
Red Rope, The 6338	Bob Steele-Lois January	July 19, '37	60	
Rhythm in the Clouds (G)				
6017	Warren Hull-Patricia Ellis	June 21, '37	62	July 3, '37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1, '37	58	
Rootin' Tootin' Rhythm (G)				
6307	Gene Autry-Armida	May 12, '37	60	May 8, '37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16, '37	64	Aug. 14, '37
Sheik Steps Out, The (G) 6006	Ramon Navarro-Lola Lane	Sept. 6, '37	68	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Springtime in the Rockies (G)					
7101	Gene Autry-Polly Rowles	Nov. 15, '37	60	Nov. 27, '37	
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21, '38			
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18, '37	56		
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6, '37	56	Dec. 18, '37	
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11, '37	62	Sept. 25, '37	
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14, '37	60	June 26, '37	
Youth on Parade (G) 8022	Gordon Oliver-Marian Marsh	Oct. 4, '37	62	Oct. 23, '37	

Coming

Arson Gang Busters	Bob Livingston-Rosalind Keith	Mar. 28, '38			
Call the Mesquiteers 7115	Three Mesquiteers-Lynn Roberts	Mar. 7, '38	55		
Capital Punishment	Alan Marshal-Tala Birell	Apr. 11, '38			
Feud Maker, The 7126	Bob Steele	Apr. 18, '38			
King of the Newsboys	Lew Ayres-Helen Mack	Mar. 21, '38			
Riders of the Black Hills 7116	Bob Livingston-Ray Corrigan	Apr. 4, '38			
Swift Lightning	Beverly Roberts-Lyle Talbot	Apr. 18, '38			

RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10, '37	65	Aug. 21, '37	
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14, '37	58	June 12, '37	
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23, '37	60	July 31, '37	
Berder Cafe (G) 730	John Beal-Armda	June 4, '37	67	May 29, '37	
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22, '37	65	Oct. 9, '37	
(Exploitation: Feb. 19, '38, p. 83.)					
Bringing Up Baby (G)	Kath. Hepburn-Cary Grant	Feb. 18, '38	102	Feb. 19, '38	
Crashing Hollywood 816	Lee Tracy-Jean Woodbury	Jan. 7, '38	61		
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)					
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov. 19, '37	101	Nov. 27, '37	
(Exploitation: Jan. 22, '38, pp. 64, 66; Jan. 29, '38, pp. 83, 86.)					
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3, '37	60	Nov. 20, '37	
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28, '38	62	Jan. 29, '38	
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14, '38	67	Jan. 1, '38	
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5, '37	67	Oct. 2, '37	
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15, '37	73	Sept. 4, '37	
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20, '37	67	Aug. 14, '37	
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24, '37	63	Sept. 4, '37	
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13, '37	58	July 31, '37	
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26, '37	70	Nov. 20, '37	
Hitting a New High (G) 814	Lily Pons-John Howard	Dec. 24, '37	85	Dec. 4, '37	
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28, '37	64	July 31, '37	
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept. 3, '37	77	Aug. 28, '37	
(Exploitation: Oct. 23, '37, p. 82.)					
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12, '37	61	Oct. 30, '37	
Maid's Night Out	Joan Fontaine-Allan Lane	Mar. 4, '38			
(See "Certified," "In the Cutting Room," Jan. 29, '38.)					
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27, '37	77	Sept. 4, '37	
Meet the Misus (G) 729	Victor Moore-Helen Broderick	June 4, '37	60	May 29, '37	
Musie for Madame (G) 804	Nino Martin-Joan Fontaine	Oct. 1, '37	81	Sept. 18, '37	
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2, '37	100	July 10, '37	
(Exploitation: Oct. 9, '37, p. 70.)					
Night Spot	Allan Lane-Jean Woodbury	Feb. 25, '38	60		
(See "In the Cutting Room," Dec. 25, '37.)					
On Again—Off Again (G)					
725	Wheeler and Woolsey	July 9, '37	68	July 17, '37	
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16, '37	68	Mar. 20, '37	
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10, '37	59	Nov. 27, '37	
Radio City Revels (G)	Bob Burns-Jack Oakie	Feb. 11, '38	90	Feb. 5, '38	
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21, '38	73	Nov. 27, '37	
Riding on Air (G) 771	Joe E. Brown-Florence Rice	June 18, '37	71	June 12, '37	
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8, '37	60	Sept. 18, '37	
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7, '37	116	May 8, '37	
(Exploitation: June 19, '37, p. 85; July 31, '37, p. 80.)					
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31, '37	72	Dec. 18, '37	
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4, '38	86	Dec. 25, '37	
(Musical analysis, Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82.)					
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers	Oct. 8, '37	92	Sept. 18, '37	
(See production article, Aug. 14, '37, p. 16; exploitation: Dec. 11, '37, pp. 77, 78; Dec. 25, '37, pp. 54, 58; Feb. 19, '38, p. 84.)					
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16, '37	70	July 17, '37	
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21, '37	74	June 5, '37	
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29, '37	85	Oct. 2, '37	
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30, '37	109	July 17, '37	
(Exploitation: Aug. 28, '37, p. 86; Sept. 4, '37, p. 96; Sept. 26, '37, p. 68; Oct. 16, '37, p. 84; Nov. 27, p. 80; Dec. 11, '37, p. 78.)					
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook	Nov. 12, '37	113	Sept. 25, '37	
(Exploitation: Nov. 6, '37, p. 56; Feb. 19, '38, p. 84.)					
Windjammer 783	George O'Brien-Constance Worth	Aug. 6, '37	58		
(See "In the Cutting Room," May 29, '37.)					
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31, '37	70	Jan. 1, '38	
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25, '37	62	June 5, '37	
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30, '37	81	May 1, '37	

Coming

Condemned Women	Louis Hayward-Anne Shirley	Mar. 18, '38			
(See "In the Cutting Room," Jan. 29, '38.)					
Go Chase Yourself	Joe Penner-Lucille Ball	Apr. 22, '38			
Having Wonderful Time	Ginger Rogers-D. Fairbanks, Jr.	May 27, '38			
(See "In the Cutting Room," Oct. 9, '37.)					
Hawaii Calls	Bobby Breen-Juanita Quigley	Mar. 11, '38	72		
(See "In the Cutting Room," Dec. 4, '37.)					
Joy of Living	Irene Dunne-D. Fairbanks, Jr.	May 6, '38			
(See "In the Cutting Room," Jan. 8, '38.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Law of the Underworld	Chester Morris-Anne Shirley	May 13, '38			
Saint in New York	Louis Hayward-Rose Stradner				
This Marriage Business	Victor Moore-Vicki Lester	Apr. 8, '38			
(See "In the Cutting Room," Feb. 12, '38.)					
Vivacious Lady	Ginger Rogers-James Stewart	Apr. 15, '38			
(See "In the Cutting Room," Jan. 15, '38.)					

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9, '37	55	Nov. 27, '37	
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19, '37	75	Aug. 7, '37	
Nation Aflame (G)	Noel Madson	Treasure	Oct. 16, '37	78	Oct. 23, '37	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15, '38	55	Feb. 5, '38	
Three Legionnaires (G)	Robt. Armstrong	General	June 15, '37	60	Mar. 27, '37	
What Price Vengeance?						
(G)	Lyle Talbot	Rialto	June 1, '37	57	June 12, '37	
Zamboanga (G)	Native Cast		July 17, '37	65	July 17, '37	

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
All Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct. 29, '37	81	Oct. 23, '37	
(Exploitation: Jan. 29, '38, p. 85; Feb. 5, '38, p. 84; Feb. 19, '38, p. 83; Feb. 26, '38, p. 70.)					
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4, '37	71	May 8, '37	
Baroness and the Butler (A) 835	Annabella-William Powell	Feb. 16, '38	80	Feb. 19, '38	
Big Business (G) 759	Jed Prouty-Spring Byington	June 18, '37	61	Apr. 17, '37	
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37	
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10, '37	75½		
(Exploitation: Jan. 8, '38, p. 80; Jan. 15, '38, p. 70.)					
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 8, '37	58	June 26, '37	
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37	
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7, '37	83	May 8, '37	
(Exploitation: June 19, '37, p. 84.)					
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16, '37	58	July 10, '37	
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	65	Jan. 8, '38	
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11, '38	78	Dec. 11, '37	
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21, '38	71	Nov. 6, '37	
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21, '37	71		
(See "In the Cutting Room," Mar. 6, '37.)					
Charlie Chan on Broadway (G) 811	Warner Oland-Jean Marsh	Oct. 22, '37	68	Aug. 7, '37	
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38	
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5, '37	81	Oct. 2, '37	
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12, '37	62	Sept. 25, '37	
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14, '37	85	Mar. 8, '37	
(re-issue)					
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37	
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37	
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck	May 14, '37	59	Mar. 6, '37	
(Reviewed under the title, "Dead Yesterday.")					
Handy Andy (G) 871	Will Rogers	Aug. 13, '37	81	May 5, '37	
(re-issue)					
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 26, '38	102	Jan. 29, '38	
Hawaiian Buckaroo 828	Smith Ballew-Evelyn Knapp	Jan. 14, '38	61		
(See "In the Cutting Room," Dec. 11, '37.)					
Heidi (G) 816	Shirley Temple-Jean Hersholt	Oct. 15, '37	88	Oct. 10, '37	
(Exploitation: Dec. 4, '37, p. 70.)					
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24, '37	58	July 17, '37	
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4, '38	84	Jan. 29, '38	
It Happened Out West 745	Paul Kelly-Judith Allen	May 7, '37	56		
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '37	
King George VI Coronation 870	Color Special	July 15, '37	28		
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23, '37	83	June 5, '37	
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8, '37	84	Oct. 9, '37	
Life Begins in College (G) 810	Ritz Bros.-Gloria Stuart	Oct. 1, '37	94	Oct. 2, '37	
(Exploitation: Nov. 13, '37, p. 68; Jan. 1, '38, pp. 57, 60; Feb. 5, '38, p. 84.)					
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31, '37	84	Dec. 25, '37	
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25, '38	64	Jan. 8, '38	
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37	
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13, '37	68	July 24, '37	
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8, '37	55		
Sally, Irene and Mary 827	Alice Faye-Fred Allen	Mar. 4, '38	85½		
(See "In the Cutting Room," Dec. 4, '37.)					
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19, '37	79	Nov. 13, '37	
(Exploitation: Feb. 5, '38, p. 82.)					
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15, '37	57	Feb. 13, '37	
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11, '37	74	Aug. 7, '37	
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25, '37	64		
(See "In the Cutting Room," May 1, '37.)					
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2, '37	92	June 18, '37	
(See production article, Mar. 13, '37, p. 16.)					
Step Lively, Jeeves (G) 759	Arthur Treacher-Patricia Ellis	Apr. 9, '37	69	Jan. 30, '37	
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38	
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regen	Dec. 24, '37	67	Nov. 27, '37	
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30, '37	70	Mar. 6, '37	
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3, '37	78	Aug. 28, '37	
(Exploitation: Oct. 9, '37, p. 66; Dec. 11, '37, pp. 76, 78.)					

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Think Fast, Mr. Moto (G)	Peter Lorre-Virginia Field	Aug. 27, '37	66	Apr. 17, '37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28, '37	99	
Under the Red Robe (G) 743	Conrad Veldt-Annabella	May 21, '37	82	June 12, '37
Wake Up and Live (G) 749	Walter Winchell-Bon Bonale	Apr. 23, '37	91	Apr. 17, '37
(Exploitation: July 3, '37, p. 69; July 10, '37, pp. 85, 86.)				
Wee Willie Winkle (G) 760	Shirley Temple-V. McLaglen	July 30, '37	99	July 3, '37
(Exploitation: July 10, '37, p. 88; Aug. 7, '37, p. 92; Sept. 4, '37, pp. 94, 97; Oct. 9, '37, p. 68.)				
Western Gold (G) 761	Smith Ballou-Heather Angel	Aug. 27, '37	56	Sept. 11, '37
Wife, Doctor and Nurse (G)	Loretta Young-Warner Baxter	Sept. 17, '37	85	Sept. 11, '37
(Exploitation: Nov. 13, '37, p. 62; Feb. 5, '38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10, '37	64	July 24, '37
You Can't Have Everything (G)	Allice Faye-Don Ameche	Aug. 3, '37	99	July 31, '37
(Exploitation: Jan. 8, '38, p. 82.)				

Coming

Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche			
Battle of Broadway, The	Victor McLaglen-Louise Hovick			
Charlie Chan at the Ringelde	Warner Oland-Keye Luke			
Four Men and a Prayer	Loretta Young-Richard Green			
Gypsy	Jane Withers-Robt. Wilcox			
(See "In the Cutting Room," Jan. 29, '38.)				
In Old Chicago (G)	Tyrone Power-Alice Faye		111	Jan. 8, '38
(See production article, Sept. 4, '37, p. 48.)				
Island in the Sky	Gloria Stuart-Michael Whalen			
Josette 839	Simone Simon-Don Ameche	Apr. 1, '38		
(See "In the Cutting Room," Jan. 29, '38.)				
Kentucky Moonshine	Ritz Brothers-Tony Martin			
Kidnapped	Warner Baxter-F. Bartholomew			
(See "In the Cutting Room," Feb. 26, '38.)				
Little Miss Broadway	Shirley Temple-Jimmy Durante			
Mr. Moto's Gamble	Peter Lorre-Keye Luke			
Mr. Moto Takes a Chance (G)	Peter Lorre-Rochelle Hudson	Mar. 25, '38	63	Oct. 30, '37
(Reviewed under the title, "Look Out, Mr. Moto.")				
Raw Hide	Smith Ballou-Evalyn Knapp			
(See "In the Cutting Room," Feb. 19, '38.)				
Rebecca of Sunnybrook Farm	Shirley Temple-Gloria Stuart	Mar. 18, '38		
(See "In the Cutting Room," Nov. 6, '37.)				
Trip to Paris	Jed Prouty-Shirley Deane			
Walking Down Broadway (G)	Claire Trevor-Michael Whalen	Mar. 11, '38	69	Feb. 5, '38
We're Going to Be Rich	Gracie Fields-Victor McLaglen			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14, '38	83	Aug. 14, '37
Adventure of Marco Polo (A)	Gary Cooper-Sigrid Gurle	Mar. 4, '38	104	Feb. 19, '38
Adventures of Tom Sawyer (G)	Tommy Kelly-May Robson	Feb. 11, '38	91	Feb. 19, '38
(See production article, Oct. 9, '37, p. 16.)				
Dark Journey (G)	Vivien Leigh-Conrad Veldt	July 2, '37	82	Mar. 8, '37
Dead End (G)	Sylvia Sydney-Joel McCrea	Aug. 27, '37	93	Aug. 7, '37
(Exploitation: Sept. 16, '37, p. 86; Sept. 25, '37, p. 71; Nov. 20, '37, p. 88; Dec. 11, '37, p. 76.)				
Dreaming Lips (A)	Ellis Bergner-Raymond Massey	May 28, '37	78	Mar. 6, '37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8, '37	83	May 22, '37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19, '37	82	Oct. 9, '37
Goldwyn Follies, The (G)	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4, '38	120	Jan. 28, '38
(See production article, Nov. 13, '37, p. 14.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2, '37	97	Mar. 13, '37
(Exploitation: Mar. 27, '37, p. 84; Apr. 3, '37, pp. 64, 71; Apr. 10, '37, pp. 91, 92; Apr. 17, '37, p. 82; Apr. 24, '37, pp. 91, 92; May 1, '37, p. 83; May 8, '37, p. 72; May 22, '37, pp. 89, 90; June 12, '37, p. 93; Nov. 20, '37, p. 89; Jan. 15, '38, p. 84.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall	Dec. 24, '37	102	Nov. 13, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73.)				
I Met My Love Again (G)	Joan Bennett-Henry Fonda	Jan. 28, '38	74	Jan. 18, '38
Knight Without Armour (G)	Mariene Dietrich-Robt. Donat	July 23, '37	107	June 19, '37
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14, '37	87	Feb. 13, '37
Men Are Not Gods (A)	Miriam Hopkins-Gert Lawrence	Jan. 22, '37	82	Jan. 2, '37
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd	Dec. 10, '37	77	Sept. 11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March	Nov. 26, '37	75	Nov. 27, '37
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84.)				
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept. 3, '37	101	Sept. 4, '37
(Exploitation: Dec. 18, '37, p. 64.)				
Stand-In (A)	Leslie Howard-Joan Blondell	Oct. 29, '37	91	Oct. 8, '37
(Exploitation: Nov. 27, '37, p. 78; Dec. 11, '37, p. 66.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30, '37	111	May 1, '37
(See production article, Feb. 27, '37, p. 16; exploitation: May 22, '37, p. 86; May 29, '37, pp. 67, 69; June 5, '37, pp. 64, 67, 70; June 19, '37, p. 84; June 26, '37, pp. 120, 121, 122; July 10, '37, p. 87; July 17, '37, p. 91; July 31, '37, p. 80; Aug. 28, '37, p. 97; Sept. 4, '37, p. 96; Oct. 2, '37, p. 84; Dec. 11, '37, p. 78.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6, '37	111	July 31, '37
(Exploitation: July 31, '37, p. 81; Sept. 25, '37, pp. 60, 70; Oct. 2, '37, p. 74; Oct. 9, '37, pp. 67, 69; Oct. 23, '37, pp. 83, 85; Oct. 30, '37, p. 86; Nov. 6, '37, p. 68; Nov. 27, '37, p. 78; Dec. 4, '37, pp. 77, 78; Feb. 19, '38, p. 83.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25, '38	88	June 12, '37
Walt Disney's Academy Award	Five Award Winners	June 18, '37	44	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Walter Wanger's Vagues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17, '37	108	Aug. 7, '37
(Exploitation: Aug. 21, '37, p. 74; Sept. 11, '37, p. 82; Nov. 20, '37, p. 92; Nov. 27, '37, p. 80; Dec. 18, '37, p. 65; Jan. 1, '38, p. 58; Jan. 29, '38, pp. 82, 84; Feb. 5, '38, p. 82.)				
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4, '37	87	May 8, '37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7, '37	71	May 1, '37
(See production article, Apr. 17, '37, p. 12; exploitation: June 12, '37, p. 92; July 3, '37, p. 88; Sept. 11, '37, p. 83; Oct. 30, '37, p. 84.)				
You Only Live Once (A)	Sylvia Sydney-Henry Fonda	Jan. 29, '37	86	Jan. 30, '37
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89; Mar. 20, '37, pp. 76, 78; Apr. 3, '37, pp. 66, 71; June 26, '37, p. 123; July 10, '37, p. 87; Aug. 21, '37, p. 74.)				

Coming

Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Apr. 15, '38	91	Jan. 15, '38
Gale Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18, '38	73	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				
Mademoiselle Docteur (A)	Dita Parlo-John Loder		77	Dec. 18, '37
Mutiny in the Mountains	Raymond Massey-Valerie Hobson			
Over the Moon	Merle Oberon-Rex Harrison			
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29, '38	90	Nov. 18, '37
South Riding (A)	Edna Best-Ralph Richardson		90	Jan. 22, '38

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5, '37	63	Nov. 13, '37
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20, '37	64	Aug. 14, '37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9, '37	81	May 1, '37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept. 26, '37	68	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5, '37	58	
Black Doll (G) 2014	Nan Grey-Donald Woods	Jan. 30, '38	68	Jan. 22, '38
Border Wolves 2056	Bob Baker-Connie Moore	Feb. 25, '38		
Boss of Lonely Valley 2052	Buck Jones	Nov. 14, '37	59	
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2, '37	67	Apr. 8, '37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct. 3, '37	68	
Courage of the West 2054	Bob Baker-Lois January	Dec. 5, '37	57	
(See "In the Cutting Room," Sept. 11, '37.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20, '38	62	Oct. 24, '38
Forbidden Valley	Noah Beery, Jr.-F. Robinson	Feb. 13, '38	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov. 7, '37	68½	Nov. 8, '37
I Cover the War (G) 1018	John Wayne-Gwen Gaze	July 4, '37	68	July 10, '37
Idol of the Crowds (G) 2057	John Wayne-Shella Bromley	Oct. 10, '37	62½	Oct. 2, '37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 18, '38	65	Jan. 15, '38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept. 19, '37	63	Oct. 20, '37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10, '37	59	
Left Handed Law (G) 1045	Buck Jones	Apr. 18, '37	63	May 1, '37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25, '37	73	Apr. 24, '37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27, '37	68	July 10, '37
Mad About Music	Deanna Durbin-Herbert Marshall	Mar. 4, '38	96	
(See "In the Cutting Room," Dec. 18, '37.)				
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30, '37	67	May 22, '37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 28, '37	68	Sept. 4, '37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov. 14, '37	67	Oct. 25, '37
Midnight Intruder (G) 2018	Louis Hayward-Barbara Read	Feb. 6, '38	68	Jan. 29, '38
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2, '37	67	Apr. 24, '37
(Exploitation: May 22, '37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 18, '37	67	Apr. 24, '37
(Exploitation: May 22, '37, p. 87.)				
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou	Sept. 12, '37	84	Sept. 11, '37
(See musical analysis, Sept. 18, '37, p. 29; exploitation: Sept. 25, '37, p. 68; Oct. 2, '37, p. 76; Oct. 9, '37, p. 69; Nov. 6, '37, pp. 56, 66; Nov. 20, '37, p. 82; Nov. 27, '37, p. 80; Dec. 18, '37, p. 68; Jan. 1, '38, p. 60.)				
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec. 12, '37	66	Dec. 18, '37
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15, '37	63	Aug. 7, '37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1, '37	103	June 26, '37
(See production article, Apr. 24, '37, p. 16; exploitation: July 31, '37, p. 80; Sept. 18, '37, p. 83; Oct. 9, '37, pp. 66, 68.)				
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23, '38	58	
Smoke Tree Range 1048	Buck Jones-Muriel Evans	June 6, '37	59	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov. 28, '37	64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wymann	Jan. 9, '38	61	Jan. 29, '38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19, '37	59	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24, '37	62	
(See "In the Cutting Room," July 3, '37.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18, '37	86	Apr. 8, '37
(See production article, Jan. 23, '37, p. 16; exploitation: Apr. 24, '37, p. 91; May 1, '37, p. 79; May 22, '37, pp. 86, 87; June 5, '37, p. 70; June 12, '37, p. 92; June 19, '37, pp. 82, 85.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catharine Hughes	Oct. 17, '37	68	Nov. 20, '37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28, '37	67	Apr. 3, '37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11, '37	68	
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct. 31, '37	63	Oct. 2, '37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4, '37	58	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6, '37	76	Apr. 24, '37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23, '37	78	May 15, '37
You're a Sweetheart (G) 2004	Alice Faye-George Murphy	May 23, '37	98	Dec. 18, '37
(Exploitation: Feb. 12, '38, p. 72.)				

Coming

Crime of Dr. Hallet	Ralph Bellamy-J. Hutchinson	Mar. 11, '38	68	
(See "In the Cutting Room," Jan. 22, '38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time minutes	Reviewed
Goodbye Broadway	Alice Brady-Chas. Winnington	Mar. 25, '37		
(See "In the Cutting Room," Jan. 29, '38.)				
Last Stand	Bob Baker-Constance Moore			
Let's Make a Night of It				
(G) 2041	C. (Buddy) Rogers-June Clyde	Mar. 18, '37	80	July 10, '37
Nurse from Brooklyn	Sally Eilers-Paul Kelly			
Reckless Living	Robt. Wilcox-Nan Grey			
(See "In the Cutting Room," Feb. 26, '38.)				
State Police	John K. Constance Moore	Mar. 18, '37		
(See "In the Cutting Room," Feb. 19, '38.)				

VICTORY

Title	Star	Rel. Date	Running Time minutes	Reviewed
Amateur Crook	Herman Brix-Jean Barclay	Dec. 10, '37	58	
Brothers of the West	Tom Tyler-Lola Wilde	Sept. 30, '37	55	
Foed of the Trail	Tom Tyler-Harlene Wood	May 1, '37	56	
Flying Flats	Herman Brix-Jeanne Martel	July 1, '37	62	
Last Ranch	Tom Tyler-Jeanne Martel	Nov. 30, '37	56	
Million Dollar Racket (G)	Herman Brix-Jean Barclay	Oct. 1, '37	62	Nov. 20, '37
Mystery Range	Tom Tyler-Jerry Borgh	May 1, '37	55	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec. 30, '37	55	
Sky Racket	Herman Brix-Jean Barclay	Sept. 1, '37	63	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26, '37	73	Apr. 10, '37
(See production article, Mar. 6, '37, p. 16.)				
Blazing Sixes 129	Dick Foran-Helen Valkie	June 12, '37	55	
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5, '38		
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17, '37	89	Mar. 13, '37
Devil's Saddle Legion, The				
130	Dick Foran-Anne Nagel	Aug. 14, '37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patricia Knowles	Nov. 27, '37	62	Sept. 11, '37
Fly-Away Baby (G) 129	Glenda Farrell-Barton MacLane	June 19, '37	60	June 12, '37
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4, '37	82	Sept. 11, '37
(Exploitation: Feb. 19, '38, p. 84.)				
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21, '37		
(See "In the Cutting Room," Apr. 10, '37.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22, '37	92	June 19, '37
(Exploitation: Apr. 4, '37, pp. 94, 97.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30, '37	89	Oct. 2, '37
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22, '38	55	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20, '37	90	July 31, '37
Kid Comes Back, The (G) 214	Wayne Morris-June Travis	Feb. 12, '38	61	Jan. 30, '37
(Reviewed under the title, "Don't Pull Your Punches.")				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29, '37	101	May 8, '37
(Exploitation: June 5, '37, p. 64; Sept. 4, '37, p. 96.)				
King and the Chorus Girl (G)				
104	Fernand Gravet-Jean Blondell	Mar. 27, '37	95	Mar. 6, '37
(Exploitation: Mar. 20, '37, p. 76; Mar. 27, '37, p. 79; June 26, '37, p. 118.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13, '37	54	
Life of Emile Zola, The (G)				
203	Paul Muni-Gale Sondergaard	Oct. 2, '37	116	July 10, '37
(Exploitation: Oct. 2, '37, p. 76; Oct. 9, '37, p. 80; Nov. 27, '37, p. 84; Dec. 25, '37, p. 58; Jan. 15, '38, p. 65; Jan. 29, '38, pp. 82, 84, 85; Feb. 12, '38, p. 72.)				
Marry the Girl (G) 110	Hugh Herbert-Mary Boland	July 1, '37	68	Aug. 14, '37
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1, '37	60	Jan. 16, '37
Midnight Court (G) 124	Ann Dvorak-John Littel	Mar. 6, '37	60	Mar. 13, '37
Public Wedding 128	Jane Wyman-William Hopper	July 10, '37	58	
Penrod and His Twin Brother				
(G) 226	Billy and Bobby Mauch	Feb. 26, '38	63	Jan. 15, '38
(See "In the Cutting Room," Oct. 30, '37.)				
Ready, Willing and Able (G)				
112	Leo Dixon-Ruby Keeler	Mar. 6, '37	93	Feb. 8, '37
(Exploitation: May 1, '37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3, '37	105	July 10, '37
(Exploitation: July 24, '37, p. 80; Sept. 25, '37, pp. 68, 71.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1, '38	60	Dec. 11, '37
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12, '37	80	July 3, '37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan. 6, '38	79	Jan. 8, '38
(Exploitation: Feb. 26, '38, p. 68.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25, '37	98	Dec. 4, '37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4, '37	121	Aug. 21, '37
(See production article, July 24, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Dec. 4, '37, p. 77; Jan. 1, '38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19, '37	60	Mar. 13, '37
Wine, Women and Horses (G)				
218	Barton MacLane-Ann Sheridan	Sept. 11, '37	64	July 24, '37

Coming

Accidents Will Happen (G)	Ronald Reagan-Gloria Blondell	Apr. 23, '38	60	Feb. 26, '38
Amazing Dr. Clitterhouse, The	Edw. G. Robinson			
Angels with Dirty Faces	James Cagney-Pat O'Brien			
Boy Meets Girl	James Cagney-Pat O'Brien			
Cowboy from Brooklyn	Dick Powell-Priscilla Lane			
(See "In the Cutting Room," Feb. 19, '38.)				
Crime School	Gale Page-H. Bogart			
(See "In the Cutting Room," Feb. 26, '38.)				
Defense Rest, The	Ronald Reagan-Mary Maguire			
Feels for Scandal	Fernand Gravet-Carole Lombard	Apr. 16, '38		
(See "In the Cutting Room," Jan. 22, '38.)				
Four's a Crowd	E. Flynn-O. de Havilland-R. Russell			
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane			

Title	Star	Rel. Date	Running Time minutes	Reviewed
He Couldn't Say No (G) 221	Frank McHugh-Jane Wyman	Mar. 19, '38	60	Dec. 11, '37
(Reviewed under the title, "Larger Than Life.")				
Jezabel 204	Bette Davis-Henry Fonda	Mar. 26, '38		
(See "In the Cutting Room," Dec. 11, '37.)				
Little Lady Luck	Ann Sheridan-John Littel			
(See "In the Cutting Room," Feb. 12, '38.)				
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane	Mar. 12, '38	70	Feb. 19, '38
Men Are Such Fools	Wayne Morris-Priscilla Lane			
(See "In the Cutting Room," Jan. 22, '38.)				
Mystery of Hunting's End	Dick Purcell-Ann Sheridan			
(See "In the Cutting Room," Dec. 11, '37.)				
Over the Wall	Dick Foran-June Travis	Apr. 2, '38		
Penrod's Double Trouble	Billy and Bobby Mauch			
(See "In the Cutting Room," Jan. 22, '38.)				
Singing Cop, The	Dick Foran-Ann Sheridan			
Terchy Blane in Panama	Paul Kelly-Lola Lane			
(See "In the Cutting Room," Feb. 12, '38.)				
White Banners	Claude Rains-Fay Bainter			
(See "In the Cutting Room," Feb. 26, '38.)				

WORLD

Title	Star	Rel. Date	Running Time minutes	Reviewed
Don Quixote (G)	Challapin	Sept. '37	78	July 8, '37
Life and Loves of Beethoven				
(G)	Harry Baur	Dec. 15, '37	82	Dec. 4, '37
My Song of Love	Tito Schipa	Mar. 31, '37	79	
Ski Chase	Hannes Schneider	Feb. 18, '38	73	

Coming

Annie Laurie	Will Fyfe			
Aurora Sul Mare	Italian Feature			
Chanson D'Amour	Tito Schipa			
Grand Illusion (A)	Erich von Stroheim-Dita Parlo		120	July 3, '37
(Reviewed under the title, "La Grande Illusion")				
Itte	Simone Berriau			
Love on Skis	Walter Rilla			
Marsellaise	Pierre Renoir-Louis Jouvet			
Monastery (G)	Monastie Film		55	Feb. 5, '38
(Exploitation: Feb. 19, '38, p. 84.)				
Ninety Degrees South	Antaretic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			
Tendre Enemle	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19, '38	78	Feb. 5, '38
Adventures of Chico (G)		Woodward Bros.		60	Nov. 27, '37
Affairs of Maupassant, The					
(A)	Lili Darvas	Gallie	Feb. 11, '38	84	Feb. 12, '38
Alibi, The (A)	Erich Von Stroheim. B. N. Film			95	Feb. 26, '38
Angel's Pit, The (A)	Amedeo Nazzari				June 26, '37
Big Fella (G)	Paul Robeson	British Lion		73	July 10, '37
Bronze Sentries (G)	Fosco Ginechetti	Phonorama			Oct. 2, '37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19, '37	89	Oct. 23, '37
Dance Program (A)	Harry Baur	Films Vog.		120	Jan. 29, '38
Edge of the World, The					
(A)	Finlay Currie	British I. E. Co.		80	Aug. 14, '37
Emil Und Die Detektive	Fritz Rasp	International			77
Fury Over Spain (G)		Modern Film		55	Aug. 14, '37
Gang Show, The (G)	Ralph Reader	General			May 1, '37
Generals Without Buttons					
(A)	Jean Murat	Mayer-Burstyn	Feb. 4, '38	80	Jan. 26, '38
Gobsek (A)	Leonid Leonidov	Amkino		74	Aug. 14, '37
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95	Feb. 5, '38
"Housemaster" (G)	Otto Kruger	Assoc. British		95	Feb. 26, '38
In the Far East (G)	N. Bogolubov	Amkino	Oct. 19, '37	81	Oct. 30, '37
Jericho (G)	Paul Robeson	General		77	Sept. 4, '37
King's People, The (G)	John Drinkwater	Mindlin	May 11, '37	70	May 22, '37
La Damsella di Bard (G)	Emma Gramatica	I. C. I.	Feb. 5, '38	77	Feb. 12, '38
Last Night, The (G)	I. R. Peltzer	Amkino	Apr. 27, '37	90	May 8, '37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15, '37	95	Sept. 25, '37
Lucrezia Borgia (A)	Edwige Fenech	European	Oct. 12, '37	78	Oct. 23, '37
Mademoiselle Detour (A)	Dita Parlo	United Artists		105	May 1, '37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70	July 10, '37
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13, '37	91	Sept. 25, '37
(Exploitation: Nov. 6, '37, p. 58.)					
Merlusse (G)	Henri Poupaud	French M. P.	Jan. '38	67	Dec. 25, '37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5, '37
Mutiny of the Elsinore					
The (G)	Paul Lukas	Assoc. British		77	Sept. 18, '37
Orage (A)	Charles Boyer	Daven-Lauer		105	Feb. 12, '38
Ora Pomelano (G)	Chucho Solozano	Prod. Soria		105	May 15, '37
Orphan Boy of Vienna					
(G)	Hans Olden	General		77	Sept. 18, '37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8, '37
Pearls of the Crown (A)	Sasha Guitry	Tobis		115	June 5, '37
Ruler, The (G)	Emil Jannings	Amer-Tobis	Oct. 18, '37	120	Oct. 30, '37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70	July 17, '37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125	Dec. 25, '37
Spanish Earth, The (A)		Prometheus	Aug. 20, '37	58	Sept. 4, '37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17, '37
Uncivilized (G)	Dennis Hoey	Box Office	Nov. 25, '37	77	Nov. 27, '37
Wave, The (G)	Native Cast	Garrison	Apr. 20, '37	60	May 1, '37
Wild Innocence (G)	Wendy Munro	Cine-sound		90	May 28, '37
World's in Love, The (A)	Marta Eggerth	Viennese	May 18, '37	85	Nov. 20, '37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

Title	Rel. Date	Min.
Back to the Woods.....	May 14, '37. 10½	(3 Stooges)
Big Squirrel, The (10-2-37).....	Sept. 17, '37. 11	Charlie Chase
Bury the Hatchet (8-21-37).....	Aug. 6, '37. 10	
Calling All Curtains.....	Oct. 1, '37. 10	
Calling All Doctors.....	July 22, '37. 10½	
Cash and Carry (9-11-37).....	Sept. 3, '37. 10½	(3 Stooges)
Doggone Mixup (2-12-38).....	Feb. 4, '38. 10½	
Fiddling Around (2-19-38).....	Jan. 21, '38. 17½	(Collins-Kennedy)
From Bad to Worse.....	June 4, '37. 17	Charlie Chase
Goofs and Saddles.....	July 2, '37. 17½	
Grace at the Bat.....	Oct. 29, '37. 17½	Andy Clyde
Grand Hooper (6-5-37).....	May 7, '37. 19½	Charlie Chase
Grips, Grunts and Groans (5-27-37) (3 Stooges).....	Jan. 15, '37. 10	
He Done His Duty (12-18-37).....	Dec. 10, '37. 17½	Andy Clyde
Knee Action (2-27-37).....	Jan. 9, '37. 17	Andy Clyde
Lodge Night.....	June 11, '37. 18	Andy Clyde
Man Bites Love Bug (1-22-38).....	Dec. 24, '37. 18	Charlie Chase
My Little Feller.....	May 21, '37. 18	Andy Clyde
New News (4-17-37).....	Apr. 1, '37. 17½	(Collins-Kennedy)
Oh What a Knight.....	Nov. 22, '37. 10½	(Herman Bing)
Old Raid Mule, The.....	Mar. 4, '38. 2 rls.	Andy Clyde
Playing the Ponies (10-23-37).....	Oct. 15, '37. 17	(3 Stooges)
Sifter Downers, The (11-27-37).....	Nov. 26, '37. 18	(3 Stooges)
Termites of 1938 (1-22-38).....	Jan. 7, '38. 17	(3 Stooges)
Three Dumb Clucks.....	Apr. 17, '37. 17	(3 Stooges)
Time Out for Trouble.....	Mar. 18, '38. 2 rls.	Charlie Chase
Wee Wee Monsieur.....	Feb. 18, '38. 17	(3 Stooges)
Wrong Miss Wright, The.....	June 18, '37. 17	Charlie Chase
BROADWAY FOLLIES		
Brokers Follies (12-11-37).....	Dec. 15, '37. 10½	
Drug Store Follies (9-11-37).....	Sept. 3, '37. 10½	
Roof-top Follies (10-16-37).....	Oct. 1, '37. 11	
Timberland Revels (11-27-37).....	Nov. 5, '37. 10	
COLOR RHAPSODIES		
Air Hostess, The.....	Oct. 22, '37. 8	
Bluebird's Baby (2-12-38).....	Jan. 21, '38. 7	
Foolish Bunny, The.....	Mar. 11, '38	
Foxy Pup, The (6-5-37).....	May 21, '37. 6½	
Gifts from the Air.....	Dec. 18, '37. 7½	(re-issue)
Hollywood Plein (1-15-38).....	Dec. 18, '37. 8	
Horse on the Merry-Go-Round, The.....	Feb. 17, '38. 6½	
Indian Serenade.....	July 16, '37. 8	
Let's Go (4-17-37).....	Apr. 10, '37. 7½	
Little Match Girl (11-27-37).....	Nov. 5, '37. 8½	
Mother Hen's Holiday.....	May 7, '37. 7	
Soury Crows (9-11-37).....	Aug. 20, '37. 8	
Skeleton Frolic (2-20-37).....	Jan. 29, '37. 7½	
Spring Festival (8-21-37).....	Aug. 6, '37. 8	
Stork Takes a Holiday, The.....	June 11, '37. 8	
Swing, Monkey, Swing (10-2-37).....	Sept. 10, '37. 7½	
COLUMBIA TOURS		
Fifty Years of Barter.....	May 28, '37. 9½	
Haiti's Black Napoleon (8-21-37).....	Aug. 6, '37. 9	

Title	Rel. Date	Min.
Pirate Parts of the Caribbean.....	July 2, '37. 9	
COMMUNITY SING (1st Series)		
Community Sing (No. 5) (6-5-37).....	May 20, '37. 10	
Community Sing (No. 4).....	June 18, '37. 10½	
Community Sing (No. 5) (9-11-37).....	July 24, '37. 10½	
(2nd Series)		
No. 1 (9-11-37).....	Aug. 20, '37. 10	
No. 2 (10-16-37).....	Sept. 17, '37. 10	
No. 3 (10-16-37).....	Oct. 15, '37. 10½	
No. 4 (12-11-37).....	Nov. 28, '37. 10½	
No. 5—(1-22-38).....	Jan. 21, '38. 10	
No. 6.....	Feb. 25, '38. 1 rls.	
No. 7.....	Mar. 18, '38	
HAPPY HOUR		
Aladdin and the Wonderful Lamp.....	Dec. 18, '37. 3 rls.	
Goose Girl, The.....	May 30, '37. 3 rls.	
Old Woman in the Woods, The.....	Apr. 23, '37. 3 rls.	
KRAZY KAT CARTOONS		
18. Krazy's Race of Time (6-26-37).....	May 6, '37. 7	
19. Masque Raid, The.....	June 25, '37. 7	
20. Railroad Rhythm.....	Nov. 20, '37. 9½	
21. Sad Little Guinea Pigs.....	Feb. 22, '38	
22. Auto Clinic, The.....	Mar. 4, '38. 6½	
SCRAPPY CARTOONS		
Canine Capers.....	Sept. 16, '37. 6½	
Clock Goes 'Round and 'Round (11-20-37).....	Oct. 16, '37. 6	
Dizzy Ducks (12-19-38).....	July 18, '37. 6½	
Fire Plug, The (11-13-37).....	Oct. 16, '37. 6	
New Homestead, The (2-12-38).....	Jan. 7, '38. 7	
Scrappy's Music Lesson.....	June 4, '37. 7	
Scrappy's News Flashes (1-22-38).....	Dec. 8, '37. 6	
Scrappy's Playmates.....	Mar. 11, '38	
Scrappy's Trip to Mars.....	Feb. 4, '38. 1 rls.	
SCREEN SNAPSHOTS		
No. 9.....	May 22, '37. 10	
No. 10.....	June 4, '37. 8	
No. 11.....	June 25, '37. 10½	
No. 12—(10-16-37).....	Aug. 13, '37. 10	
No. 13—(10-16-37).....	Sept. 10, '37. 10	
(New Series)		
No. 1—(10-16-37).....	Sept. 17, '37. 10	
No. 2.....	Oct. 15, '37. 9½	
No. 3—(12-11-37).....	Nov. 18, '37. 9½	
No. 4.....	Dec. 24, '37. 10	
No. 5.....	Jan. 7, '38. 9½	
No. 6.....	Feb. 4, '38. 10	
No. 7.....	Mar. 4, '38	
SPECIAL		
SPORT THRILLS		
Cadet Champion (12-11-37).....	Dec. 17, '37. 9½	
Feminine Fun.....	Feb. 18, '38. 9½	
Fit to Win (6-12-37).....	May 7, '37. 9½	
Future Stars.....	Aug. 30, '37	
Golf Magic (9-11-37).....	Aug. 18, '37. 8	
Riding the Waves.....	June 4, '37. 10	
Set 'Em Up.....	Oct. 29, '37. 9½	
Snow Foolin' (2-12-38).....	Jan. 21, '38. 10	
Sport of the Seasons.....	June 25, '37. 9	
Sport's Greatest Thrills (8-21-37).....	Aug. 5, '37. 8	
Trotting Thoroughbreds (10-16-37).....	Sept. 30, '37. 9½	
Unusual Hunting.....	Mar. 15, '38	
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38).....	Dec. 10, '37. 9½	
Little Jack Horner (10-2-37).....	Sept. 16, '37. 6½	
Silver Threads (12-11-37).....	Nov. 12, '37. 10½	
WORLD IN COLOR		
Beautiful Bermuda.....	Sept. 10, '37	
City of the Golden Gate (11-20-37).....	Oct. 10, '37. 9½	
El Salvador (2-12-38).....	Jan. 15, '38. 9	
EDUCATIONAL		
[Distributed through Twentieth Century-Fox]		
Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair.....	Feb. 25, '38. 1 rls.	
Ask Uncle Sol (10-23-37).....	Oct. 8, '37. 11	
Big Apple, The (10-2-37).....	Sept. 17, '37. 9	
Calling All Crooners (12-4-37).....	Nov. 19, '37. 10½	
How to Dance the Shag.....	Dec. 17, '37. 8	

Title	Rel. Date	Min.
Love Goes West (1-15-38).....	Dec. 31, '37. 10½	
Miss Lonely Hearts (10-30-37).....	Sept. 24, '37. 10½	
Pot Luck (8-14-37).....	Aug. 6, '37. 11	
Rhythm Saves the Day (12-4-37).....	Oct. 29, '37. 11	
Trailer Paradise.....	Nov. 26, '37. 8	
TERRY-TOONS		
Barnyard Boss, The.....	Dec. 24, '37. 8½	
Billy Goat's Whiskers, The.....	Dec. 10, '37. 8½	
Bugs Beetle and His Orchestra.....	Jan. 21, '38. 6½	
Close Shave, A.....	Oct. 1, '37. 8½	
Dancing Bear, The (11-6-37).....	Oct. 15, '37. 6½	
Dog and the Bone, The (11-27-37).....	Nov. 12, '37. 6	
Farmer Al Falfa in Trailer Life.....	Aug. 20, '37. 5½	
Gandy the Goose.....	Mar. 4, '38. 1 rls.	
Happy and Lucky.....	Mar. 18, '38. 1 rls.	
His Off Day.....	Feb. 4, '38. 8½	
Homeless Pup, The.....	July 23, '37. 7	
Just Ask Jupiter (2-19-38).....	Feb. 18, '38. 6	
Kiko's Cleaning Day (10-2-37).....	Sept. 17, '37. 6½	
Lion Hunt, The (1-15-38).....	Jan. 7, '38. 7	
Mechanical Cow, The.....	June 25, '37. 7	
Ozzie Ostreih Comes to Town.....	May 28, '37. 7	
Paper Hangers, The (8-14-37).....	July 30, '37. 7	
Pink Elephants.....	July 9, '37. 7	
Play Ball.....	June 11, '37. 6	
Puddy's Coronation.....	May 14, '37. 7	
Saw Mill Mystery, The.....	Oct. 29, '37. 6½	
Timid Rabbit, The.....	Nov. 26, '37. 8½	
Villain Still Pursued Her, The.....	Sept. 3, '37. 8½	
TREASURE CHEST		
Crystal Ballet.....	May 28, '37. 11	
Grey Owl's Little Brother.....	Dec. 24, '37. 10	
How to Ski.....	Aug. 20, '37. 11	
Kingdom for a Horse.....	Mar. 4, '38. 1 rls.	
Not So Dumb.....	Dec. 10, '37. 9	
Ornamental Swimming.....	June 4, '37. 10	
Private Life of the Gannets (9-25-37).....	Sept. 10, '37. 11	
Return of the Buffalo.....	Mar. 8, '38. 1 rls.	
Sky Fishing.....	Feb. 25, '38. 1 rls.	
Songbirds of the North Woods (2-12-38).....	Feb. 11, '38. 10	
Songs of the Danube.....	May 7, '37. 9	
Top Dogs.....	Mar. 25, '38. 1 rls.	
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37).....	Aug. 6, '37. 19	
Air Parade (2-12-38).....	Jan. 14, '38. 19	
Bashful Ballerina (10-2-37).....	Sept. 17, '37. 20	
Bashful Buckaroo, The.....	Dec. 3, '37. 19½	
Beautiful But Dummies.....	Mar. 25, '38. 2 rls.	
Cupid Takes a Holiday (2-19-38).....	Feb. 4, '38. 15	
Dates and Nuts (1-15-38).....	Dec. 31, '37. 19	
Dime a Dance.....	Dec. 24, '37. 19½	
Freshies.....	May 7, '37. 17	
Getting an Eyeful (1-22-38).....	Jan. 21, '38. 18	
Girls Ahoy!.....	June 11, '37. 17	
Going, Going, Gone.....	Oct. 8, '37. 18	
Hamlet and Eggs.....	June 18, '37. 16	
Help Today.....	Nov. 5, '37. 16	
Her Accidental Hero.....	May 21, '37. 17	
Hi-Lo Hollywood.....	Jan. 7, '38. 18	
Holding the Bag.....	May 14, '37. 19	
Hurray for Hoolligan (12-4-37).....	Nov. 19, '37. 17	
Koo-Koo Correspondence Skool, The.....	Nov. 19, '37. 18	
Love and Onions.....	Mar. 11, '38. 2 rls.	
Love in Arms.....	May 28, '37. 18	
Meet the Bride.....	Oct. 29, '37. 17	
Miss They Missed, The.....	Jan. 28, '38. 18	
Montague the Magnificent (8-14-37).....	Aug. 27, '37. 18	
Playboy Number One (12-4-37).....	Nov. 26, '37. 17	
Silly Night (10-23-37).....	Oct. 1, '37. 19	
Slacks Appeal.....	Aug. 13, '37. 19	
Smart Way, The (10-30-37).....	Oct. 15, '37. 18	
Sweeties.....	Sept. 3, '37. 15	
That's the Spirit.....	June 25, '37. 17	
Timid Ghost, The.....	Sept. 24, '37. 16	
Uncle Sol Solves It.....	Feb. 11, '38. 15	
Wanna Be a Model.....	Feb. 25, '38. 2 rls.	
Who's Crazy?.....	Aug. 20, '37. 19	
Will You Stop! (10-2-37).....	Sept. 10, '37. 17	
Who's Who?.....	Oct. 22, '37. 20	

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson	July 16, '37	10
Bamboo (5-29-37)	July 16, '37	10
Blow, Bugle, Blow	June 15, '37	10
Broadway Dance Parade	June 15, '37	10
Hollywood Magic (5-29-37)	July 16, '37	10
In Shanghai (6-5-37)	July 16, '37	12
Isle of Paradise	July 30, '37	20
Skilling on Your Feet	Jan. 14, '38	
Spanish Interlude, A	June 15, '37	
COLOR		
Catalina Island	Nov. 12, '37	
Personalities on Parade		
Yellowstone Park		
IMPERIAL		
Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood	Feb. 5, '38	9
Early In the Mornin'		9
Old Prospector, The		9
NOVELTIES		
Napoleon's Waterloo		9
Nero		9
PORT O' CALL		
City of the Sun		9
Last Resort, The		9
Mother Ganges		9
WORLD IN COLOR		
Dream Harbor		9
MGM		
Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday	Feb. 5, '38	9
Cleaning House	Feb. 19, '38	9
CRIME DOESN'T PAY		
No. 10—It May Happen to You (8-14-37)	June 5, '37	21
No. 11—Soak the Poor (10-2-37)	Aug. 21, '37	16
No. 12—Give Till It Hurts (11-13-37)	Sept. 18, '37	20
No. 13—Behind the Criminal (12-4-37)	Oct. 30, '37	21
No. 14—What Price Safety	Feb. 5, '38	21
FITZPATRICK TRAVEL TALKS		
Chile, Land of Charm (11-20-37)	Oct. 30, '37	9
Copenhagen	Nov. 27, '37	9
Floral Japan	July 24, '37	9
Glimpses of Austria	Feb. 19, '38	9
Glimpses of Peru (10-2-37)	Sept. 4, '37	8
Hong Kong, Hub of China (8-26-37)	May 1, '37	8
Land of Inca	Dec. 25, '37	8
Natural Wonders of the West (2-5-38)	Jan. 22, '38	9
Rocky Mountain Grandeur (7-24-37)	May 29, '37	9
Serene Slam (8-26-37)	Oct. 2, '37	9
Stockholm, Pride of Sweden (11-13-37)	Oct. 2, '37	9
HARMAN-ISING (Happy Harmonies)		
31—Hound and the Rabbit, The (6-26-37)	May 29, '37	8
32—Wayward Pups (8-14-37)	July 10, '37	8
33—Bosko and the Cannibals	Aug. 28, '37	10
34—Little Buck Cheeser (1-8-38)	Dec. 15, '37	8
35—Bosko in Bagdad	Jan. 1, '38	10
36—Pipe Dream	Feb. 5, '38	8
37—Little Bantamweight	Mar. 12, '38	8
HISTORICAL MYSTERIES		
Captain Kidd's Treasure	Jan. 22, '38	10
King Without a Crown, The (11-20-37)	Oct. 9, '37	9
Man in the Barn, The (1-1-38)	Nov. 20, '37	10
Optical Poem, An	Mar. 11, '38	
Ship That Died, The	Feb. 19, '38	10
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1, '37	10
Have Courage (7-24-37)	June 12, '37	10
Life in Some Town, U.S.A.	Feb. 26, '38	
Pacific Paradise (10-16-37)	Aug. 28, '37	10
Rainbow Pass (10-30-37)	Oct. 9, '37	10
What Do You Think, No. 2 (12-12-38)	Dec. 25, '37	10
What Do You Think, No. 3	Jan. 15, '38	11
MUSICAL COMEDIES		
Canary Comes Across, The (2-5-38)	Jan. 29, '38	12

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Carnival in Paris (6-26-37).....	May 29, '37	21....
Girl's Best Years, A (2-20-37).....	Dec. 25, '37	19....
Our Gang Follies of 1938 (1-8-38).....	Dec. 18, '37	21....
Stroke of Genius.....	Feb. 5, '38	11....
Sunday Night at Tropicana (10-23-37).....	Oct. 2, '37	20....

OUR GANG

Bear Facts.....	Mar. 5, '38	
Canned Fishing.....	Feb. 12, '38	11....
Fishy Tales.....	Aug. 28, '37	11....
Framing Youth (10-2-37).....	Sept. 11, '37	11....
Mall and Female.....	Jan. 1, '38	11....
Night 'n' Gales.....	July 24, '37	11....
Pigs in Palooka (11-27-37).....	Oct. 23, '37	11....
Reamin' Holiday (7-31-37).....	June 12, '37	11....

PETE SMITH SPECIALTIES

Candid Cameraman (1-1-38).....	Dec. 11, '37	9....
Death on a Chair (11-27-37).....	Nov. 20, '37	10....
Equestrian Acrobatics.....	Aug. 14, '37	8....
Friend Indeed (1-1-38).....	Jan. 1, '38	11....
Girl Mistakes (6-26-37).....	June 12, '37	10....
Jungle Juveniles (11-6-37).....	Oct. 2, '37	9....
Jungle Juveniles, No. 2 (2-5-38).....	Jan. 29, '38	9....
La Savette.....	Mar. 12, '38	8....
Olympic Ski Champions (11-7-36).....	July 3, '37	10....
Pigs in Palooka (9-25-37).....	Aug. 14, '37	11....

(Exploitation: Oct. 30, '37, p. 18.)

Romance of Radium (10-23-37).....	Oct. 23, '37	10....
Ski Skill (4-10-37).....	Oct. 23, '37	10....
(Reviewed under the title, "Ski Thrill")		
Sports on Ice.....	July 24, '37	10....
Tennis Tactics (5-8-37).....	May 1, '37	10....
Three on a Rope.....	Feb. 19, '38	10....

RE-ISSUES (1937-8)

Beau Hunks (9-5-31).....	Sept. 18, '37	37....
Blotto (2-15-30).....	Oct. 30, '37	28....
County Hospital (4-23-32).....	Jan. 22, '38	17....
Perfect Day, The (3-18-27).....	Dec. 11, '37	20....

ROBERT BENCHLEY

How to Start the Day (10-16-37).....	Sept. 11, '37	10....
Night at the Movies, A (11-20-37).....	Nov. 6, '37	10....

SPECIAL

Jimmy Fidler's Personality Parade (1-29-38).....	Jan. 8, '38	20....
New Audioscopes, The (2-5-38).....		8....

TABLOID MUSICALS

Song of Revolt (7-24-37).....	May 29, '37	11....
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PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-26-38).....	Feb. 25, '38	7....
Candid Candidate, The (9-26-37).....	Aug. 27, '37	7....
Ding Dong Doggies.....	July 23, '37	7....
Foxy Hunter, The.....	Nov. 26, '37	1 r.l.
Impractical Joker, The (7-3-37).....	June 18, '37	7....
New Deal Show, The (10-16-37).....	Oct. 22, '37	7....
Pudgy Takes a Bow-Wow.....	Apr. 9, '37	7....
Pudgy Picks a Fight (5-22-37).....	May 14, '37	8....
Riding the Rails (2-26-38).....	Jan. 28, '38	7....
Service With a Smile.....	Sept. 24, '37	7....
Zula Hula (1-15-38).....	Dec. 24, '37	7....

COLOR CLASSICS

Car-Tune Portrait, A (7-3-37).....	June 25, '37	7....
Educated Fish (11-13-37).....	Oct. 29, '37	7....
Little Lamby (1-8-38).....	Dec. 31, '37	7....
Peeping Penguins (9-18-37).....	Aug. 27, '37	7....
Tears of an Onion.....	Feb. 25, '38	

HEADLINERS

Blue Velvet Music.....	Apr. 9, '37	10....
Mark Warner and Orch.		
Film Favorites (7-3-37).....	June 4, '37	11....
Rudolf Friml, Jr., and Orch.		
From the Minuet to the Big Apple.....	Nov. 19, '37	11....
Himber Harmonies (2-26-38).....	Jan. 28, '38	11....
Hollywood Star Reporter, No. 2 (10-16-37).....	Oct. 29, '37	11....
Hula Heaven (10-16-37).....	Oct. 1, '37	11....
Eddie Peabody		
Installment Collector, The.....	July 2, '37	10....
Fred Allen		

Title	Rel. Date	Min.
Let's Go Latin (9-25-37).....	Sept. 10, '37	11....
Xavier Cugat and Orch.		
Listen to Lucas (2-26-38).....	Feb. 18, '38	10....
Meet the Maestros.....	Jan. 7, '38	
Night in Manhattan.....	July 30, '37	11....
Oh Kay, Rhythm (1-8-38).....	Dec. 17, '37	10....
Queens of Harmony.....	Aug. 20, '37	11....
Phil Spitalny and Girl Orch.		
Swing, Hutton, Swing.....	May 7, '37	11....
Ina Ray Hutton and Orch.		

MUSICAL ROMANCE

(In Color)

Schubert's Serenade.....	July 23, '37	9....
Song of the Islands (5-22-37).....	May 21, '37	10....

PARAGRAPHS

Accent on Beauty (1-8-38).....	Dec. 31, '37	10....
California Giant.....	Jan. 28, '38	
Aviator Shorty.....	July 23, '37	10....
Circus Comes to Town, The (7-3-37).....	June 25, '37	10....
Cowboy Shorty (10-16-37).....	Oct. 8, '37	10....
Gold.....	Feb. 25, '38	
Game Trails.....	Apr. 30, '37	10....
Inventor, The (10-23-37).....	Nov. 5, '37	11....
It's a Good Stunt (9-25-37).....	Sept. 10, '37	10....
It's a Living.....	Mar. 5, '37	11....
Killer of the Tonto.....	Aug. 13, '37	10....
Nobody Home.....	Apr. 2, '37	10....
Safety in the Air (5-22-37).....	May 28, '37	10....
Tuna.....	Dec. 3, '37	

PARAMOUNT PICTORIAL

No. 8—Tides of Fundy— Home of the Rainbow— Meet the Lorias.....	Mar. 12, '37	10....
No. 9—Moonlight and Shadows—Rooftops of Manhattan—Blackie and Brownie.....	Apr. 9, '37	10....
No. 10—Sailboat Time— Twilight on the Trail— Magnetic Music (5-22-37).....	May 7, '37	10....
No. 11—Fishing Highlights.....	June 4, '37	11....
No. 12—(7-3-37).....	July 2, '37	10....

NEW SERIES

No. 1—Ain't Nature Old Fashioned—Where East Meets West—Hollywood Music Man.....	Aug. 6, '37	1 r.l.
No. 2—Let's Count Horses —Nova Scotia Faces the Sea—Record Making (9-18-37).....	Sept. 3, '37	10....
No. 3—Modern Czechoslovakia— Southern Sketches—Doing Broad- way in Style (10-16-37).....	Oct. 1, '37	10....
No. 4—Tropical Toppers— Huckleberry Harvest— Steel Never Dies (11-6-37).....	Nov. 5, '37	10....
No. 5.....	Dec. 3, '37	
No. 6.....	Jan. 7, '38	
No. 7—(2-26-38).....	Feb. 4, '38	10....

POPEYE THE SAILOR

Football Toucher Downer.....	Oct. 15, '37	
Fowl Play.....	Dec. 17, '37	
Hospitality.....	Apr. 16, '37	7....
I Like Babies and Infants (10-2-37).....	Sept. 17, '37	7....
I Never Change My Altitude.....	Aug. 20, '37	7....
Learn Politeness (2-26-38).....	Feb. 18, '38	7....
Let's Celebrate.....	Jan. 21, '38	
Lost and Foundry.....	July 18, '37	7....
Morning, Noon and Night Club (6-26-37).....	June 18, '37	7....
Paneless Window Washer, The (2-27-37).....	Jan. 22, '37	7....
Popeye the Sailor Meets All Baba and the Forty Thieves.....	Nov. 26, '37	2 r.l.
(Color Special).....		
Protex the Weakerling (11-20-37).....	Nov. 19, '37	7....
Twister Pitcher, The.....	May 21, '37	7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

No. 5.....	Apr. 30, '37	11....
No. 6.....	July 2, '37	11....
NEW SERIES		
No. 1 (9-16-37).....	Sept. 3, '37	10....
No. 2 (11-20-37).....	Nov. 12, '37	10....
No. 3.....	Jan. 14, '38	
No. 4.....	Mar. 18, '38	

Title	Rel. Date	Min.
SCREEN SONGS		
Magie on Broadway.....	Nov. 26, '37	1 r.l.
Jay Freeman and Orch.		
Please Keep Me in Your Dreams (5-22-37).....	May 28, '37	8....
Henry King and Orch.		
Whispers in the Dark (10-9-37).....	Sept. 24, '37	7....
You Came to My Rescue.....	July 30, '37	8....
Shep Fields and Orch.		
You Took the Words Right Out of My Heart (2-19-38).....	Jan. 28, '38	7....

GRANTLAND RICE SPORTLIGHTS

(NEW SERIES)

No. 36—Wrestling (It's a Laugh).....	Apr. 23, '37	10....
No. 37—Swing Stars (5-22-37).....	May 14, '37	10....
No. 38—Pan-American Champion (7-3-37).....	June 11, '37	10....
No. 39—Rhythm of the Game (7-10-37).....	July 9, '37	10....
No. 40—Aquabats.....	Aug. 13, '37	10....
No. 41—Picking Pets (10-2-37).....	Sept. 10, '37	10....
No. 42—Four Smart Dogs (10-16-37).....	Oct. 8, '37	10....
No. 43—Pick Your Favorite (11-6-37).....	Nov. 5, '37	10....
No. 44—Ball Tossers.....	Dec. 3, '37	
No. 45—Water, Water Everywhere (1-15-38).....	Dec. 31, '37	10....
No. 46—Good Looking Winners (2-26-38).....	Jan. 28, '38	10....
No. 47—A Fascinating Adventure (2-26-38).....	Feb. 25, '38	10....

UNUSUAL OCCUPATIONS

(In Color)

No. 1.....	Aug. 6, '37	1 r.l.
No. 2 (10-16-37).....	Oct. 8, '37	10....
No. 3 (1-22-38).....	Dec. 10, '37	10....
No. 4 (2-26-38).....	Feb. 11, '38	10....
No. 5.....	Apr. 15, '38	
SPECIAL 3-REEL SHORT (Distributed by Paramount)		
River, The (12-11-37).....		31....

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALS		
Frozen Affair, A (8-28-37).....	Sept. 17, '37	10....
Murder in Swing Time (9-4-37).....	Sept. 27, '37	10....
Prairie Swinger (12-25-37).....	Oct. 15, '37	10....
LEON ERROL COMEDIES		
Dummy Owner, The (1-1-38).....	Jan. 7, '38	19....
His Pest Friend.....	Mar. 11, '38	18....
Rented Riot, A.....	Nov. 5, '37	17....
Should Wives Work (10-9-37).....	Sept. 10, '37	19....
HEADLINER SERIES		
4—Swing Fever.....	July 25, '37	20....
1937-38		
No. 1—Trailing Along (10-16-37).....	Oct. 8, '37	16....
No. 2—Music Will Tell (1-1-38).....	Feb. 11, '38	17....

EDGAR KENNEDY COMEDIES		
Dumb's the Word.....	June 11, '37	16....
Ears of Experience (1-1-38).....	Jan. 28, '38	18....
Edgar and Gollath (12-25-37).....	Nov. 19, '37	17....
False Roomers.....	Mar. 25, '38	
Morning Judge (10-18-37).....	Sept. 24, '37	18....
Tramp Trouble.....	Aug. 6, '37	16....
MARCH OF TIME		
No. 10.....	May 14, '37	18....
No. 11.....	June 11, '37	18....
No. 12.....	July 9, '37	18....
No. 13.....	Aug. 6, '37	18....
1937-38		
No. 1 (9-11-37).....	Sept. 3, '37	17....
No. 2.....	Oct. 1, '37	20....
No. 3.....	Oct. 29, '37	21....
No. 4.....	Nov. 26, '37	20....
No. 5 (1-1-38).....	Dec. 25, '37	18....
No. 6.....	Jan. 21, '38	16....

MICKEY MOUSE

Boat Builders.....	Feb. 25, '38	7....
Clock Cleaners, The (8-28-37).....	Oct. 15, '37	8....
Donald's Better Self (2-26-38).....	Mar. 11, '38	8....
Donald's Outrigger (1-1-38).....	Dec. 10, '37	9....
Hawaiian Holiday (9-4-37).....	Sept. 24, '37	8....
Lonesome Ghosts (12-25-37).....	Dec. 24, '37	9....

Title	Rel. Date	Min.
Old Mill, The.....	Nov. 5, '37	9....
Pluto's Quintuplets.....	Nov. 26, '37	9....
Self Control (1-22-38).....	Feb. 11, '38	9....
NU-ATLAS PRODUCTIONS		
Develled Ham (1-22-38).....	Apr. 28, '38	10....
Latin Rhythm.....	Feb. 18, '38	11....
Phoney Boy (12-25-37).....	Nov. 19, '37	11....
Radio Hookup, A.....	Jan. 25, '38	10....
Rhythm in a Night Court (9-4-37).....	Sept. 24, '37	9....
Sweet Shoe (1-1-38).....	Jan. 14, '38	11....

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 (10-16-37).....	Sept. 10, '37	13....
No. 2 (12-18-37).....	Nov. 5, '37	11....
No. 3 (1-22-38).....	Dec. 31, '37	10....
No. 4 (2-26-38).....	Feb. 25, '38	10....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Many Unhappy Returns.....	Oct. 22, '37	17....
Stupor-Visor, The (1-22-38).....	Feb. 25, '38	17....

RADIO MUSICAL COMEDIES

Harris in the Spring (12-25-37).....	Dec. 3, '37	20....
Mississippi Moods (7-31-37).....	July 23, '37	17....
That Man Samson.....	May 28, '37	19....
Twenty Girls and a Band (1-22-38).....	Apr. 8, '38	19....

RKO PATHE SPORTSCOPE

In the Swim.....	Feb. 18, '38	10....
White Magie.....	Jan. 28, '38	10....

SMART SET

Rhythm Wranglers (12-25-37).....	Dec. 17, '37	19....
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SPECIAL

Quintupland (2-26-38).....	Feb. 18, '38	19....
SPORTS WITH BILL CORUM		
Beach Sports.....	June 4, '37	9½....
Golf Timing (8-21-37).....	July 23, '37	11....
Royal Steeds.....	July 2, '37	10....

SUPERBA COMEDIES

Wife Insurance (8-14-37).....	July 9, '37	16....
Wrong Romance, The.....	May 14, '37	19....

WORLD ON PARADE

Circus Winter Quarters.....	May 14, '37	11....
Florida Cowboy.....	June 11, '37	11....
Jungle Playmate.....	July 30, '37	9....
Workshops of Old Mexico.....	July 9, '37	

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
109. Worm Turns, The (1-23-37)	Apr. 17, '37	8½
110. Magician Mickey (June 17, '37)	8½	
111. Mickey's Amateurs (6-19-37)	June 4, '37	1 r.
112. Moose Hunters (Aug. 5, '37)	9	
SILLY SYMPHONIES		
112. Little Hiawatha (6-26-37)	May 11, '37	
113. Modern Invention (6-26-37)	June 17, '37	

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 36 (5-15-37)	May 10, '37	9½
No. 37 (5-15-37)	June 7, '37	9½
No. 38 (7-24-37)	July 26, '37	10
No. 39 (10-23-37)	Oct. 18, '37	9
No. 40 (12-4-37)	Nov. 1, '37	9
No. 41 (12-11-37)	Nov. 15, '37	9
No. 42	Nov. 22, '37	9
No. 43	Dec. 6, '37	9
No. 44	Jan. 3, '38	9
No. 45 (2-26-38)	Jan. 29, '38	9
No. 46	Feb. 28, '38	9
No. 47	Mar. 21, '38	

MEANY-MINY-MOE CARTOONS

Air Express (10-2-37)	Sept. 20, '37	8
Country Store (8-7-37)	July 5, '37	7
Fireman's Picnic (10-16-37)	Aug. 16, '37	6½
Ostrich Feathers (10-2-37)	Sept. 6, '37	7
Rest Resort (10-16-37)	Aug. 23, '37	7
Stevedores, The	May 24, '37	7

MENTONE MUSICAL COMEDIES

All Aboard (11-6-37)	Dec. 1, '37	17
Alpine Cabaret (8-14-37)	Aug. 4, '37	10
Bargain Matinee (3-20-37)	Apr. 14, '37	10
Cocktail Party, The (5-15-37)	May 12, '37	10
Down On the Barn (2-26-38)	Feb. 23, '38	17
Hawaiian Capers (9-18-37)	Sept. 8, '37	17
Oh, Say Can You Hear? (12-18-37)	Dec. 29, '37	15
Rhapsody in Zoo (12-11-37)	Jan. 26, '38	15½
Shoes With Rhythm (5-15-37)	June 9, '37	10
Show for Sale (10-30-37)	Nov. 3, '37	21
Singing Bandit, The (7-3-37)	July 7, '37	10
Somewhere in Paris	Mar. 23, '38	17
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6, '37	19

OSWALD CARTOONS

Dumb Cluck (12-11-37)	Dec. 20, '37	7
Football Fever (12-4-37)	Nov. 15, '37	7
Keeper of the Lions (11-13-37)	Oct. 18, '37	7
Lampfighter, The	Jan. 10, '38	7
Love Sick (11-6-37)	Oct. 4, '37	8
Man Hunt	Feb. 7, '38	
Mechanical Handy Man (10-30-37)	Nov. 8, '37	7
Mysterious Jug, The (12-11-37)	Nov. 29, '37	7
Playful Pup, The (7-31-37)	July 12, '37	7
Trade Mice	Feb. 28, '38	7
Trailer Thrills (5-15-37)	May 3, '37	7
Wily Weasel, The	June 7, '37	7
Yokel Boy Makes Good	Feb. 21, '38	7

STRANGER THAN FICTION SERIES

No. 36—Novelty (4-17-37)	May 24, '37	8
No. 37—Novelty (7-3-37)	June 21, '37	8½
No. 38—Novelty (5-15-37)	July 19, '37	9
No. 39—Novelty (7-24-37)	Aug. 16, '37	9
No. 40—Novelty (9-18-37)	Sept. 6, '37	9
No. 41—Novelty	Oct. 4, '37	9
No. 42—Novelty	Nov. 1, '37	9
No. 43—Novelty (12-4-37)	Nov. 29, '37	9
No. 44—Novelty (12-11-37)	Dec. 27, '37	9
No. 45—Novelty (2-26-38)	Jan. 17, '38	9
No. 46—Novelty	Feb. 21, '38	9
No. 47—Novelty	Mar. 14, '38	

UNIVERSAL SPECIAL

Bombing of the U. S. S.	Dec. 30, '37	23
Breathless Moments	Feb. 26, '38	2 rls.
Hollywood Screen Test (8-14-37)	Aug. 30, '37	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Diversions	Apr. 3, '37	10
Smith and Dale		

Title	Rel. Date	Min.
Nickel Lowdown	May 1, '37	10
Charles Kemper		
Vitaphone Funsters (6-12-37)	May 29, '37	11
Johnny Burke		
Vaude-Festival	June 26, '37	
Fritz and Jean Hubert		
Vaudeville Hits	July 17, '37	
Elaire Arden		
Vitaphone Broadwayites	Aug. 21, '37	10
Medley-Dupree		

BROADWAY BREVITIES

Romance of Robert Burns (4-10-37)	Apr. 10, '37	10
Owen King-Linda Perry		
Lifers of the Party, The	Apr. 17, '37	21
Yacht Club Boys		
Joe Palooka In "Taking the Count"	Apr. 24, '37	21
Shemp Howard-Robt. Norton		
Movie Mania	May 8, '37	20
Dave Apollon		
Musical Operation, A	May 15, '37	20
Frank Gaby-Virginia Verrill		
Day at Santa Anita	May 22, '37	18
Sybil Jason		
Sound Defects (6-12-37)	June 5, '37	22
Rufe Davis		
Joe Palooka In "Thirst Aid"	June 12, '37	20
Robt. Norton-Beverly Phalen		
Rhythm Roundup, The	June 19, '37	21
Estelle Taylor		
Little Pioneer, The (7-10-37)	July 3, '37	19
Sybil Jason		
Newsboy's Nostrums (7-10-37)	July 10, '37	20
Lane, Tree & Edwards		
Flowers from the Sky (8-21-37)	July 24, '37	22
Josephine Huston		
Cut Out for Love	Aug. 2, '37	
Donald Novis-Dorothy Dare		
Du Barry Did All Right	Aug. 7, '37	
Irene Bordoni		
Doctor Cupid	Sept. 4, '37	
Ken Murray-Oswald		
Postal Union	Sept. 11, '37	
Georgia Price		
Littlest Diplomat, The (9-11-37)	Sept. 25, '37	20
Sybil Jason		
Ups and Downs	Oct. 9, '37	
Hal LeRoy		
Starlets (11-20-37)	Oct. 23, '37	20
Toot Sweet	Nov. 6, '37	
Fift D'Orsay-Rufe Davis		
Joe Palooka In "Calling All Kids"	Nov. 20, '37	17
Man Without a Country, The	Nov. 27, '37	
John Lital		
Here's Your Hat	Dec. 11, '37	2 rls.
Cookie Bowers		
One On the House	Dec. 18, '37	2 rls.
Willie, West, MeGisty		
Wedding Yells	Jan. 1, '38	20
Ken Murray-Oswald		
Script Girl	Jan. 15, '38	
Cross and Dunn		
Romance Road	Jan. 29, '38	19
Walter Cassel-Anne Nagel		
Candid Kid, The (2-26-38)	Feb. 12, '38	20
Josephine Huston		
Waiting Around (2-26-38)	Feb. 20, '38	20
Frank Libuse		

COLORTOUR ADVENTURE

Title	Rel. Date	Min.
(In Color)		
Alpine Grandeur	May 15, '37	10
Gateway to Africa (6-12-37)	June 12, '37	10
Land of the Magyar (7-10-37)	July 3, '37	
Crossing the Sahara	Aug. 14, '37	
Long Bright Land (9-11-37)	Sept. 25, '37	10
It's Work	Oct. 23, '37	
Mysterious Ceylon	Nov. 20, '37	
Land of the Kangaroo (11-20-37)	Dec. 18, '37	10
India's Millions	Jan. 8, '38	
Malayan Jungles (2-5-38)	Feb. 5, '38	10

FLOYD GIBBONS'

Title	Rel. Date	Min.
"YOUR TRUE ADVENTURE"		
Attie of Terror (9-11-37)	Sept. 18, '37	12
Playing with Danger (11-20-37)	Oct. 30, '37	13
Danger—High Voltage	Dec. 4, '37	1 r.
Alibi Mark	Dec. 25, '37	1 r.
Bolton Door, The (2-5-38)	Jan. 22, '38	13
Hit and Run (2-26-38)	Feb. 19, '38	12

LOONEY TUNES

Title	Rel. Date	Min.
No. 35—Porky and Gabby (6-12-37)	May 15, '37	8
No. 36—Porky's Building	June 19, '37	8
No. 37—Porky's Super Service (7-10-37)	July 3, '37	8
No. 38—Porky's Bad Time Story	July 24, '37	7
No. 39—Porky's Railroad (8-14-37)	Aug. 7, '37	7
No. 40—Get Rich Porky	Aug. 28, '37	
No. 41—Porky's Garden	Sept. 11, '37	
No. 42—Rover's Rival	Oct. 9, '37	
No. 43—The Case of the Stuttering Pig	Oct. 30, '37	
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13, '37	7
No. 45—Porky's Here Agency	Dec. 4, '37	7
No. 46—Porky's Poppa	Jan. 15, '38	
No. 47—Porky at the Crocodero	Feb. 5, '38	7
No. 48—Porky's Phoney Express (2-26-38)	Mar. 19, '38	11

MELODY MASTERS

Rimae Orchestra, The	May 8, '37	10
Jack Denny and Orch.	May 29, '37	10
Eliseo Grenet and Orch. (6-19-37)	June 19, '37	10
Lennie Hayton and Orch. (7-10-37)	July 10, '37	10
David Mendoza and Orch. (8-21-37)	July 31, '37	10
Russ Morgan and Orch.	Sept. 11, '37	
Milt Britton and Orch.	Oct. 2, '37	
Mal Hallett and Orch.	Oct. 23, '37	
Arnold Johnson and Orch. (9-11-37)	Nov. 13, '37	10
Jan Rubini and Orch.	Dec. 4, '37	1 r.
Henry King and Orch.	Dec. 25, '37	1 r.
Leon Navara and Orch.	Jan. 15, '38	
Erle Madriguera and Orch. (2-5-38)	Jan. 29, '38	10
Carl Hoff and Orch.	Feb. 12, '38	

MERRIE MELODIES

Title	Rel. Date	Min.
(In Color)		
No. 35—Ain't We Got Fun	May 1, '37	8
No. 36—Clean Pastures	May 22, '37	
No. 37—Uncle Tom's Bungalow	June 5, '37	
No. 38—Streamlined Greta Green (6-12-37)	June 19, '37	8
No. 39—Sweet Sloux (7-10-37)	June 26, '37	8
No. 40—Egghead Rides Again	July 17, '37	8
No. 41—Plenty of Money and You	July 31, '37	7
No. 42—Sunbonnet Blue	Aug. 21, '37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4, '37	7
No. 44—Dog Daze	Sept. 18, '37	
No. 45—I Wanna Be A Sailor	Sept. 25, '37	
No. 46—The Lyin' Mouse	Oct. 16, '37	
No. 47—Little Red Walking Hood	Nov. 6, '37	
No. 48—Woods Are Full of Cuckoos	Dec. 4, '37	1 r.
No. 49—September in the Rain	Dec. 18, '37	1 r.
No. 50—Daffy Duck and Egghead	Jan. 1, '38	7
No. 51—My Little Buckaroo	Jan. 29, '38	7
No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7

PICTORIAL REVIEWS

No. 9—Hats—Bathing Suits	May 11, '37	10
No. 10—Dancing-Leather (6-5-37)	May 22, '37	10
No. 11—Milk—Rugs	June 19, '37	10
No. 12—Planes—Art (8-14-37)	July 17, '37	10
No. 13—Books—Furs	Aug. 28, '37	
(NEW SERIES)		
No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept. 18, '37	10
No. 2—Mauch Twins—Table Tennis	Oct. 16, '37	
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13, '37	10
No. 4—Boxers—Dolls	Dec. 11, '37	
No. 5—Ice Cream—Joekeys (1-29-38)	Jan. 8, '38	11
No. 6—Hockey-Shoes (2-5-38)	Feb. 5, '38	10
No. 7—(2-26-38)	Mar. 5, '38	10

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Ghost to Ghost Hookup, A	Apr. 3, '37	11
Radio Ramblers		
Check Your Cash	May 22, '37	10
Louis Zingone		
Double Talk (6-5-37)	June 26, '37	10
Edgar Bergen—"Charlie McCarthy"		
Palm Beach Knights	July 31, '37	
Charles Ahrens		
Lyn' Tamer, The (7-11-38)	Aug. 28, '37	10
George Jessel		
All American Drawback (11-20-37)	Nov. 6, '37	11
Edgar Bergen—"Charlie McCarthy"		
VITAPHONE VARIETIES		
Neekin' Party, A (9-11-37)	Sept. 4, '37	11
Edgar Bergen—"Charlie McCarthy"		
Puppet Love (9-11-37)	Oct. 2, '37	10
Salici's Puppets		
Roping 'Em Alive	Nov. 8, '37	
Vitaphone Frolics (11-20-37)	Dec. 4, '37	10
Jack & Loretta Clemens		
Unreal Newreel	Jan. 8, '38	
Ski Flight	Jan. 22, '38	9
Alibi Time (2-19-38)	Feb. 12, '38	11
Radio Ramblers		

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29, '37	20

WORLD

Title	Rel. Date	Min.
Battling Bottas	July 8, '37	10
Men of Ships	Sept. 10, '37	9
Paper Hanger, The (Cartoon)	Feb. 15, '38	

SERIALS

12 Episodes Each Unless Otherwise Specified
COLUMBIA

Jungle Menace (9-4-37)	Sept. 1, '37	20
Frank Buck-C. Henry (15 episodes)		
Mysterious Pilot, The (12-25-37)	Dec. 9, '37	21
Capt. Frank Hawks (15 episodes)		
Secret of Treasure Island, The	Mar. 17, '38	
Don Terry-Gwen Gaze (15 episodes)		

REPUBLIC

Dick Tracy Returns 7201	Aug. 20, '38	
Ralph Byrd (15 episodes)		
Fighting Devil Dogs, The 7501	May 28, '38	
Hawk of the Wilderness 7301	Dec. 3, '38	
Lone Ranger, The 7401 (2-5-38)	Feb. 12, '38	18
Lee Powell-Herman Brix (15 episodes)		
Painted Stallion, The, 6421	June 5, '37	
Ray Corrigan-Hoot Gibson		
S. O. S. Coast Guard 6441	Aug. 28, '37	
Ralph Byrd-Maxine Doyle		
Zorro Rides Again 6461	Nov. 20, '37	
John Carroll-Helen Christian		

UNIVERSAL

Flash Gordon's Trip to Mars (2-19-38)	Mar. 21, '38	20
(each)		
Larry Crabbe-Jean Rogers		
Radio Patrol (9-18-37)	Oct. 4, '37	2 rls.
Grant Withers-Cath. Hughes (Exploitation: Dec. 25, '37, p. 57.)		
Secret Agent X-9	Apr. 12, '37	2 rls.
Scott Kolk-Jean Rogers (each)		
Tim Tyler's Luck (11-27-37)	Dec. 27, '37	2 rls.
Frankie Thomas, Jr.-Frances Robinson		
Wild West Days (6-26-37)	July 5, '37	2 rls.
Johnny Mack Brown (13 episodes)		

VICTORY

Blake of Scotland Yard	Apr. 15, '37	
Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)		

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska
(The White Spot)

Dear Herald:

This community was very highly entertained at the Moon theatre last night by "Radio City Revels." While we don't pretend to know very much about pictures, it is our belief that if RKO don't get a blue ribbon in the comedy-drama field for this one the judges must have had about three drinks too many. You should see Helen Broderick cuddle up to Bob Burns, and boy, how she can cuddle. It made us wonder what we'd do if she'd try cuddling up to us once. Bob was about as ardent and enthusiastic a lover as a bullfrog, we can beat Bob ourself, but . . .

You can call us fresh, or stewed, or raw
Or even call us crazy,
But we'd like to go to Arkansaw
And see Bob's grandpa Snazy.

Anyhow, when you go to see "Radio City Revels" be sure to have the vest buttons sewed on tight.

It has been our understanding that the League of Nations was organized to prevent war, but, since its organization, war has been going on over pretty much of the world, and the League passed another resolution and adjourned. We have a plan to prevent war which we believe will make the League look like a two spot. Our plan is to get the heads of the nations together, march them down to the arena, put a pair of brass knuckles on each one and say, "now you guys who want to fight get into that ring and go to it." We'll betcha that would put an end to this war talk. What the world needs is a little common drayhorse sense.

We got a letter from Herbert G Ruffner of Westwood, New Jersey, wanting to know how to get a foothold in the movie business. That's a pretty tough question to answer. There are a lot of people who would like to know that also. Herbert impresses us as a very energetic young chap.

Idaho probably produces more wool than any other state in the Union, and if it weren't for Idaho, where would the manufacturers of clothes get the wool to make their cotton clothes out of. A fellow tried to sell us a calfskin coat once for "Tasmanian Bear."

We got a letter from an exhibitor away up in northern Minnesota and he said, "Colonel, I have been reading your Colyum for a long time, etc., etc." Well, well, who'd think a fellow up there among those lakes, where the fishing is so good, would waste his time that way. Some people claim that the world is getting wiser every day, but that's a lot of horseradish.

This "Gateway to the West" is so full of cars on Wednesday and Saturday afternoons that one can hardly get down the streets, and at least 80 per cent of them are bought on the installment plan, and hard times is usually the topic of conversation. We came

to Nebraska during the "horse and buggy days" and at that time Ab Stoner and Jake Smith came to town with a team of horses and a wagon load of grain and they took some money back home with them. Today they are enjoying a "more abundant life." Each has an automobile, a tractor, a truck and a radio, and owes for all of them. Prosperity has come around that "corner." Old man Depression has two sons, one named Credit and the other named Installment, and both boys are working overtime, and the best way to beat that old guy is to adopt the rule, "If I can't pay, I won't buy."

Henry Reeve of the Mission theatre at Menard, Texas, writes us a very interesting letter, and, among other things he says, "Best wishes to the grand friend of the movies and the small town exhibitor." But say, Henry, where do you get that "grand" stuff? Henry says he is now a grandpa. Well, well, well, how tempus fugit. We remember visiting at his home once and we had a grand time, and our hope is that we may do so again, for he has a lovely wife and a grand family.

In the corner of his letterhead we noted

this, "Presidio de San Luis de las Amarillas," whatever that is. He sends us a picture of his Mission theatre which he has remodeled into a theatre that both he and the state of Texas can well be proud of. Gosh, but we'd like to go down there again; maybe we will some day. Thanks Henry.

The paper says today that one theatre in Lincoln, Neb., is playing two features for a nickel. Doggone it, won't these theatres ever stop soaking the public? By doggies, we are not going to that theatre until they start serving ice cream and cake. Double featuring was started to beat out the small theatres. You have heard of "boomerangs," haven't you?

For those of you who haven't already played "Checkers," our judgment is that the small towns will go for this in a big way. By small towns we mean towns from 15,000 down.

Maybe we have said enough. Maybe we have said too much.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumist

HIGHLIGHT ITEMS IN THE NEWSREELS

MOVIETONE NEWS—No. 47, Vol. 20.—Tornado in Louisiana....French fleet maneuvers....New York bridge launched....Coliseum in Rome bolstered....Leviathan arrives at junk yard....Fashions....Aviation... Lew Lehr....Sports.

MOVIETONE NEWS—No. 48, Vol. 20.—Australia celebrates anniversary....Britain strengthens Far East defenses....British ship stranded....Elephant models for children....Aerial survey of New York....Fashions.... Joseph P. Kennedy.... Anthony Biddle.... Paul V. McNutt.... Lew Lehr.... Sports.

MOVIETONE NEWS—No. 49, Vol. 20.—Flying fortresses return home....Tiny calf rescued in Wyoming....Dog inherits fortune....Herbert Hoover....General Franco....Premier Cristea....James Roosevelt....Lehr Lehr....King Zog's sisters arrive here....Woman teaches welding....California bathing girls....Sports.

NEWS OF THE DAY—No. 245, Vol. 9.—Britain tense over cabinet crisis....Aviation....Coliseum gets a face lifting....France names new super liner....Tornado wipes out town....The Woman's Page....Sports.

NEWS OF THE DAY—No. 246, Vol. 9.—Dope ring secrets bared....Joseph P. Kennedy....King of Sweden....Duck census in Florida....Britain's defenses in the Far East....Sports.

NEWS OF THE DAY—No. 247, Vol. 9.—King George sees Britain's new defenses....Mardi Gras....King Zog's sisters arrive here....Raging floods in mid-west....General Pershing....Sports.

PARAMOUNT NEWS—No. 58.—Air liner near completion....Baby pandas....Eden quits in Europe crisis....Lace aids charity....Record storms hit U. S. and Britain....Sports.

PARAMOUNT NEWS—No. 59.—Society tries skis....Joseph P. Kennedy sails....Coliseum in Rome....Tornado in south....French liner christened....Ice

skater....Opinions on European crisis from Senator Nye, Senator Ellender, Dr. Mann, Representative

Maverick, Senator Bone, William Dodd, Senator Adams....Sports.

PARAMOUNT NEWS—No. 60.—Cunningham sets record....King George inspects gun factory....Townsend seeks reversal of jail sentence....Will money to dog....Ishbel MacDonald weds....Mardi Gras in New Orleans....Flying fortresses finish peace trip....Plan new merchant fleet....Basketball.

RKO PATHE NEWS—No. 62, Vol. 9.—Nervous Europe alarmed by war talk....Chicagoan wins skate crown....Tornado in the south....Coast Guard tests belt....Skyliner being built....Max Baer trains for bout....Skippers vie in race....Sports.

RKO PATHE NEWS—No. 63, Vol. 9.—Australia celebrates birthday....Paul V. McNutt boomed for President....Storm hits Brazil....Dogsled derby....Train crashes into truck....Army tests chemical methods....Starlet in skating exhibition....Honor sky pilot....Sports.

RKO PATHE NEWS—No. 64, Vol. 9.—Girl wins skate title....Victims flee flood waters....Zog sisters arrive here....Herbert Hoover....Dr. Townsend....Robert Jackson dinner....James Roosevelt....Mardi Gras....New sea-going tank....Ski stars compete....Aneroid wins horserace.

UNIVERSAL NEWSREEL—No. 643, Vol. 10.—Tornado in the south....Eden quits....Hockey....Bombers on tour....Bridge span floats....Pandas....Radio plane crashes....Higher relief asked....War Admiral wins....Sportsmen Show in New York....Miami bathing girls....Coliseum cleaned....Fashions.

UNIVERSAL NEWSREEL—No. 644, Vol. 10.—Winner in slogan contest....Joseph P. Kennedy....General Franco....Former Ethiopia Empress sails for Palestine....Museum gets biggest ruby....Ice coats middle west....Duck census....Train and truck crash....Fashions....Birthdays of cat celebrated....Tea tasters....Elephant models for children....Sports.

UNIVERSAL NEWSREEL—No. 645, Vol. 10.—Dr. Townsend....Deanna Durbin....Robert Wadlow....Ishbel MacDonald....Egypt's boy king....Flying fortresses complete trip....Floods drives town to hills....Mardi Gras....Bathing girls in snow fight....Sports.

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MOTION PICTURE HERALD

Better Theatres

ON REMODELING:



Remodeling to Change Decorative Style

Mr. Hurley's Princess in Tucumcari

Modern Materials to the Rescue

Transforming Old Theatres into New

Acoustics in Design and Decoration

Planning: The Basis of Remodeling

The Remodeling of Small Theatres

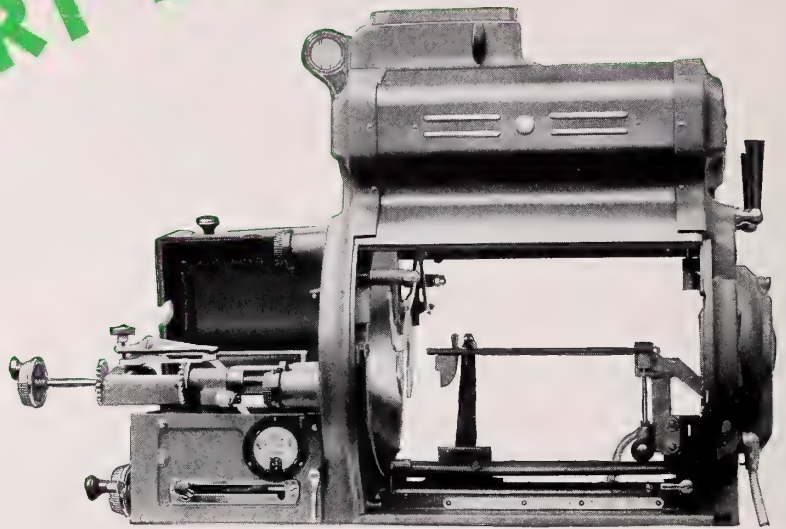
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MARCH 5, 1938

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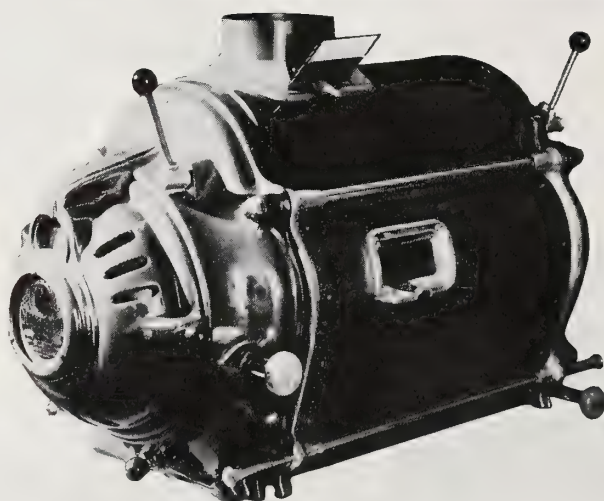
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We will place a new Flo-Lite projector in your theatre or theatres, render all service and maintenance, including replacement of bulbs and tubes, **ABSOLUTELY FREE**. All we ask is your permission to splice at the end of your trailers a short, subtle promotional film, 100 to 300 feet, of a national sponsor... *not bold advertising*... on subjects of public interest... such as home-making... styles... news events...

sports... with the name of the sponsor and product very subtly presented. Perhaps a short dramatization may be used, but in each case the film will be of public interest and not straight advertising.

Since Flo-Lite holds up to 1,000 feet of film, you are at liberty to use trailers not only on your future attractions but on any special contests or promotional events you may be conducting. You may also use it to convey to your patrons the comfort and air-conditioning of your theatre, parking facilities and other features and conveniences which your theatre provides.

Flo-Lite is sold nationally at \$450 for the silent unit and \$650 for the sound. To a limited number of theatres we offer it **ABSOLUTELY FREE** along with this program. Remember, Flo-Lite is offered to you on a strictly trial basis with no definite agreement until you are convinced of its desirability.

Since only a limited number will be distributed on this basis we urge that you write immediately for complete details. Our 14 page color booklet on Flo-Lite is just off the press. Write for it on your letterhead.

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A Design for a Luminous Theatre Front

by

S. CHARLES LEE

■ In this drawing, S. Charles Lee, Los Angeles theatre architect, offers suggestions in the treatment of a façade and vestibule emphatically in keeping with the modern idea that a theatre front and entrance should be dedicated to salesmanship. He has used glass blocks in large areas to point up contours and lines of his masses, and these blocks would be illuminated from behind. With the marquee integrally a part of the entire façade, its soffit becomes the ceiling of the vestibule, and set deeply behind it, is a corner elevation of the main structure, providing large panels for illuminated attraction advertising, and a lofty position for theatre name signs. . . . Incidentally, Mr. Lee makes still another contribution to this issue on page 11.

Seek More Natural Color With Light Screen Area

IN THE BELIEF that the colors of color films are exaggerated by the blackness of the area around the screen, Oscar Deutsch, head of the British Odeon circuit, has begun to experiment with new backgrounds and frames for color films and in the general lighting of theatres.

On the suggestion of A. Jympson Harman, film critic of the London *Evening News*, who has been studying the subject for some time, Deutsch has tried out in the Odeon Leicester Square, latest of London's "luxury cinemas," various color frameworks for Technicolor screenings. He is experimenting with various combinations of colors, and has even tried running films at relatively high auditorium illumination levels.

It is Harman's contention, backed up now by Deutsch and the engineers of British Thomson Houston, that a black frame and setting, and a dark auditorium make color on the screen exaggeratedly brilliant. The experiments with brighter screen surroundings and auditoriums have, they state, made the colors appear more natural.

Their official conclusion is: Light, preferably of a neutral shade like gray, spread round the picture, definitely softens the tones, makes them more realistic without taking away any of the color, and actually lends a partial stereoscopic effect.

Alexander Korda, whose "Divorce of Lady X" was used for one test, offers the criticism that a lighted auditorium makes concentration difficult, but agrees that the principle is sound.

British Thomson Houston engineers, supported by Deutsch, are now going ahead with experiments, and it is expected that a more fully developed scheme will be given a trial at the Leicester Square Odeon in London.

New Projector Shown In Nation-Wide Exhibits

SIMULTANEOUSLY with similar exhibits and demonstrations in the 28 branches of the National Theatre Supply Company, the new Simplex E-7 projector was displayed at the Hotel Lincoln in New York from February 21 to 25. Nearly 1,000 theatre owners and executives, and projectionists were reported to have attended.

Special platforms had been arranged for

mechanisms in various conditions of disassembly to show mechanical details, and twenty-minute talks in explanation of the new features were given eight times each day. The New York exhibit was in charge of James Frank, Jr., of the National Theatre Supply Company home office.

[A "pictured" description of the new Simplex E-7 appears in this issue, beginning on page 38.]

Survey Said to Show Design Standards Need

A PRELIMINARY analysis of data on conditions in existing motion picture theatres throughout the United States, compiled by the Projection Practice Committee of the Society of Motion Picture Engineers, indicates that the committee will find theatre structure design to be much in need of recommended standards. Reporting to the committee at its February meeting in New York, Ben Schlanger, New York theatre architect and chairman of the subcommittee on theatre structures which has charge of the survey, said that the data so far compiled shows "only 16% of the theatres surveyed to have

tolerable conditions with respect to six basic design factors."

Mr. Schlanger said that not only did the lack of proper standards in theatre design in the past make for poor viewing conditions, but that considerable inefficiency in use of cubic physical structure was also evident. The survey, which has been to assist in the preparation of SMPE standards for theatre design, included theatres ranging from 200 to 4,000 in seating capacity, and representing each section of the United States. Some of the basic considerations of theatre design being investigated are:

1. The relationship of the screen size to the viewing distance.
2. The proportion of the length and width of the seating area.
3. The vertical position of the screen and the projection angle.
4. The light energy in relation to the screen and auditorium size.

The findings of the survey have revealed variations in design on these factors which spread to an extent of at least three times that which Mr. Schlanger said may be considered as tolerable limits. He stated as an example that the relationship of the maximum viewing distance to the width of the screen was found to range from $2\frac{1}{2}$ to one, to 8 to one, whereas a tolerable range, he said, should be nearer that from $4\frac{3}{4}$ to one, to $5\frac{3}{4}$ to one.

A complete report of the survey made to date will be given at the convention of the SMPE in Washington, D. C., in April.

1938 Remodeling Seen Maintaining 1937 Pace

MOTION PICTURE theatre modernization in 1938 will at least approximate the relatively high figure reached in 1937, it is indicated by reports representing the United States as a whole. As may be expected, the opinions of architects and theatre executives are now being importantly conditioned by the current recession in business generally; however, with the upturn expected this spring, remodeling—if not construction of new theatres—is regarded as certain to swing into the full stride of 1937, since there still remain many hundreds of obsolete theatre structures which can be salvaged.

In this connection, it is pointed out that the obsolete theatre in 1938 is in a competitive position still more precarious than last year because of the modernization and new construction already completed.

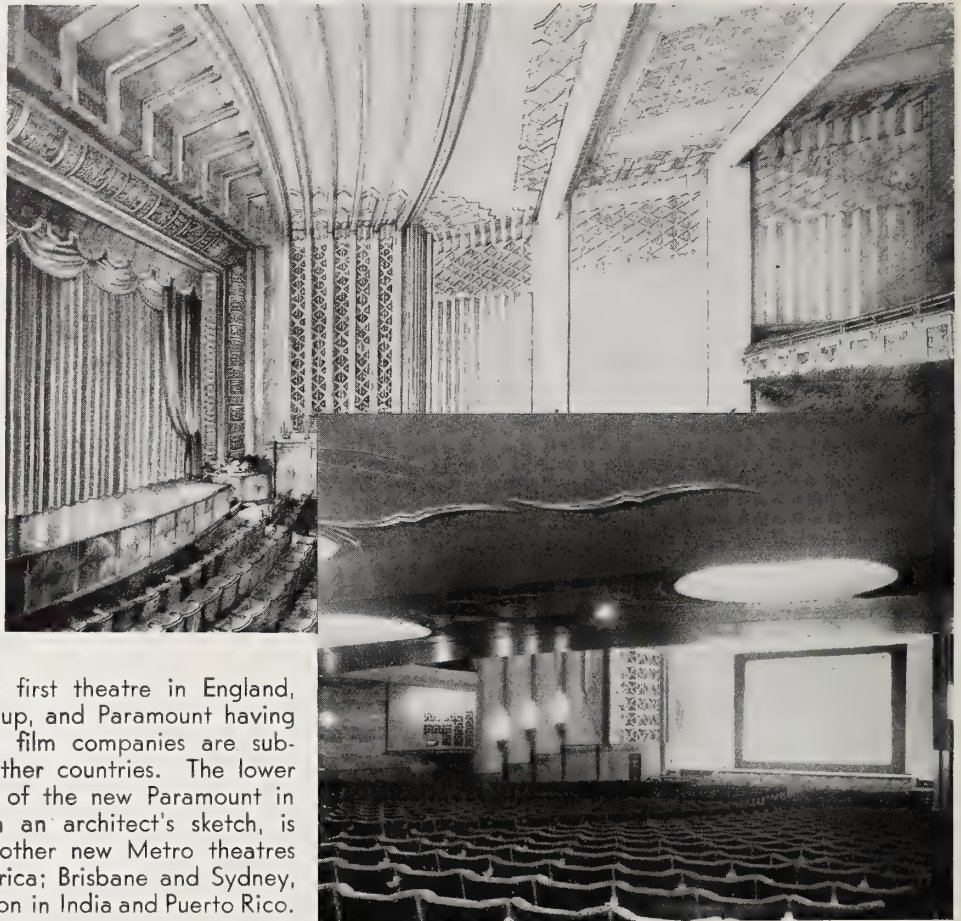
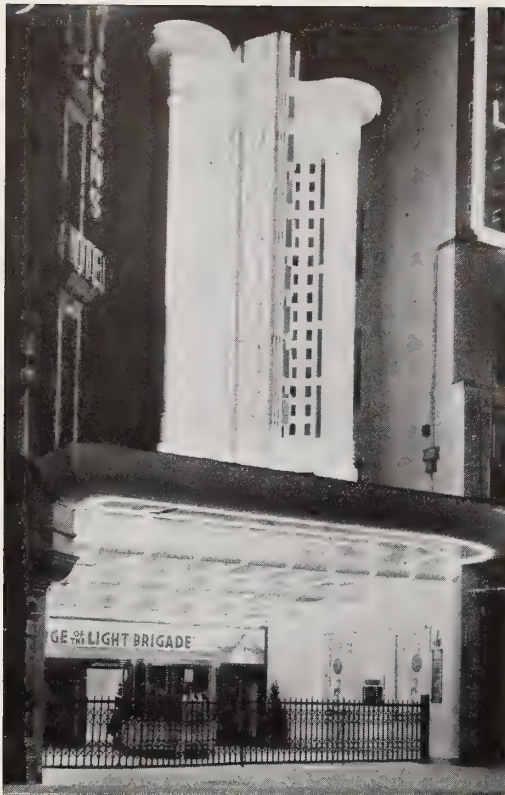
While some sections of the country will

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American Interests Adding To Theatre Holdings Abroad



With Warner Brothers now constructing their first theatre in England, MGM adding several houses to its foreign group, and Paramount having opened yet another British cinema, American film companies are substantially extending their theatre holdings in other countries. The lower view at right, and that at the left above are of the new Paramount in Birmingham. The other auditorium shown, in an architect's sketch, is that of Metro in Sao Paulo, Brazil. Among other new Metro theatres already opened are those in Durban, South Africa; Brisbane and Sydney, Australia; two more houses are under construction in India and Puerto Rico.

(Continued from preceding page) see some drop from the amount of modernization undertaken during the last two years, most sections show no conditions, except a current decline in business, that offer any reason to expect that modernization wave to slough off, while in several sections—notably the Southwest and Middle Atlantic States—a substantial gain in both remodeling and new construction is indicated for 1938.

Such general estimates as may be obtained while economic conditions are uncertain, are of course based upon mere observation, but the observations are those of theatre executives, supply dealers, and architects who are constantly in close touch with both theatre operators and contractors. Given in response to inquiries submitted with the privilege of having names unpublished, so that no personal or business associations would prevent candid reply, these observations point to a general continuance of the national remodeling program, with the small cities taking up any slack in the larger places, where a large amount of remodeling has been going on for two years.

Crops Main Factor in Midwest

One prominent theatre architect, referring to prospects in several Midwestern

states, reports that circuit contacts he has recently had have indicated that the need of much more remodeling is recognized, but will depend upon crops. Considerable modernization, and quite a little new construction, was carried on last year despite continuance of dust storms and prolonged dry spells; this year, theatre operators apparently intend "to look before they leap."

The Fox Midwest Agency expects to confine its construction to alterations during 1938.

From the Fox Wisconsin Agency, however, comes the statement that in Wisconsin and Upper Michigan, there are signs "of a busy year in theatre remodeling and new building projects. In our opinion, there will be as much activity as in 1937, particularly in the smaller towns."

This statement continues, "Owners are making inquiries of costs from the various vendors, and plans are now being prepared by a number of architects for new theatres. . . . Labor conditions are apparently more stable than they were at this time last year, therefore creating a feeling of security for those who desire to make an expenditure which will require amortization for a period of time."

A similar reference to the smaller towns is made in a response from the Southwest,

which points out, "The acquisition of theatres by chain operators, of smaller groups or individually owned theatres is occasioning considerable remodeling to bring these theatres up to the large chain standards."

Modernization Believed "Just Beginning"

From the Northwest comes the reply that while not very much new construction is expected during 1938, considerable remodeling and refurbishing is anticipated. The opinion is given that the remodeling program has just begun and that both 1938 and 1939 will continue to bring great improvement in the exhibition plant.

In the other northern corner of the country, New England, both remodeling and new construction plans are being held in abeyance pending the economic developments of the next few months.

A prominent Los Angeles architect states it as his belief that new construction on the West Coast in 1938 will be limited to very small theatres built to a low budget.

"The major circuits," he replies, "have covered their remodeling program in a general way, but there is quite a need for extensive modernization in the northwest. Theatres are older in that area, and if competition widened, I believe major construction would be forthcoming."

Remodeling to Change the Decorative Style of a Theatre

● Which method is better to effect a modern treatment—adding surface ornamentation, or emphasizing structural form? An architect here shows why he thinks the latter method preferable

By BEN SCHLANGER

OF ALL THE problems the exhibitor has to deal with, architectural decoration of the motion picture theatre is probably the one which is the most often misunderstood. Two major considerations are, first, the type or style of decoration to resort to; and second, the amount of decoration necessary. An analysis is set forth here which discusses the *type* of decoration advisable for various practical reasons, the *amount necessary*, and in *which parts* of the motion picture theatre building decoration is least or most needed. A difference is made here between superficial *surface decoration*, and *decorative quality* obtained by means of the basic structure and functional forms.

In general, the approach to the problem of determining the type of theatre structure which would be most effective has been more or less haphazard. Too often the theatre structure decoratively will be patterned after another one which is the fashion at the time, or will reflect the whims of

the owner whose sense of possession tempts him to have the walls of his theatre express his own artistic notions. The architect, of course, may be largely to blame for poor examples of theatre design, since he either encourages fads in design, or to please his client and meet his dictates, creates the poor designs.

Basic Defects Often Unobserved

Evaluating the *typical* motion picture theatre being remodeled or constructed to date, it will be found that it has poor or just slightly better than poor, visual conditions, acoustics, lighting and general comfort conditions. The seriousness of these shortcomings are all too often unobserved by the exhibitor; he is wont to feel that his is a suitable theatre if it has the superficial decorations that the current fashion dictates. While it is true that his theatre, poorly designed as it may be from a *functional* standpoint, would be still more unsuitable did

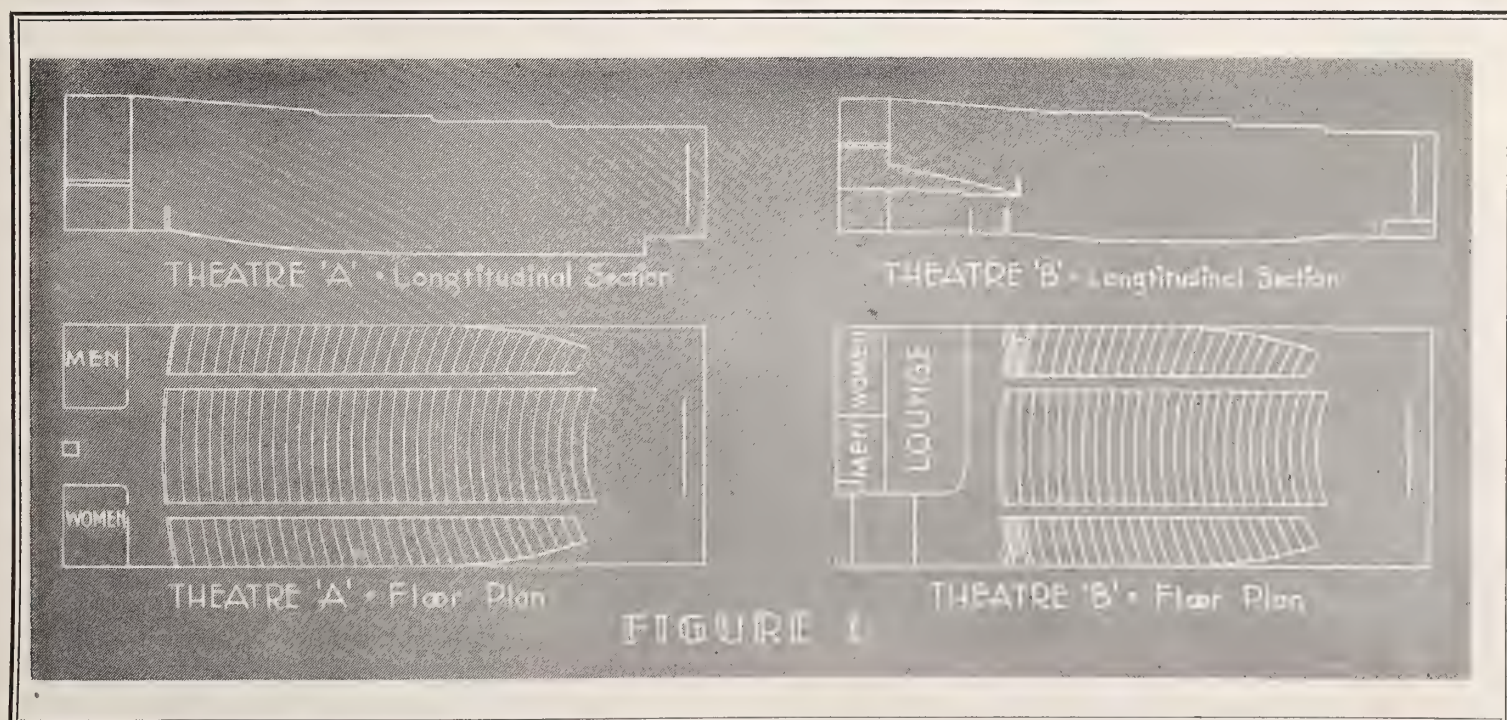
it have a 1920 decorative scheme, his theatre may be nevertheless a long way from what fundamentally good planning could have made it.

Influence of Form On Decorative Effect

THE USE OF superficial decoration, a good deal of which has merely replaced the older plaster devices, is occasionally imposed upon a designer by the problem at hand—economically and otherwise—but certainly such ornamentation should not be deliberately adopted as a preferred substitute for pleasing forms based on the very function demands of the structure.

To begin with, a poorly planned theatre needs superficial decoration to detract from its basic faults. For example, in *Figure 1* are shown two schematic longitudinal sections, and two plans of motion picture theatre auditoriums, the seating capacity of each being the same. *Theatre B* needs far less (if any at all) superficial decorations than *Theatre A*. This is so because in *Theatre B* the very break-up of the space expanse by means of the elevated seating portion and the small lounge space adds far more intimate quality than any amount of surface decoration could achieve.

In *Theatre B* the extra cost of the raised seating level is more than offset by the resultant efficiency in reducing the building size and the saving in not having to resort to expensive surface decorations. *Theatre B* is shorter because the promenade space is



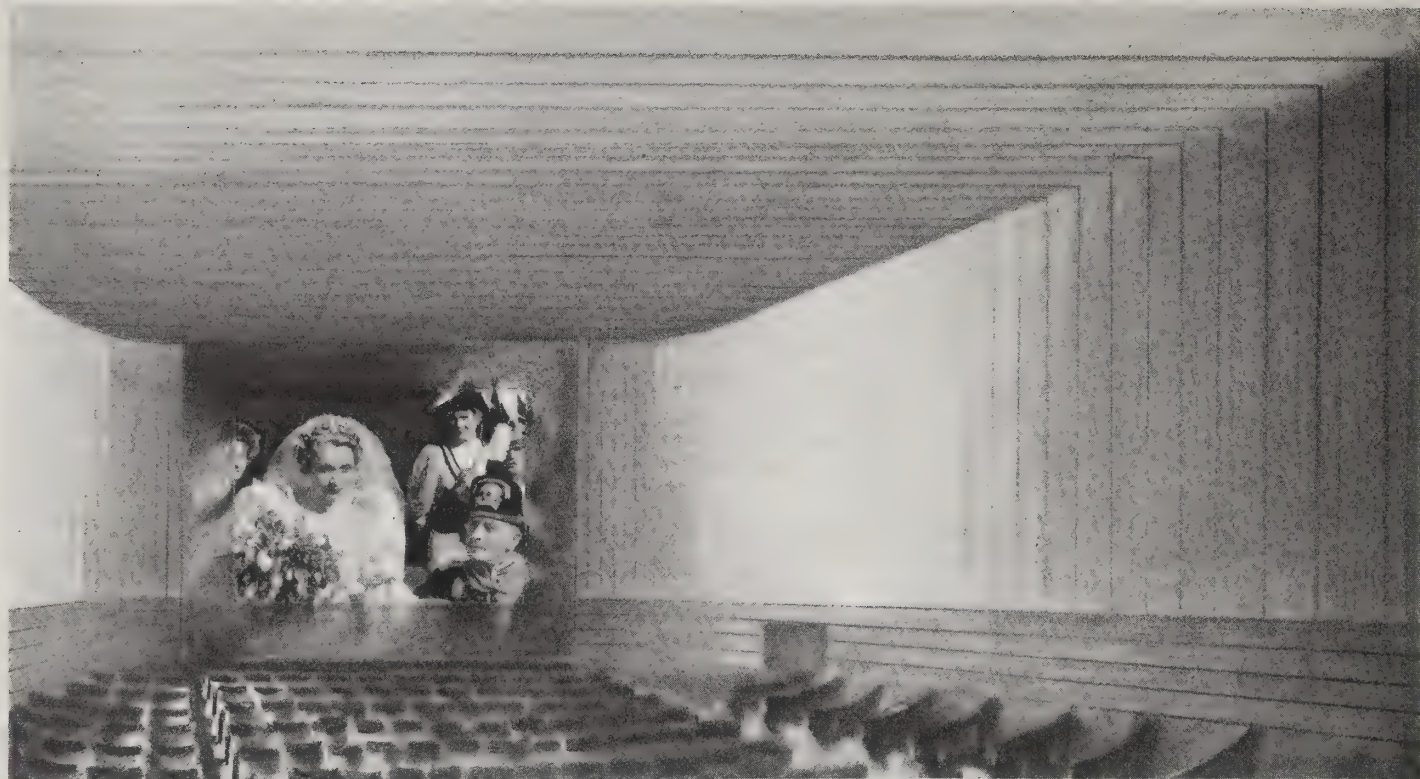


Figure 3. Sketch representing a simple auditorium design (see text).

also utilized for upper seating, which would occur directly over it. This is only one example of many possible ways in which a feature of good planning becomes the decorative value of the theatre.

Architecture treatment of the motion picture theatre should be considered as having two distinctly different decorative values. The first decorative value applies to treatment of the facade, the outer lobby, foyers, lounges, etc., where superficial decoration is advisable. For these portions of the theatre, modern embellishment, or a conservative traditional architectural treatment especially adapted to a given locale,

may be in order. In reference to the exterior, this decorative value serves to attract attention in some instances on a busy thoroughfare, or to establish an environment which will blend the structure in with its surroundings or have a desired emotional appeal to patrons. All expenditures made for surface decorations should be confined, as much as possible, according to this method, to the facade and other auxiliary spaces mentioned.

Function in Auditorium Design

The second problem of theatre decoration, that which must be employed for the

auditorium, or theatre proper, is really not decoration, or rather, it is not a surface decoration problem. It is decorative *quality* obtained by making the functional forms of the theatre structure *itself* create, in broad simple masses, a pleasing and purposeful atmosphere. The functional forms of the motion picture theatre are:

1. The physical shape of the structure designed to create efficient and effective seating areas and efficient traffic circulation.

2. The physical shapes created to contain the ventilating ducts, lighting elements, etc.

3. The physical shapes formed to respond properly to light and sound coming from the screen. In this function, not only is the basic shape important, but also the type of surface treatment becomes important.

These aforementioned functional forms become the sole source of inspiration for the decorative scheme of the auditorium—and this source is so rich that it is safe to say that it is entirely unnecessary to ever again employ any unrelated surface decorations, traditional or modern, for the auditorium.

Illumination Factors In Auditorium Treatment

DESPITE THE long establishment of practices representing a contrary point of view, decoration which is apparent *as decoration* in the auditorium is not desirable, in my opinion, because as such it is either unseen in the darkened room, in which case it is of no effect, or

(Continued on page 51)

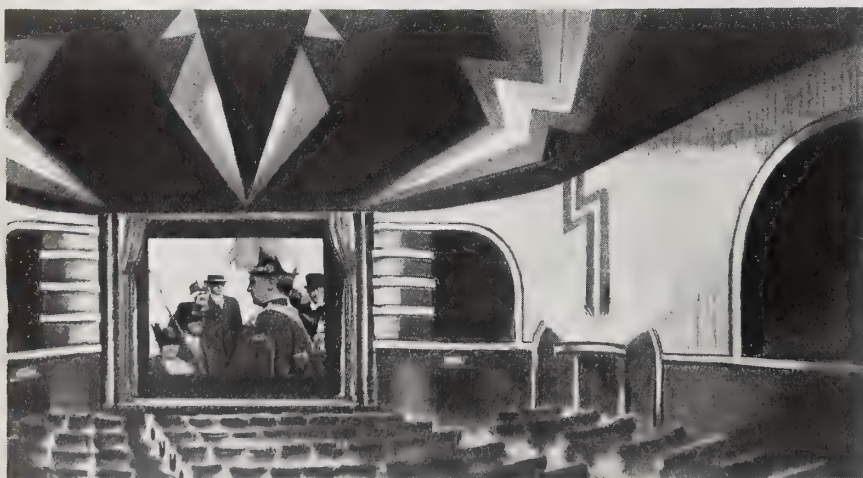


Figure 2. Sketch of an auditorium of highly developed stylization (see text).

"A Major Co-Operation"

Or, What Happened to the Pallywalsy Theatre?

Almost a Tragedy about Remodeling in three Acts and one Brawl

By S. CHARLES LEE

[. . . who normally is a prominent Los Angeles theatre architect, but who here, as both author and protagonist of an amazing drama, arranges for a punch upon his own nose.]

ACT 1

Scene is Architect Lee's office, Los Angeles, California. Mr. Lee, a man of small stature, sits in the center of an office about 40 feet square, at a desk with four sides, six telephones, stacks of papers and plans, higher than the top of his head, on two sides of the desk; one side is full of samples of glass, pipe, marble, nails and a rat trap; the fourth side is littered with papers not piled so high. Enter Miss Merrill, Mr. Lee's secretary, with paper in hand.



SECRETARY: Mr. Lee, here's a letter from another one of those magazines that would like to have some information on the cost of theatre remodelings.

LEE: File it in the wastebasket with the rest of the requests.

SECRETARY: But, Mr. Lee, think of your public!

LEE: Tush! What does the public think of me?

SECRETARY (under her breath): That you are heinous.

LEE: What did you say, Miss Merrill?

SECRETARY: That you're a genius.

LEE: Of course, of course. On second thought, I believe I'd better prepare this article. Remove these papers from in front of me so that I will have room to write. (Space is prepared. He leans back in chair; assumes pose of thinking. Takes up telephone. Dials number.) Hello! Mr. Luckhaus? We would like to have a photograph of a horrible example of a theatre. No, not one that we have designed. One that someone else has designed. Where is one? Well, there is one right around

the corner. Go take a picture of it. I need it this afternoon to accompany an article on remodeling.

(Curtain lowers for a moment to denote passing of one day. Lee still at desk. Papers a foot higher. Enter photographer.)

PHOTOGRAPHER: Here is the picture of the theatre you asked for. Took a shot of the Pallywalsy, just around the corner. Was built about 20 years ago. Shows you what a good photographer I am. It doesn't look bad in the picture, but it sure is a mess.

(Lee grumbles thanks, takes photograph and pushes buttons on the top of his desk. Instantly three draftsmen appear through the door dressed in flowing smocks; pencil lead smears on their faces.)

THREE DRAFTSMEN IN CHORUS: Yes, Mr. Lee.

LEE: You see this theatre?

HEAD DRAFTSMAN: Yes; nice, isn't it?

LEE: Nice? It's terrible!

HEAD DRAFTSMAN: Oh, sure. Very bad.

(All three draftsmen look very sad and shake their heads, mumbling, "Very bad, very bad.")

LEE: I want to design a new front for it. I need it for tomorrow with a breakdown of the items necessary for its reconstruction.

DRAFTSMEN: Yessir. (The three men back out of the office, two backing directly through the door, one hitting the casing. He apologizes and disappears through the door.)

(Curtain drops and rises, indicating next day. Lee, sitting at desk, papers all over the floor, telephone in each hand. He is talking to contractors.)

LEE: Plaster on metal lath, \$1.10 a yard. Plaster on wood lath, 60¢ a yard. Steel, \$110 a ton. Terrazzo, \$1.50 a foot. (Etc., etc., etc. Leans back in chair with sigh.) That's that. (Goes to lay paper on part

of desk where samples are located and the rat trap closes on finger. Curtain lowers amid various curses.)

ACT 2

Six weeks later. The scene is a theatre manager's office. Theatre manager seated at desk wearing wing collar and threadbare Tuxedo, slouched in chair, causing bulge in stiff shirt front. Standing at attention by the door is an usher with West Point uniform obviously made for previous appointee of taller stature. Seated at other side of desk is our hero, Architect Lee. Theatre manager bellowing so as to impress usher, and is holding up opened copy of BETTER THEATRES before Lee, showing article with picture of a theatre.



THEATRE MANAGER MARLIN: So, you're the guy that made our theatre a horrible example of theatre architecture in this mag.

LEE: Oh, no. I merely had it photographed and used it in an article. The original designer made it a horrible example.

MARLIN: Well, you're the guy that billed it all over the country and I don't like it.

LEE: I don't think anybody likes it. It's a mess.

(Cashier enters.)

CASHIER: Mr. Marlin, here's a ticket for you.

MARLIN: What the hell are you giv-

ing me a ticket for? Don't you think the doorman knows who I am?

CASHIER: Oh, yes, but this is a ticket for parking your car in front of the fire-plug.

MARLIN: Well, call up our insurance agent and tell him to fix it. We carry an all-risk policy.

CASHIER: Okey-dokey, Mr. Marlin.

(*Man enters room breezily.*)

MARLIN: Mr. Lee, this is my partner, Mr. Slinker.

LEE: Glad to meet you, Mr. Stinker.

SLINKER: SLINKER, you fool! Not Stinker.

LEE: Excuse me. All exhibitors are alike.

SLINKER: Is this the guy? (*Marlin nods yes.*) He's small enough to punch in the nose. How about it?

MARLIN: No, I've got a better idea. Mr. Lee, we're calling your bluff.

LEE: What bluff?

MARLIN: In this magazine you said you could alter this theatre for \$7,500.00. Now, let's see you do it.

SLINKER: I'd rather punch him in the nose.

MARLIN: Not now, but if he does a bum job, we'll run him out of circulation.

SLINKER: How much do you charge?

LEE: Ten per cent.

SLINKER: I wish we could get MGM product for ten per cent.

LEE: Yeh? But if I had Will Hays working for me, I'd charge sixty per cent.

SLINKER: You probably get it anyhow, only we don't know it.

MARLIN: Put a checker in his box office.

SLINKER (*to Marlin*): Well, I'm surprised. You know how easy it is to beat that game. Remember the time—(*Marlin stops Slinker with a wild stare*).

SLINKER (*to Lee*): We don't dicker, do we, Marlin?

MARLIN: Nope. We're not the dickering kind.

SLINKER: See, I told you we don't dicker. Tell you what we will do: we'll give you five per cent.

LEE: Sorry, gentlemen, but I can't see my way clear on that figure. (*Rises to leave.*)

SLINKER and MARLIN (*together*): Just a minute. Let's talk this thing over.

MARLIN: Look at the advertising you will get from this job.

SLINKER: Yes. Everyone on Film Row will be after you if you do our work. You'll be famous. I'll tell you what we'll do.

(*Curtain slowly drops with Marlin and Slinker both shaking fingers in Lee's face,*

as they raise percentage, saying together, "Six per cent, seven per cent, 7½ per cent," etc., etc.)

ACT 3

Scene is Lee's office, as in Act 1. Marlin and Slinker are seated at Lee's desk. Slinker has two dachshund dogs on a single leash, each trying to pull in opposite directions; he is smoking a curved pipe that just matches the dogs. Marlin, wearing a beret, is leaning forward.



MARLIN: You claim to be so smart and a little simple thing like that you don't work out.

LEE: But, Mr. Marlin, I told you it's impossible to build an auditorium that will hold six hundred during the week and twelve hundred on Saturday and Sunday.

SLINKER: All right; if you can't, you can't; but explain why, when you haul away so much dirt from our property, we don't get a credit. Lots of people want to buy dirt for filling rat holes or making mud pies. It has lots of uses. (*Slinker turns quickly, grabs one dog, knocks over bottle of ink on desk. Addresses dog.*) No, no, Otto, you naughty dog. (*To Lee*) That's funny. He's house-broke at home. (*Lee winces.*)

MARLIN: Why don't you see the Mayor? Tell him we are improving the city and maybe he'll let us put the box office on the curb. Look how much easier for people to buy tickets from their automobiles. I'm just doing it for the public, you know. I don't have to buy a ticket.

SLINKER: Sure, it's for the public. We get passes.

LEE: But, gentlemen, I told you it's public property and we can't build on it.

SLINKER: I've got an idea. Let's buy it from the public. How much can three-by-five feet of property cost, mostly curbing, too?

LEE: Sorry, but I don't think you can do that, either.

SLINKER: I've never seen such lack of co-operation. Tell me, Mr. Lee, what can we do?

LEE (*reading from diary*): On February 1st I told you that for \$900 you could take out the obstructing columns in

front and you said to take them out. On February 2nd Mr. Marlin 'phoned not to take them out. On February 3rd you 'phoned to take them out. On February 4th you put them back—on the 5th, out; 6th, in; 7th, out; 8th, in; 9th, out; 10th, in. And today, the 11th, I've got you both here together. So shall the columns be left in or taken out?

SLINKER: Take them out.

MARLIN: Nothing doing, leave them in.

(*Curtain lowers with Marlin and Slinker shaking their fists at one another, one saying, "Out"; the other, "In." Again it's too late to catch the dog. Lee tears remaining hairs out of his head.*)

* * *

Three months later the following letter is received by BETTER THEATRES:

Gentlemen:

We have just finished making alteration to our Pallywalsy theatre, in which we think your readers will be interested. It has been made almost like new. The old columns have been removed; the new box office moved forward to the property line; the old tile changed to terrazzo of attractive pattern; the poster cases have been modernized; the front trim is of green glass; the old signs have been cleverly rebuilt to fit our new scheme, and the public has responded beautifully to the improvement. The entire job cost us only \$6,500, which was under the original budget. My partner and I worked the whole thing out with just a little help from an architect, whom my partner punched in the nose.

Yours truly,

Z. MARLIN.



... and this is by way of being a curtain call for the author, S. Charles Lee, designer of many a cinema demonstrating that with him, only on some such special occasion as this one is "the play the thing."



Mr. Hurley Steps in on the Future of Tucumcari

- Describing the modernization scheme of a small town theatre that is linked to a great government project through the energy and vision of its owner

TO TELL OF the remodeling of the Princess theatre in Tucumcari, New Mexico, is to present an unusual architectural plan, to describe a striking modern design for a town of 5,000, and to tell something about a man, a community and a great flood-control project.

The project is the Conchas Dam, a \$12,500,000 Federal government development for farm irrigation and water supply, and future electrical power, located across the South Canadian River in northeast New Mexico, about 31 miles as the crow flies from Tucumcari.

It was in 1922, when he had been a

motion picture theatre operator in Tucumcari for nine years, that Arch Hurley became interested in the efforts of citizens of the Texas Panhandle country to control the flood waters of the South Canadian river

Financing had always been the obstacle. With the backing of fellow Tucumcarians, Arch Hurley became the leader in these hopes, and from then to 1936, when the Federal government finally authorized the Conchas Dam, he made its realization something of a life's work.

Watering the Roots of Business

A dam to control the flood waters on the South Canadian River will mean much to business in this town of only 5,000 for several reasons. In the first place, when there are heavy rains in the mountains and on the plains, many homes in surrounding areas are in danger of destruction, while important highways to the towns are inundated. The Conchas project is authorized only for flood control purposes thus far, but it is expected that its completion will also provide water for the irrigation of at least 60,000 acres of farm land.

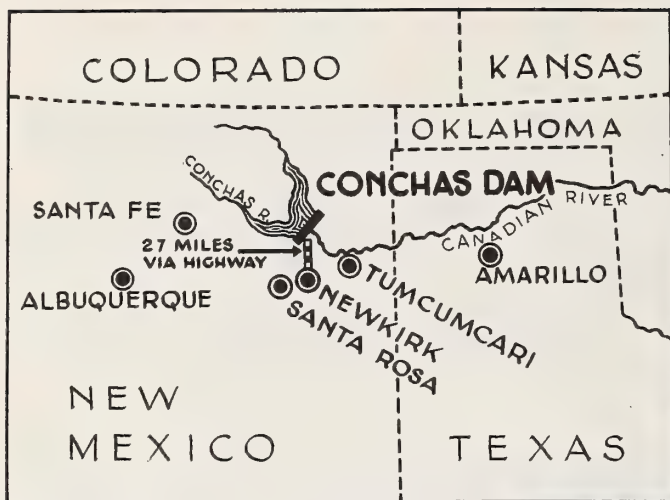
Already, Tucumcari is regarded as on the threshold of a boom (though avowedly no place, as yet, for the small investor), and Arch Hurley, gratified at the first fruits of his labors to bring about Conchas Dam (he made 34 trips to Washington, travelled over 200,000 miles in behalf of this development), has revised his Princess



The front of the Princess theatre before (upper view) and after modernization.



View of entrance area from one of sunken lounge spaces.



THE JOINT CAREER OF A SHOWMAN AND HIS TOWN

■ Tucumcari, N. Mex., now a town of 5,000 on the Rock Island and Southern Pacific railroads, was founded in 1902. The railroads and grazing country brought it into existence; today it receives most of its support from the cattle business, for which it is a shipping point. Some farming has been developed, however, and the new Conchas Dam project on the Canadian river may result in the reclamation of a considerable portion of the surrounding semi-arid lands for crops.

Arch Hurley came to Tucumcari in 1913 from Eastern Oklahoma, where he had operated an "opery house" playing small-



Aerial view of Tucumcari, looking down Main Street and showing part of residential section.

time stock companies, and also an Air-dome; however, he took over the management of Tucumcari's opera house for motion pictures.

It did not prove suitable for films, and

in 1915 he remodeled an old store building into a picture house seating 250, operating it for three years. Then he built the Princess theatre.

Meanwhile, Tucumcari was slowly adding to its population, and the Princess theatre prospered. Through these years Arch Hurley heard a great deal of talk about what a dam over the Canadian river would do for Tucumcari, preventing floods and providing water to irrigate farm land. He decided to make it more than just talk. And on July 29, 1935, his efforts were rewarded with the authorization by President Roosevelt of Conchas Dam as a government project.

In 1937, Mr. Hurley built another theatre, the Odeon, giving him, with the remodeled Princess, two modern playhouses to serve not only the present, but the brighter future of Tucumcari. The theatres are under the direct management of his son, Milas L. Hurley.



Left: Arch Hurley at his desk in one of the new offices of the remodeled Princess theatre.

(Continued from preceding page) theatre into a modern, more commodious playhouse in keeping with the new prospects of its community.

The New Plan and Decorative Scheme

THE PLAN as well as the front and interior treatments represents general revision of the former structure. The vestibule leads into a T-shaped foyer which includes sunken lounge areas on either side. The vestibule and the fore part of the foyer lie between stores, behind which are the lounges, one for women at the left, the other for men, each adjoined

by a toilet room cut into the store space.

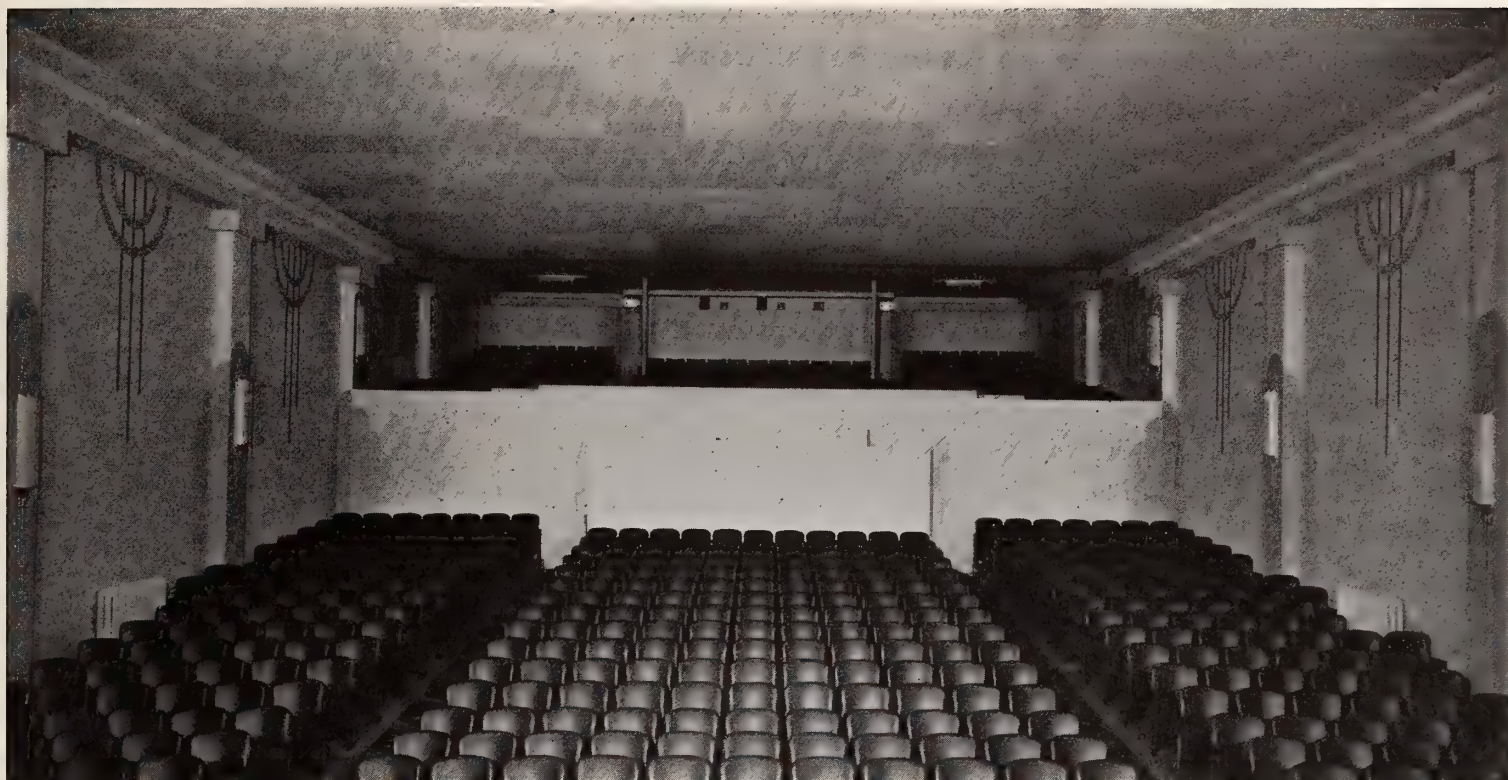
Traffic proceeds through doors flush with the rear of the box office, on each side, and continues on either side of a phone booth and a staircase, and between the sunken lounges, to the rear of the auditorium, where it is turned to either side by a free partition and thus into the aisles of a three-bank, two-aisle seating plan.

The second level is over the lounges, foyer and stores. The forward foyer stairs give access to the balcony seats, to an office at either side, and to the projection room, which is located between the stair well and the central bank of a three-bank seating plan. Other stairs lead to each balcony

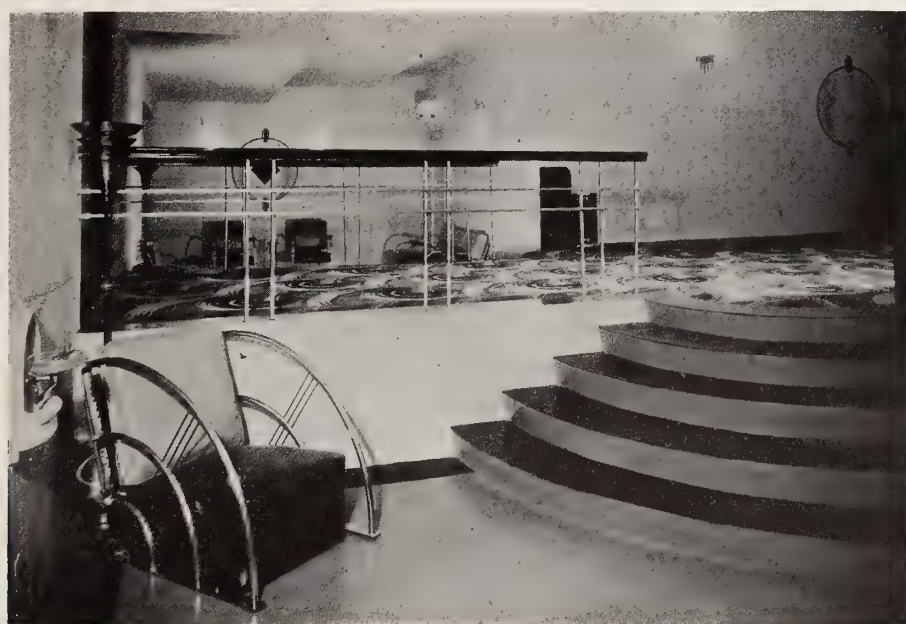
aisle at the front, from a point on either side of the foyer just before it opens into the auditorium. Total seating capacity is approximately 800. The building is 50x142 feet, over-all.

Front and Interior Treatment

The front is finished in ivory-tinted stucco above the store fronts, and elsewhere in ivory and blue Carrara glass (see photograph on page 13). The marquee, which has porcelain-enamel finish, is an Artkraft prefabricated unit structure with porcelain enamel finish with splayed sides carrying silhouette-letter attraction boards and designed in combination with an overhead



Three views of the remodeled Princess theatre. Above: The auditorium showing semi-stadium seating plan. Below: Looking across the foyer from the men's lounge. Right: Traffic lane through the foyer, looking from point in front of forward staircase toward the auditorium.



horizontal name sign, the pattern of which links it with the marquee through a flasher-lamped arrow motif directing the eye toward the box office. Neon is used for marquee trim and name sign letters, while the marquee soffit is lighted by reflector lamps.

Walls and ceilings, except in the auditorium, are finished in hard plaster. The foyer and lounge walls are painted buff in bands varying in width from 2 feet to 8 inches, and graded in buff tones from a deep shade near the floor to a light shade at the ceiling. The lounges, which lie in excavated areas, have concrete floors painted gray with a 1-foot black border, and are

furnished with Royalchrome metal chairs and sofas. All other floors of the interior, except beneath seating, are covered in Crestwood Velvet carpeting in a modern pattern executed principally in blue, tan and gray.

The auditorium color scheme is blue, the walls being treated as a light blue ground for simple stencil patterns in dark blue. Chairs (by American) are upholstered in solid blue imitation leather. The auditorium ceiling, however, is finished in 1-inch U. S. Gypsum acoustic tiles laid in 36-inch squares and left undecorated.

All interior illumination is by bracket fixtures, which were made by R. J. Smith

of Hurley Theatres' art department, who also supervised decoration of the Princess. They are of glashed glass mounted on wood painted aluminum (to give the effect of a metal base). In the auditorium, each fixture is on three color circuits.

The Princess has been equipped with a blower system (Sirocco) with air-washing equipment, for auditorium and foyer-lounge air supply. Heating throughout the building is by direct radiation.

The projection room is 9 feet deep and almost 16 feet wide. The equipment, which is new, includes Simplex projectors with Peerless Magnarc lamps supplied by a General Electric copper oxide rectifier.

Modern Materials to the Rescue:

● Never perhaps has the vast change in theatre styles, and how remodeling can effectively deal with it, been better illustrated by a single structure than in the transformation of the late-French Renaissance Garrick in Madison, Wis., into the emphatically modern Madison. These before-and-after pictures well show how an obsolete theatre can be saved.



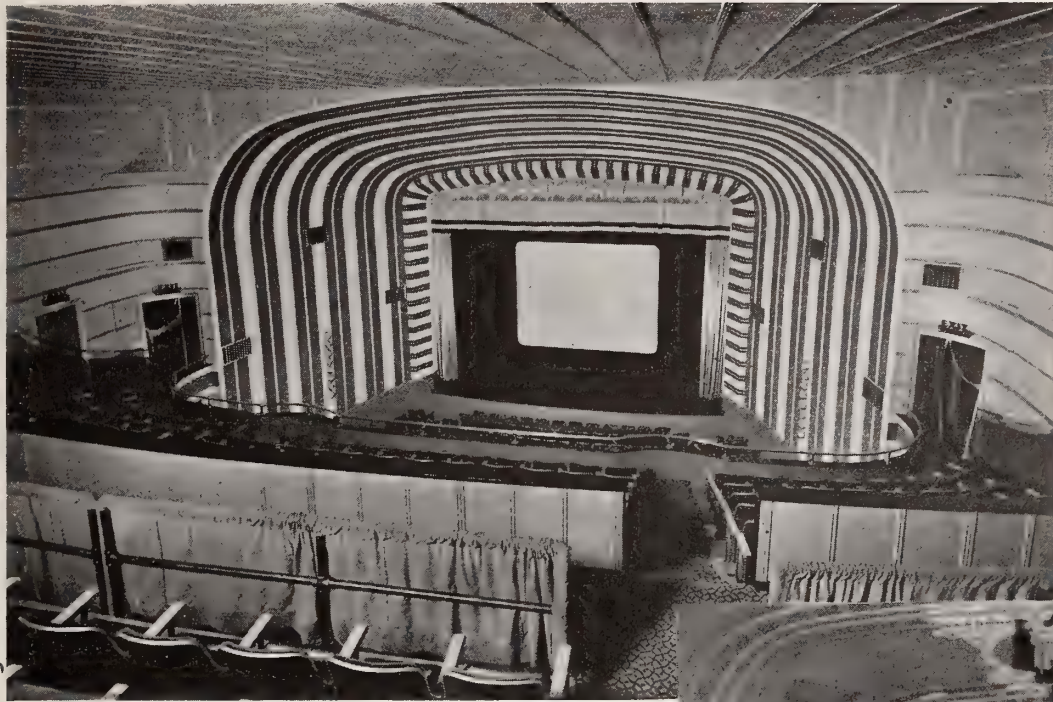
FRONT: The Madison, which is owned and operated by Asher Levy of the Ashley Theatre Company, occupies a building originally erected as a vaudeville theatre, called the Orpheum, which became the Garrick with the adoption of a straight picture policy. In the revision of the facade, the original architecture was retained at the upper part. The first story, however, was completely recast, with facing in Vitrolite structural glass, an inner panel effect of solid blue having a border of a blue-toned agate. A sidewalk box office was added, its unglazed areas finished in stainless steel. A modern marquee with neon trim, Adler program letters, and radially lamped soffit; and sodium-mercury flood lamps were also installed.



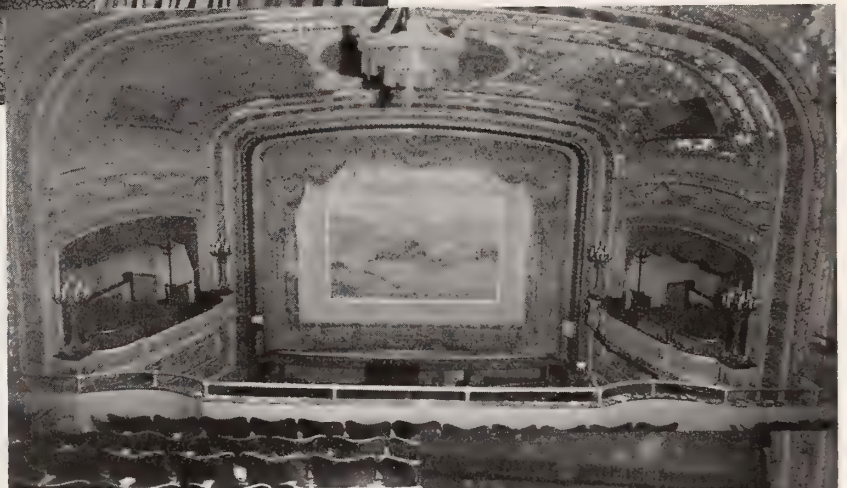
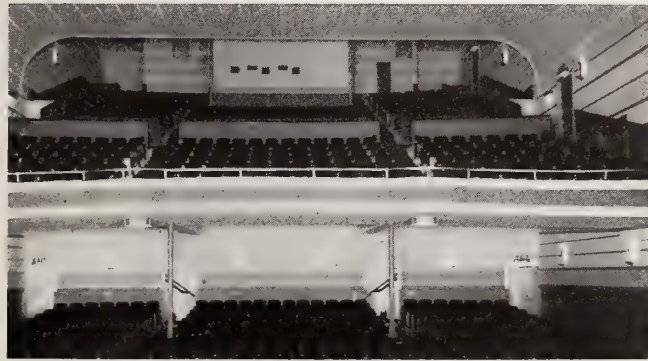
FOYER: Originally overladen with plaster ornamentation, the foyer walls and ceiling were refinished with smooth plaster surfaces, left undecorated except for stenciled panels. New means of illumination were provided in Solar indirect fixtures. Carpet is Crestwood Velvet.



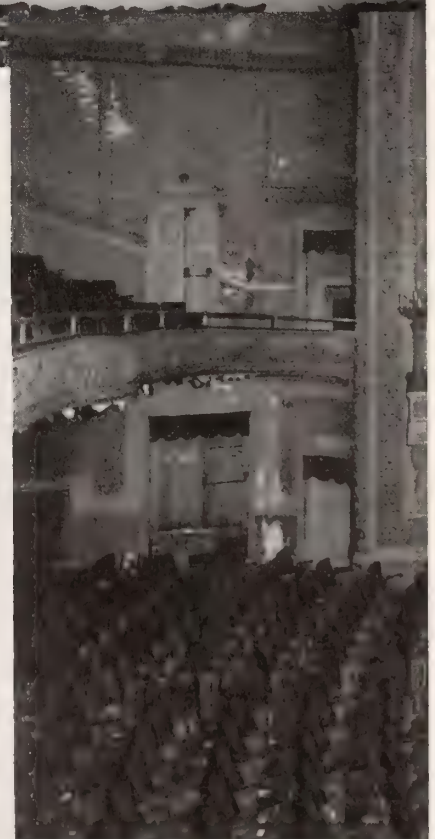
Salvaging an Obsolete Structure



AUDITORIUM: The two left - hand pictures show the auditorium that has been fashioned from that pictured immediately below. Walls above the dado, as well as the ceiling and the balcony soffit, have been finished in Graylite building board, $\frac{3}{4}$ -inch thick, and this has been painted with Texolite, a paint which may be applied without reducing the sound-absorbing characteristics of a material. Side wall stripings are cardinal red and white, the colors of the University of Wisconsin; proscenium stripings are black and gold; the remainder of the auditorium is done in deep brown and cream. Illumination is by proscenium coves and indirect bracket fixtures, wired for three colors. Capacity is 925.



LOUNGE: General view of the lounge area off which are located lounge and toilet facilities for men and for women. Walls and ceilings have smooth plaster finish, either with simple bandings or delicate stenciling. . . . The Madison has been equipped (by Trane) for air-conditioning, with city water for cooling.



..about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

E. R. CUSTER, who has been identified with the motion picture industry for the past 20 years, has opened and is personally supervising operation of the Custer theatre, new suburban house in Charleston, W. Va. His son Jack is assistant manager.

ARTHUR LOCKWOOD and SAM ROSEN have contracted with VINCENT FIORE of Alvin Studios, New York, for the redecoration of the Strand at Winsted, Conn. National Screen Service will do the renovating work on the lobby. Total cost for the renovation project will approximate the sum of \$15,000.

W. A. SMITH has taken over the operation of the Majestic theatre in Akron, O., which he owns. The house has been operated by H. E. BICKEL for the past eight years.

The Griffith Amusement Company has purchased a 50-foot building in Enid, Okla., and will convert the structure into a theatre to replace the Mecca. The amount involved in the deal is estimated at \$30,000.

JAMES KEEFE, formerly manager of the Fox Wisconsin theatre in Milwaukee, has

joined Warner Brothers in Pittsburgh. Before assuming the management of the Wisconsin, Mr. Keefe was advertising and publicity director for the Fox circuit.

MRS. W. M. KIMBRO has sold the Greenland theatre, Greensboro, Ga., and the Union theatre, Union Point, Ga., to the Tepis-Elder interests of Atlanta, Ga.

E. E. WEBER has plans for a theatre in Kansas City, Mo., to replace his Colonial, which recently was destroyed by fire at an estimated loss of \$27,500.

■ ■ ■

The new Azalea theatre, Lafayette, La., has opened under the operation of the Southern Amusement Company. The new house has a capacity of approximately 600.

K. SILKEBAKKEN has taken over the 305-seat Princess theatre at Odebolt, Ia., from SUMNER MAPES.

KENNETH FORKEY has opened the Park, a new theatre, in Worcester, Mass.

DAVIS AND URLING, owners and operators of 40 theatres in Ohio, Pennsylvania

and West Virginia, are equipping the city auditorium in Richmond, W. Va., for operation as a theatre until they build a new theatre in Richmond, a site for which is now being negotiated.

JAMES McNICHOLS, owner of the Gridley theatre, Gridley, Calif., died recently.

The Kearsse theatre, Charleston, W. Va., will install an Artkraft marquee and signs, which are the beginning of general improvements, according to Ronald Coleman, manager.

HENRY HEBER, formerly of Sacramento, has taken over the management of the Moulin Rouge theatre, Oakland, Calif.

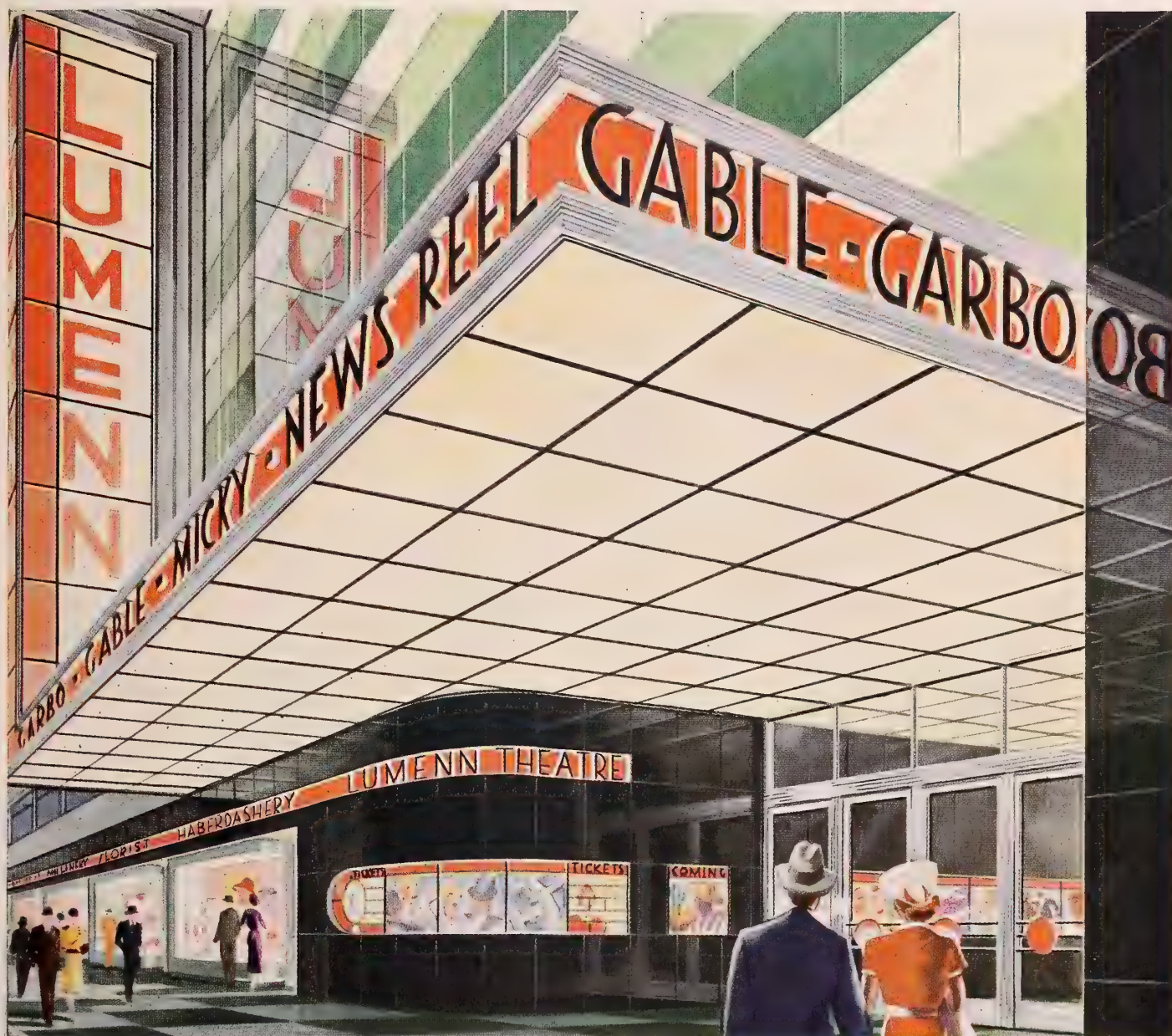
RAYMOND WARFIELD has been appointed manager of the Family theatre in Worcester, Mass. Mr. Warfield was the former assistant manager at the Olympia in the same locality. Both houses are operated by E. M. Loew.

WILLIAM DAY will spend \$4,000 to remodel his Grand theatre in Dunkirk, O. According to the plans drawn up by W. W. BURKE, architect of Forest, O., the remodeling calls for the erection of a new



Members of the Loyalty Club, Inc., social organization of the Newark (N. J.) Local No. 244, I.A.T.S.E., and their guest at the club's annual dinner-dance, given in February at Essex House, New York City, at which P. A. McGuire, advertising manager of the International Projector Corporation, was guest of honor. The local admitted an honorary member for the first time in more than ten years in conferring that distinction upon Mr. McGuire. Others attending the dinner included Joseph Basson, president of Local 306, I.A.T.S.E. and M.P.M.O.; George Cushing, Local 485; Ed. Woods, Local 379; A. Boscarelli, Local 384; Bob Hilton, president of Local 4; Thomas Murtha,

Local 4; Vincent Green, Local 21; Arthur Post, president of Local 21; Adam A. Adams, Paramount theatre, Newark; William S. Phillips, Loew's State theatre, Newark; Bob Ungerfield, RKO Proctors, Newark; M. Darcey, Adams Paramount theatre, Newark; Frank Damas, Warner Brothers theatres; Herbert Shapiro, counsel, Loyalty Club. Mr. McGuire, who is observing his twentieth year with International Projector Company and its predecessor, the Nicholas Power Company, was also recently guest of honor at a luncheon at the Hotel Lincoln, New York City, given by New York City projectionists, under the auspices of the American Projection Society.



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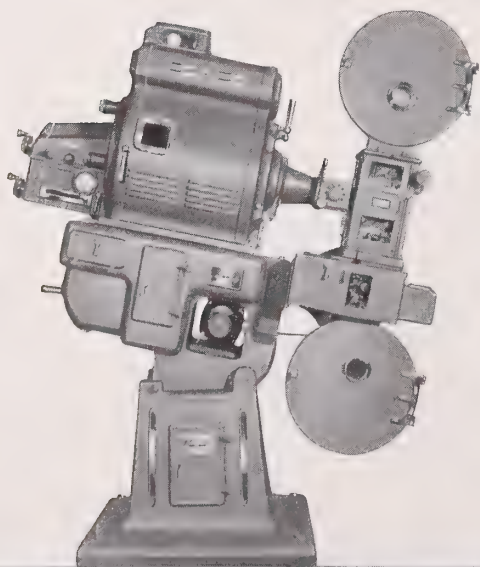
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These are just two of the features. Let your Motiograph dealer show you more. Let him show you how the honestly built mechanism... with its hardened and ground parts... maintains these high standards of performance year in and year out.

And finally let him show you how your theatre can have Motiograph projection for as little as \$15 a week under the Deferred Payment Plan.

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front and the installation of a new heating and ventilating system.

The Texan at Goose Creek, Texas, is being remodeled and improved at a cost of approximately \$25,000, according to H. E. BRUNSON, district manager of East Texas Theatres, Inc.

G. W. PAGE, who operates houses at Hanford and Exeter, Calif., plans to re-enter the motion picture exhibition field at Selma, Calif.

MRS. HELEN SEITER will remodel the Woodward Building at Selma, Calif., for use as a motion picture theatre. Plans by S. CHARLES LEE, architect of Los Angeles, call for the installation of an air-conditioning system and an increase in seating capacity of 400, at an estimated cost of \$20,000.

EDDIE G. KADANE has sold all his theatres in the circuit of the Frederick Amusement Company of Frederick, Okla., which included the Ramona, Ritz and Grand theatres there, to the Consolidated Theatres, Inc., of Oklahoma City, Okla. KENNETH BLACKLEDGE of Wellington, Texas, will go to Frederick to assume management of the three houses. Mr. Kadane intends to give full time to the management of his oil interests.

■ ■ ■

M. E. ROSENBERG, manager of the Fairfax at Oakland, Calif., and the janitor of the house, were recently bound and gagged by three robbers, who made away with the contents of the safe.

JOHN V. MADDOX has acquired the Loop theatre, Scotia, Neb., formerly operated by the Scotia Amusement Company, a community organization.

To meet the demand expected to come from the building of the Grand River dam project, which is to cost some \$20,000,000, DURWARD MATHIS has opened the first motion picture theatre in Ketchum, Okla. Simultaneously with the opening of the new house, which he will manage, Mr. Mathis announced that with his uncle, RAY MATHIS of Commerce Okla., the owner of several theatres in Oklahoma, he has purchased additional property on which he expects to erect a new house, if business conditions warrant such a plan.

TOM DYER, president of the Dyer Theatre Supply Company, suffered four fractured ribs and bruises in a recent automobile collision near Clinton, Okla. Mr. Dyer's automobile was turned over five times.

R. B. HARDY, owner of the Gem and Liberty theatres at Nashville, Ark., will remodel the latter named house, which has been dark for several years.

EDWARD C. LEE of Stillwater, Okla., has been appointed manager of the Cir-

It's the cost of NOT MODERNIZING that should concern you

The old adage, "you have to spend money to make money," was never so true as it is today. Progressive theatremen know that only through modernization of their houses can they meet competition. Furthermore they realize that it costs more NOT to modernize than it does to keep abreast of the times.

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The Hollywood Theatre, Johnstown, Pa., before and after Complete Artkraft Modernization, including Artkraft Porcelain Enamel Front, Zephyr Marquee and Extruded Aluminum Poster Frames.

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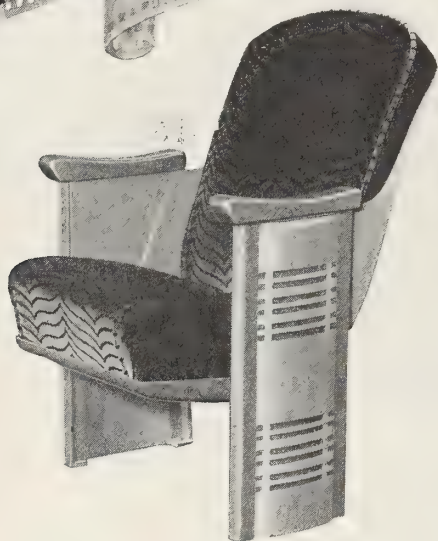
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SEAT CORPORATION
UNION CITY
INDIANA**

cle-A theatre in Pawhuska, Okla., owned by ARTHUR M. ABBOTT.

The new Rialto in Kerrville, Texas, was recently opened under the operation of Hall Industries, with A. WOLFSHOL, formerly of Kingsville, Tex., as manager. The theatre seats 800.

L. L. and C. H. JONES have purchased the two-story, brick Ritz theatre building at Lawton, Okla., from CHARLES W. GUNTER of Los Angeles. The Jones brothers, who have operated the theatre for the past four years, plan improvements to cost \$3,000.

FRED MERCY, SR., has purchased the Granada theatre, Camas, Wash. Upon completion of renovations, the house will be managed by EDGAR MERCY.

E. HAROLD STONEMAN, EDWARD ANSIN and PHILIP SMITH are reconditioning the Hyannis at Hyannis, Mass. GEORGE NELSON JACOBS is the architect.

A. BEAMS has opened his Lyric theatre, Sutton, Neb., following remodeling. The length of the house was increased and the interior redecorated. The total cost of the changes amounted to \$3,000.

MAURICE FLEISCHMANN has opened his new Bergen theatre in Jersey City, N. J.

The Gordon theatre, constructed at a cost of \$125,000 in Hollywood, Calif., has been opened by Gordon-Rector Theatres, Inc. C. A. BALCH was the architect.

A new theatre is to be opened in Yadkinsville, N. C., by L. W. REYNOLDS, manager and operator of the Colonial at Kannapolis, N. C.

FRANK B. PENNINGTON, owner of the Rialto theatre in Villisca, Ia., was recently killed when the automobile he was driving plunged off the highway near Council Bluffs, Ia.

ARTHUR LOCKWOOD, operator of theatres in Middletown, Winsted, Lakeville and Millerton, R. I., has opened the new 530-seat Avon in Providence. GEORGE JORDAN has been named manager of the house, which will specialize in foreign films.

WILL KUBITZKI is planning to open the 400-seat Plaza in Higginsville, Mo. Mr. Kubitzki formerly was booker for various distributors.

HARRY L. SOMMERER, RCA Telephone division manager, has returned to the company's Camden headquarters, after a five-week visit to the West Coast office and the studios. FRANK R. DEAKINS, vice-president, and LEWIS M. CLEMENT, vice president in charge of engineering and

research, who accompanied Mr. Sommerer, returned eastward a week earlier.

MRS. A. D. HAHN has purchased the Electric in Blockton, Ia., and has leased the house to MR. and MRS. M. M. YOUNG. With the addition of the new purchase, Mrs. Hahn owns three theatres in that locality.

G. L. CARRINGTON, vice president of the Altec Service Corporation, has been on the West Coast for consultation with the Research Council of the Academy of Motion Picture Arts and Sciences, and inspecting Altec's district offices.

The Broadway theatre in Woodcliffe, N. J., has been taken over by the Ain Theatre Corporation. Principals in the new deal are IRWIN and ALBERT MARGULIES, operators of the Jayem circuit.

J. B. KLECKNER, president, and "TEX" RICKARDS, publicity director, of Motiograph, Inc., have been on a trip to the Pacific Coast, conferring with the company's Motiograph projector and sound equipment distributors there.

The Hippodrome, in Herrin, Ill., which was considered one of the finest theatres in southern Illinois, was recently destroyed by fire at an estimated loss of \$175,000. The heating system was believed to have been the cause of the blaze. JOHN MORLOW, owner of the house, which seated 1,400, announced the structure will be replaced.

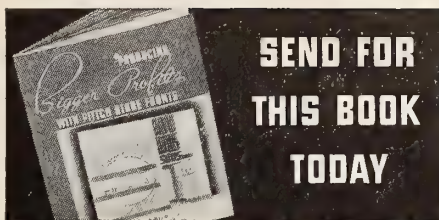
Ajax Theatres, Inc., headed by JOSEPH CARBONE, has acquired the Navarre theatre in the Coney Island section of New York City, from FRANK WORTH.

AL ALERED, assistant manager of E. M. Loew's Court Square theatre in Springfield, Mass., has been transferred temporarily to the management of the New Drive-In theatre at Miami Beach, Fla.

MR. and MRS. TOM FLEMING have opened the Sylvia at York, S. C.

W. R. VINCENT opened his new 499-seat De Pere theatre at De Pere, Wis., constructed in a building formerly a storage garage. GENIESSE and CONNELL, Green Bay, Wis., were the architects. The new theatre gives Mr. Vincent six houses in Wisconsin. Incidentally, there are six theatres in De Pere, a town of 5,000, while Green Bay, just adjoining and a city of 28,000, also has six theatres.

JOE CIFRE, well known New England theatre supply dealer, has removed his establishment from Boston's Film Row to Piedmont Street, next door to the National Theatre Supply Company branch. A card in the window accordingly reads: "Next to the largest motion picture supply house in the world."



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Transformations

● Graphically presenting significant examples of recent remodeling of motion picture theatre buildings employing modern design devices



● Three stages in the career of the Clark theatre in Pittsfield, Ill.—from small town "Opera House" (as shown at top) to a motion picture theatre, first as pictured immediately above, and recently, as the modern playhouse shown at right. The new front is finished, below the marquee, in Carrara structural glass predominantly ivory, with black trim. Windows were bricked over and all brick surfaces painted to harmonize with the glass.

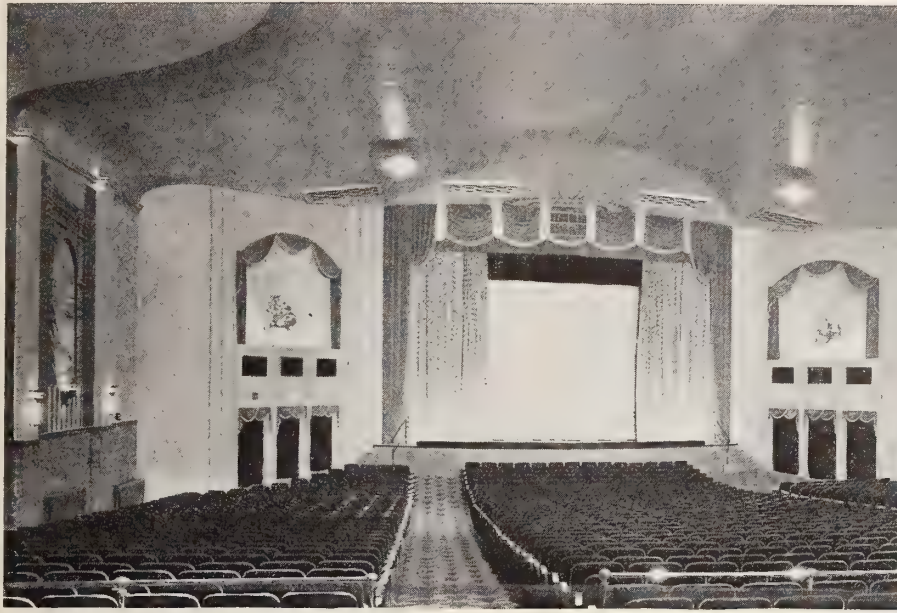


● The State theatre in Milwaukee, which has a front treated in porcelain enamel (installed by Porcelain Fronts, Inc.), with Electrolite marquee in same finish and carrying four-line Adler attraction boards. The box office is also of porcelain enamel metal, with chrome trim.

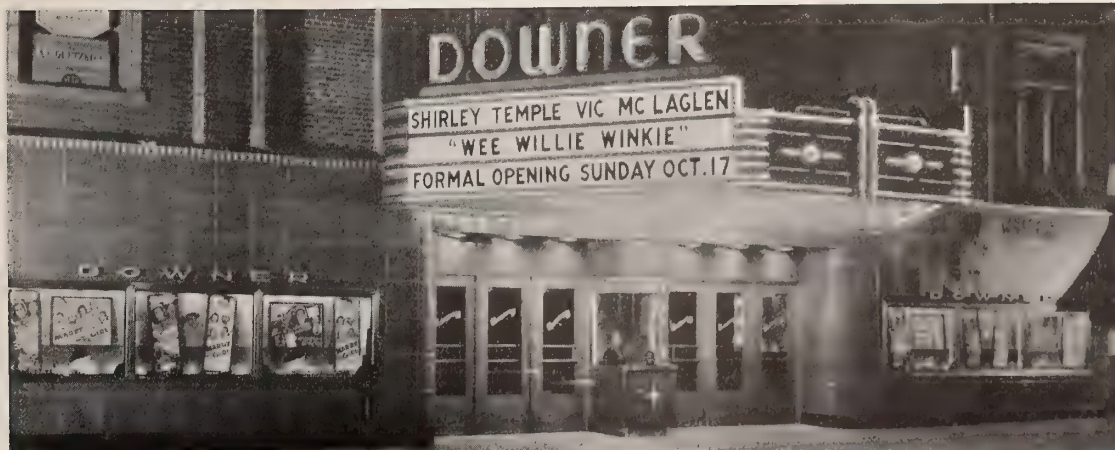
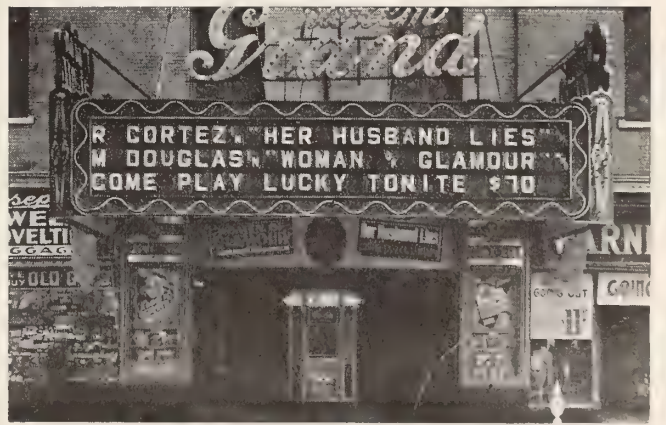
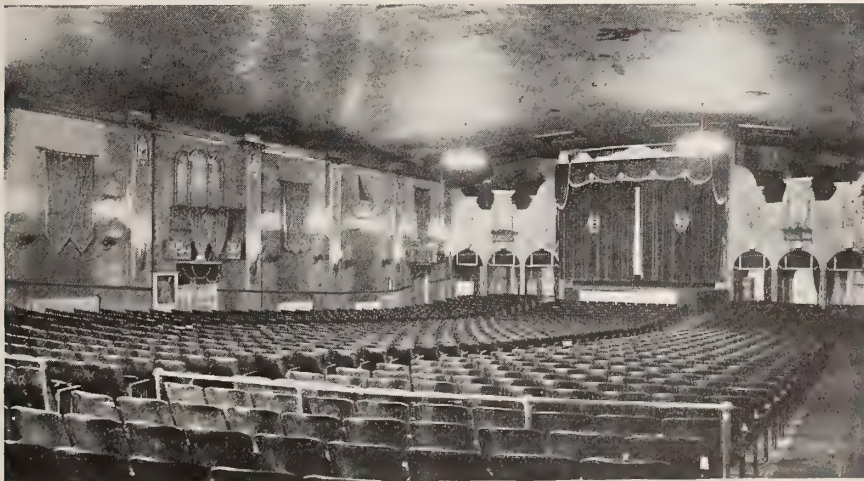


● An example of front modernization largely achieved by the installation of a marquee in one of the newer patterns. The marquee is an Artkraft unit type structure combining a curved vertical sign, with illumination in both lamps and neon.

of Old Theatres into New



● A striking transformation of an antiquated theatre, the former Harlem Grand in New York, the front and auditorium of which are shown before and after remodeling, which was planned by William I. Hohauser. The auditorium is finished in common plaster, except for murals on white velour hung over rock wool and flanked by damask. The color scheme is essentially buff, gold, red, coral and silver. The front was revised with porcelain enamel finish and a marquee having its soffit extending to entrance doors, with neon and reflector lamps. Program letters are Wagner silhouette.



● The front of the Downer theatre in Milwaukee, as recently remodeled. The entire front up to the level of the marquee was refinished in porcelain enamel, interrupted by display cases 15 feet wide and 4 feet high set flush. Theatre name signs on either end of the marquee have three strokes of neon. The marquee has splayed sides carrying Adler silhouette type attraction boards and trimmed in neon. Its soffit consists in mirrors with lamps set on 6-inch centers.

PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

THE QUESTION:

WE ARE contemplating decorating our theatre and of course it will have to be done with acoustic material. The building is brick and tile, and the inside walls are plaster; ceiling is metal. However, we have acoustic felt and plaster on part of the interior, and this has become obsolete as far as decoration is concerned.

Our theatre is not ornate and serves a town of 2,000.

Is a floor built on the hyperbolic curve better than a straight slanted floor in a theatre 32 feet wide and 90 feet long from edge of stage to last row of seats? Length including stage is 120 feet.—S. M. A.

THE ANSWER:

THE TWO LEAST expensive methods of redecorating a theatre with acoustical materials is to use sound-absorbing tiles or boards, or to use a dyed wall fabric. If the walls are perfectly dry, these tiles or boards may be applied directly to wall surface with adhesive cement.

To make an interesting design, it may be well to use a pilaster effect, or a horizontal panel pattern in the various colors in which such materials may be obtained. With the use of a V-shaped plane, grooves may be cut so as to form an interesting pattern. Material of this class does not require decorating, hence the low cost. I advise you to leave a plaster wainscoting about 4' high.

The other method is to strip the walls with 1x3-inch beveled strips horizontally in 42-inch panels above wainscoting, place rockwool between the strips and cover them with an inexpensive fabric, such as waffle cloth. Cover tacks with narrow wood strips, which should be painted. Dye each panel in a different shade. The ceiling could be covered with decorative tiles or veneers on furring strips.

If you mean by a "hyperbolic curved" floor, one that has a graduated slope, the answer is yes. An auditorium floor is sloped to provide vision from each row as unobstructed as possible, and the floor should have a greater rate of incline at the rear than at the middle, while the extreme front portion (with a floor sloping in one direction only) should be level. This varying curve of the floor is determined by the sightlines of each row.

THE QUESTION:

I HAVE A lot 100x40 and wish to erect a small theatre with a store front. The cost of bare building when com-

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer queries pertaining to preliminary consideration in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification of the person inquiring.

pleted must not exceed \$6,000. It is a rural house and does not have to have the city house trimmings. The following things are what I need advice on.

Floor space needed from screen to back wall, to seat, as close as possible, 300 on main floor.

Give me a general idea of screen size, heights of ceiling, roof angle, main floor and balcony angle.

What kind of material should be used above the wainscoting and on the ceiling.—J. H. T.

THE ANSWER:

IN THE FIRST place, it will be impossible to build a theatre of your requirements for \$6,000. Your sketch shows the location of the balcony to be above the projection room, which is very bad. This would make the auditorium ceiling entirely too high, and the vision from balcony to screen very poor. Why not place the projection room in the rear of the balcony.

The location of the toilet rooms is also very undesirable. Why not place them in back of store room? You did not mention the depth required for store room, but it seems to me that there will be more room for seats than necessary.

For space between screen and rear wall, figure from 3½ to 4'. The ceiling above the balcony will be at least 22' above the high point of the main floor.

The total slope of auditorium floor should be about 3'. For the balcony, it is better to step up each row of seats about 7 or 8", provided it is not located above projection room. The slope of the roof should be from ¼- to ½-inch per running foot.

The size of the screen depends on the width of the auditorium, and also the distance between the screen and last row. A

screen width of about 14 feet would probably prove correct in your case.

I am afraid you would experience quite some trouble with acoustics if the balcony is glazed in. Also, both vision and sound volume would be adversely affected, making balcony seats highly undesirable.

The least expensive material for ceiling and wall treatment in your case would be tiles or veneers having a certain amount of sound-absorbing value as decorative effect. The ceiling tiles should be applied to a base of plasterboard.

THE QUESTION:

I INTEND to remodel my two stores into a theatre and I am confronted with several problems, as I have to do everything as cheaply as possible. The two stores have a brick wall between them which supports a dance floor and the roof. The roof is supported by posts. The ceilings are plastered with a tin ceiling over it. I intend to remove the tin ceilings. The ceiling is 14 feet high. There are full basements under the stores about 7 feet deep. The inside dimensions of the two stores will be 42 feet by 97 feet.

I want a small store in the front which, will leave me a 16-foot entrance to the theatre, and the lobby and foyer would be 23 feet long. I might omit the foyer, as this will be built in a town of 3,000. After I install my I-beams and remove my wall between the two stores, my ceiling will be too low. How can I gain any height in the auditorium? Would it be satisfactory to slope the floor in the foyer downward, or would it be better to make a few steps from the foyer to the lobby to gain some height?

I have been informed that a Carnegie beam is not as wide as an ordinary beam, and would you make a recommendation to use it? What would be the width of the I-beam? How many I-beams would you recommend for a distance of 74 feet, which will be the length of the auditorium?

The ceiling will have to be insulated so the noise from the dance hall could not be heard.

What size of a screen would you recommend? Would you recede the steel posts on the side into the wall which will carry the I-beams?—E. M.

THE ANSWER:

I AM AFRAID that you are up against a very expensive proposition. If I understand it correctly, the roof over the second floor is supported by columns resting on the brick wall, separating the two



LONG BEFORE "*The Birth of a Nation*" Velmo was piling up a record of service in theatre seating. Believe it or not, some of those old houses are sagging, *but the Velmo upholstery is still ready for another run!*

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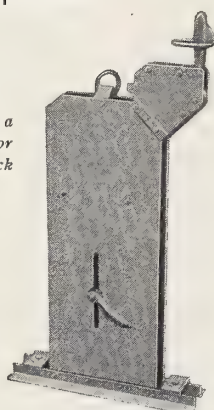
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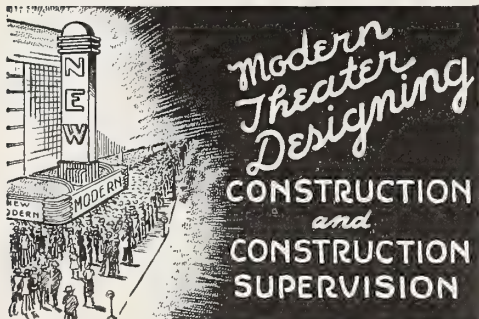


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stores on the first floor. It seems to me that your problem is to remove the brick wall between the store rooms, then you will have to provide cross-beams supporting lateral beams, which will carry the floor joists of the dance hall, also the posts supporting the roof. It can be done, but it will be a costly operation, and I sincerely believe that it would be just as economical to remove the second floor joists and roof and reconstruct them as you would do in a new building. Furthermore, I doubt if the State authorities would allow a dance hall over a theatre which is of non-fireproof construction.

It may be well for you to give my suggestion serious consideration, since even if you are allowed to keep the dance hall on the second floor, you will have several beams in the ceiling, and furring the ceiling down to the bottom of the I-beams will make it entirely too low. As all the upper structure will have to be temporarily supported, which requires quite a large amount of lumber, and if the present joists are in good condition and may be reused again, I think you will save money by reconstructing the floors.

I am unable to give you information relative to the I-beams, since I do not know the exact loads which these beams are to carry.

If the present floor joists span the distance between walls in store rooms, the distance between the new beams in the auditorium will be about the same as the length of the present joists, provided you intend to use them again; however, the closer you can place these I-beams, the less depth they will require. For new floor construction with a depth of 74 feet, you will require three I-beams.

It will be far better to slope the floor in the foyer downward than to use steps, as at this point steps may be a source of damage suits. Find out if this slope is permissible. Make the foyer or crossover behind last row of seats at least 5-feet wide.

The distance from the low part of the auditorium floor, to the floor of the stage

or screen platform, should be from 3 feet, 4 inches to 3½ feet. The floor slope should be 4 feet, minimum. If the old floor is of hardwood and in good condition, and also of suitable thickness, it can be retained.

The best seating arrangement for you is as follows: A center bank of twelve seats with aisle on each side, and two wall banks, each with four seats. The maximum seating capacity will be 420 seats.

It would be very difficult to insulate the dance floor so that no sound would penetrate from it to the auditorium. The joists should rest on spring clips, and the space between the joists should be filled with sound deadening materials. Acoustical plaster, while having good acoustical qualities, would not deaden sufficiently the noise and vibration from the dance floor.

A color scheme is a matter of taste as long as it does not interfere with vision of the picture. Your ceiling could be in ivory, and the wall in a buff with darker wainscoting. If acoustical plaster is used for ceiling and insulation of rear wall, it probably will not be necessary to treat side walls acoustically.

In place of steel posts to support I-beams, it may be just as well to cut 6x18-inch slots in the side walls, and build in reinforced concrete piers projecting about 6 feet beyond wall surface, because if steel is used, and it is recessed in the wall, concrete will have to be used anyway as a filler.

Your problem is really complex and it is absolutely essential that you engage the services of a competent architect.

The size of your screen will depend on the width of the auditorium and the distance from the screen to the last row of seats (that is, if you must have a certain number of rows). The distance between the screen and the first row is also a factor. The screen image should not be much more than the distance to the first row, and really not more than six times the distance to the last row.

Suggestions for Remodeling On the Small Theatre Budget

By PETER M. HULSKEN

MODERNIZING or replanning the interior of a small theatre so that it meets with some adequacy standards of theatre design prevalent today, has given the theatre architect a real problem. Fully 90% of the inquiries received by this department from theatre operators read along the following lines:

"I want to remodel my theatre. I want a very nice and modern auditorium, but as my financial resources are very limited, I want it as inexpensive as possible."

So the matter is squarely put up to the Architect to do almost the impossible. It obliges him to scan the market to find materials which are inexpensive and which require the least amount of skilled labor to be installed. But still these materials must be peculiarly suitable to theatres, durable, perhaps possess acoustical characteristics, and require the least amount of maintenance. There still remains this fact to be considered: There is such a thing as false economy. While in theatre parlance, the show is the thing, that does not mean that the theatre itself should be only four plain walls and a ceiling.

One other thing must be borne in mind,

that a modern theatre does not have to be *modernistic*. I interpret "modernistic" as a conglomeration of various angles, shiny surfaces, metallic and otherwise, and a confusion of curves which are anything but restful to the eye. So at least the *modernistic* treatment often is in many classes of buildings. Unfortunately, the life of an interior design is short, in the case of a motion picture theatre more than in any other type of building. Let us consider, for instance, the last ten years. In the beginning of that period, the majority of theatres were designed in French, Italian and Spanish, and other styles belonging to the Renaissance period—even some of them in Gothic, confusing a house of entertainment with a house of worship. Then, all of a sudden, the "atmospheric" type of interior came into vogue—Blue skies, flickering stars, artificial birds, flowers, trees, statuary, lighted windows, etc., in fact, everything to compete with the performance on the screen.

Then came the Depression, and period and "atmospheric" styles quickly became obsolete. The theatre operator had to economize; modern forms, and the new materials, reduced the cost of finishing off a theatre in an interesting way. In the past it had not mattered how much he spent so long as his new theatre outdid prior ones.

The upkeep too was terrific. So he brought the problem to architect. The design had to be simpler. All unnecessary

decorative motives had to be eliminated; and new materials, relatively inexpensive and requiring the least amount of upkeep, had to be discovered.

Significance of the New Materials

Fortunately, manufacturers were at that time experimenting with new materials of many kinds and purposes. The result was that materials such as acoustic tiles, sound-absorbing boards, wood-grained wall boards and wood veneers, architectural glass, phenolics, and many other materials were placed on the market. Many of these did not require plastered walls. Such developments have of course helped the operator of the small theatre, in neighborhoods and small towns, in his efforts to provide an attractive theatre at low cost.

Suggestions for the Small Theatre Budget

AS A BASIS for estimating the cost of such a theatre, we are really not justified in taking a figure less than \$60 per seat, exclusive of equipment. The majority of small theatres having a seating capacity of from 400 to 700 seats, are generally one-floor houses, requiring no balcony. The majority of State building codes do not require that such buildings be of fire-proof construction; however, my advice is to make them fireproof. The in-

creased cost is slight, and if upkeep and insurance rates are taken into consideration, this increase will be negligible. The foundation walls and auditorium floor should be concrete. The walls could be built out of cinder blocks, with an outside facing of hard-burned brick, hollow tile, or monolithic concrete, with light face brick for the front and returns.

Expensive materials and unnecessary ornamentation must be avoided in the small theatre auditorium. As the average width of small theatres is generally from 40 to 50', clerespan joists may be used for roof construction, eliminating structural steel for trusses or girders and reducing the cubical contents of the building. The roof slab can be made out of 3-inch concrete poured-on expanded metal lath, and the ceiling can be suspended metal lath and, say, acoustical plaster.

It is important to use good insulation for roof slab.

When sound-absorbing tiles are used for the ceiling finish, it is advisable to install them with adhesive cement to a base coat of plaster or plaster boards. Acoustical plaster may be procured in different color tones and does not require further decorative treatment. Different-colored shades of the plaster may be used to form a decorative design, as, for example, by the step-up method with either transverse or longitudinal planes, and a different shade for each plane. Do not use electric light fix-



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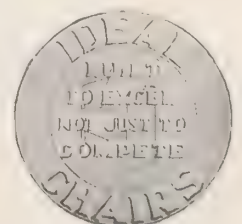
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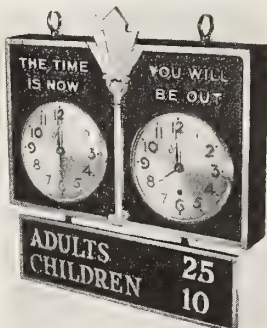
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tures in ceiling. If light sources are desired here, use an indirect type.

Treating Auditorium Walls

The auditorium wall treatment should be so that all dominant lines are directed toward the proscenium arch. It is usually better for a small auditorium to use soothing soft colors that express quiet refinement and home-like leisure.

There are of course a number of distinctly different methods of treating the auditorium walls pleasingly without going beyond the small theatre budget. One method is the use of fabric. The fabric ordinarily should be backed with sound-absorbing material, like rock wool. If an unpatterned fabric is used, one may obtain a simple decorative scheme by dyeing it and dividing the wall area above the wainscoting in horizontal layers of alternate shades.

A pleasing effect may be obtained also by making the intermediate layers in half-widths. The plain fabric should be dyed in different shades, starting with the darkest shades immediately above the wainscoting and shading off to the lightest color near the ceiling. The intermediate, or smaller, layers may be in a figured fabric, like a brocade.

Walls of Tiles or Boards

Another suitable wall treatment may be obtained by using sound-absorbing tiles or boards. This kind of treatment is rather inexpensive since it not only saves plastering of walls, but eliminates decorating as well. A wainscoting should be plastered up to about 4 feet above the floor, or out built of cinder blocks properly laid up. A plaster wainscoting should be painted a dark color. If a standee railing is to be used, the same treatment of walls may be carried out in the foyer.

Interesting indirect light effects inexpensive enough for small theatres may be obtained by the use of cut-out wall panels. Special care must be taken, of course, in the selection of carpets, drapes and seat coverings, so that the entire ensemble will be harmonious. And in this connection it might be well to remember that no longer is it necessary to resort to all the colors of the rainbow to achieve a definitely the-

atrical effect. A judicious selection of three colors can give the best results.

The Lobby and Front

The lobby is essentially a place of passage, though occasionally a place where patrons wait until seats are available. But in general, its treatment is indicated by its function as a means of ingress, and egress, and by its value as a location for advertising. Therefore provide along side walls and over doors, shadow boxes that are brilliantly lighted. As there is very little wall space left, the lower part of these walls may be faced with structural glass, Formica, macotta, marlite, or some other hard-surfaced material. Because of the small amount of wall area to be covered, the cost of such interestingly decorative materials will be negligible. Be sure to recess any radiator in the lobby.

For the lobby ceiling, indirect lighting fixtures are recommended so as not to conflict with the shadow boxes. A practical treatment of the lobby floor is to use rubber matting laid in recessed panels, with tile or terrazo borders. These mats are easily cleaned, and aid in keeping the theatre carpeting clean.

At the front of the theatre, the marquee is the most important feature. It should harmonize as much as possible with the entire facade of the building. Provide as many illuminated poster cabinets as possible. There are many new kinds of all-aluminum frames on the market, and these I recommend because the life of a wood poster cabinet placed outdoors is not very long. The design of these frames should be very simple so as not to compete with the posters.

The walls of the theatre front, and under the marquee may be finished very attractively as well as economically in structural glass, Formica, macotta, marlite or porcelain enamel; these are all materials which require the minimum of upkeep.

Above all, it should be remembered that a theatre front needs light, good light, and plenty of it. Do not economize on this under any circumstances. Have as much light (ordinarily lamps are preferable here) as possible at the soffit of the marquee, and use highly legible changeable letters for the attraction boards.

MODERN ARCHITECTURAL MATERIALS FOR THEATRES

Beginning a regular feature to appear in the Planning the Theatre department, presenting brief discussions of the newer building and decorative materials particularly suited to theatres—at least one type in each issue

WEATHERWOOD BLENDTEX

WEATHERWOOD BLENDTEX is a wood base material available in blending shades of gray and tan for use in interior decoration. It is used in both

new construction and in remodeling work to provide interiors adapted to a modern architectural scheme, and has been used for the decorative treatment of theatre auditoriums, lounges and foyers.

This material can be installed over any firm surface, such as plaster, by using a

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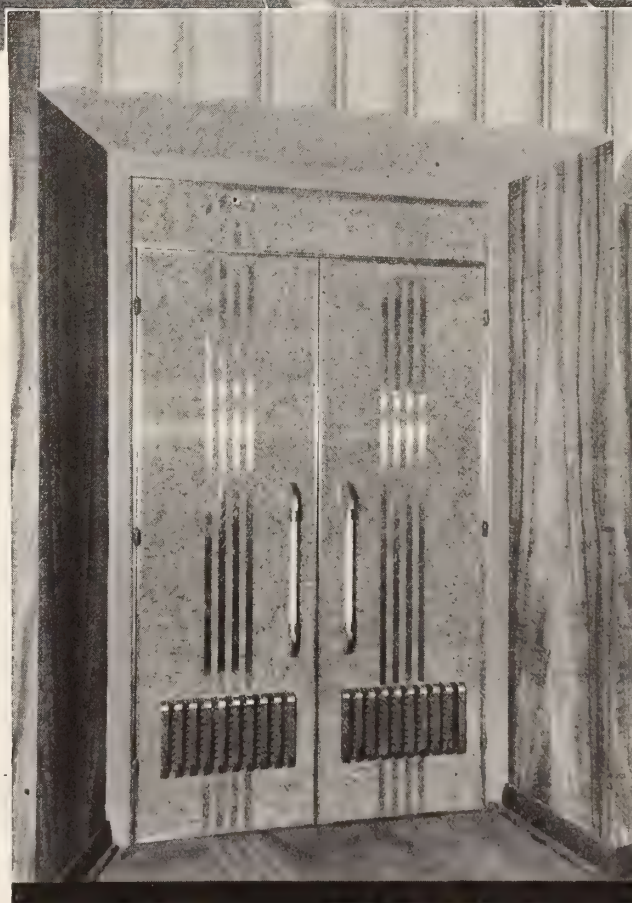
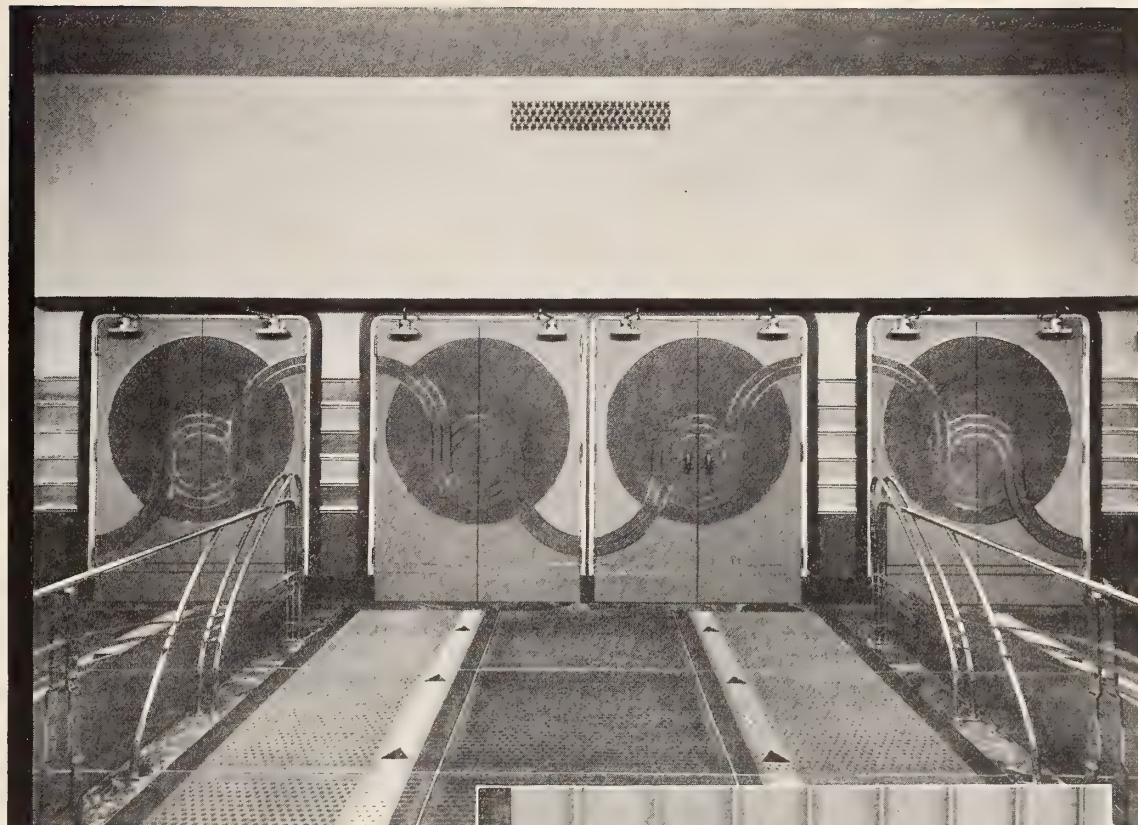
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standard adhesive, or by nailing it to studs joists or furring strips. It is made in tile and planks, and is packaged ready for use



so that the colors are assorted in the proper proportions for the pattern effect desired.

Weatherwood Blendtex has special efficacy for auditoriums, since it has sound-absorbing characteristics. Being a wood base material, Weatherwood Blendtex is easily worked, the only tools needed being hammer and saw.

Weatherwood Blendtex is manufactured by the United States Gypsum Company.

POLYTECT PAINT

POLYTECT is a specialty paint for simple or ornamental wall decoration in textured or plain finishes, either dull or glossy. Polytect processes feature various methods of metallizing either highlights of textured patterns, or entire surfaces.

Polytect is a white powder which is mixed with water and dry colors and may be applied with a brush or spray gun, and textured with simple tools. One coat application, usually without priming, produces a strong surface which dries and hardens without sharp teeth in from five to ten hours. It adheres to most any solid



base, such as plaster, cement, wood, metal and wall boards. The thickness is from 1/64 to 1/32-inch.

Besides being applicable to the walls of theatre vestibules, foyers and lounges, and also to some areas of the auditorium (the areas and manner of treatment being selected with consideration of light reflection), Polytect paint can also be used to finish display frames and mouldings.

This material is manufactured by the American Polytect Corporation.



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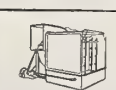
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Acoustic Treatment as a Function Of Auditorium Design and Decoration

● Offering practical suggestions for effecting those necessary adjustments of good sound and good appearance in designing and restyling auditoriums

By C. C. POTWIN

TODAY MUCH emphasis is being placed on function in its relationship to architecture. Functionalism means, essentially, that each element of a design shall serve a utilitarian purpose, which purpose will ultimately be expressed in the forms of the building. Function does not suggest purely ornamental architecture. Its typically simple, yet individualistic style, enhanced by new materials as well as by new and unique methods of lighting and decoration, speaks broadly of purpose and achievement in the smallest detail of an architectural form.

Functionalism, as applied to the design of the motion picture theatre, is basically a technique of "building around" the engineering requirements—not the obsolete practice of attempting to fit these requirements into a predetermined plan. Through the efforts of the Society of Motion Picture Engineers and this publication, a much closer coordination has been achieved between the engineering requirements for correct vision, effective projection, and the original design. However, an outstanding lack of such coordination between the original design and acoustics, continues to predominate in the theatre field. Every exhibitor and architect will agree that good hearing conditions are of equal importance with vision and projection. Consequently, acoustics cannot be given only secondary consideration; it must take its place with the other essential parts of a truly functional plan.

If a design is to be acoustically functional, the size of the theatre, its proportions, and the relationship of wall and ceiling surfaces to the source of sound—all principles which have been discussed at some length in earlier articles—must be considered and controlled, as far as pos-

sible, in the original planning. Even today a quite common practice is to overlook these important factors in their relationship to acoustics, and to establish the final design and decorative scheme with the intention of relying solely on sound absorbing materials to correct specific acoustic faults. This procedure does not make for functional, economical, nor practical acoustic planning.

Sound Control in Design and Decoration

IN APPROACHING the problem of efficient sound control in design and decoration, the exhibitor and architect must bear in mind that:

(1) *As the size or volume per seat of the auditorium proper is increased, in a given design, so must the quantity of acoustical material be increased to correctly reduce the reverberation time;*

(2) *As the proportions of the auditorium and the shape of surfaces deviate from the best acoustic principles of design, so must the efficiency and often the quantity of acoustic material be increased to offset objectionable sound reflections and other types of interference resulting from these defects; and*

(3) *As the requisites of a predetermined decorative scheme depart from the finishes and surface textures inherent in acoustic materials, so will the adaptation of these materials to the theatre interior become more and more difficult.*

If the fundamental principles of sound control are embodied correctly in the original design, the theatre may be planned for excellent hearing conditions in such a manner that acoustic materials may be eliminated in some cases or, in other cases,

confined to a very small portion of the total surface of the auditorium. When this is accomplished in the true sense of functional planning, it assures the architect or the decorator practically unlimited freedom in establishing the final decoration.

Now the questions arise, "How is this highly desirable result to be achieved successfully in the design of a new theatre?" and, "How shall acoustics be most effectively combined with decoration in theatre modernization?"

Design Factors in Sound Control

First, and fundamentally in a new design, we must maintain the minimum practical volume per seat; or in other words, provide for as many seats on a well-proportioned floor plan as local fire regulations and other determining limitations will permit. Early consideration should be given to the acoustic efficiency of the seats, because they must furnish the major part of the "fixed" absorption in the auditorium.

Second, we must establish the ceiling height in its most practical and best acoustical ratio, relative to the dimensions of the floor plan, with full consideration given to the best sight lines and most effective angles of projection. Excessive ceiling heights are not uncommon in present-day designs and frequently contribute to a large volume per seat, and, ultimately, to a long time of reverberation in the auditorium. This fact should not be misconstrued as meaning that ceiling heights can be lowered at will or without discrimination, because a ceiling height which is too low in its relation to the dimensions of the floor plan is also undesirable and is often detrimental to the best distribution of sound energy. Adherence, insofar as practicable, to the best ratio of proportions [These were discussed in the article by Mr. Potwin in the May 29, 1937 issue of BETTER THEATRES—THE EDITOR.] will usually assure a fundamental outline and a size limitation which meets the first requirement for controlling the time of reverberation and the distribution of sound energy in an auditorium.

The shape of wall and ceiling surfaces in their relation to the source of sound and to the floor plan, is the next important

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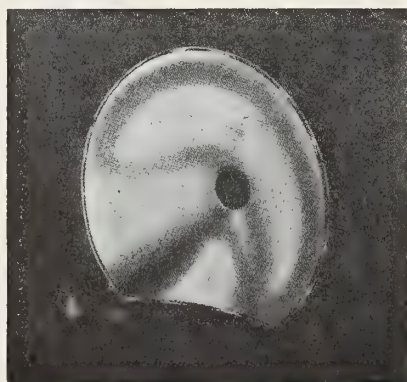
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element to be considered in basic design. This phase of functional acoustic planning is, in effect, the process of designing and arranging surface contours so as to control the destination of sound reflections. Correctly applied, it promotes the efficient control of sound in the auditorium without the need for excessive quantities of sound-absorbing materials to accomplish the same result.

Architecturally, some very interesting and altogether unique effects are to be derived from shaping and arranging wall and ceiling surfaces to make a new design acoustically functional. Surfaces may not only be of angled or broken contour, to diffuse the sound, but they may also be tilted or splayed to direct sound reflections into absorbent areas. Angular contours or segmental tilts, designed acoustically and used in conjunction with indirect or variable intensity lighting, offer a style of architectural treatment which (a) *denotes function*, and (b) *lends to the interior that aesthetic quality so necessary in the more intimate design*.

This is one vital phase of theatre acoustics to which, in the author's opinion, greater thought and consideration should be given in future planning. Certainly it is one of the basic elements of economical and practical sound control, and if it is handled successfully, the question of decoration will, for the most part, take care of itself.

Adjusting Acoustics and Decoration in Remodeling

WHERE IT IS necessary to rely principally upon acoustic materials to overcome reverberation and sound reflections (and this is certainly true in the renovation of existing theatres where the basic design features are not within the limits of control), the textures and surface finishes of acoustic materials must be carefully studied in planning the decoration for wall and ceiling surfaces.

In other words, let us not conceive a decorative scheme in which a certain portion of the wall or ceiling surfaces is arbitrarily allotted to acoustic material. Rather, let us first select a material which meets the acoustic requirements and then blend it into a pleasing decorative scheme. If this is to be done with complete success, the exhibitor and the architect will agree that acoustics must form a definite part of their original decision on surface decoration. Nothing is quite so objectionable in a well-conceived interior as areas of acoustic material which in no way harmonize with or preserve the continuity of the decorative scheme.

Making acoustics and decoration coordinate to the fullest possible extent is not

an entirely simple process. It requires creative thought and planning and, above all else, a knowledge of materials and of their sound-absorbing efficiency, their limitations with respect to surface decoration and maintenance, and architectural experience in applying them successfully.

Considerations in Selecting Materials

First, we must determine the quantity of sound absorption required as well as the co-efficients needed in the materials to be used for treatment of specific wall or ceiling areas in the auditorium.

Second, we must (a) select the particular materials which fulfill these requirements, (b) study the color, texture, form, and other characteristics of each of these materials, and how they may be used to the best advantage architecturally, and (c) fix the decorative scheme only after we have arrived at a plan which is the most pleasing and most practical from all standpoints. Only in this way will we arrive at truly functional planning in theatre decoration.

As long as the more common practice of "fitting an acoustic material to a predetermined plan" persists, just that long will there be a possibility of conflict between acoustics and decoration. Needless to say, such a conflict frequently leads to major compromises, and these compromises may ultimately result in sacrifices both in sound quality and in appearance.

One fact regarding the cost of acoustic materials should be emphasized; namely, that we usually get no more sound absorption than we pay for in materials. It so happens that most of the efficient materials are more costly, either in themselves or in their method of application, than those materials having only moderate sound absorption values. In the remodeling of theatres, the more expensive materials are often needed in order to reduce excessive reverberation and objectionable sound reflections. In new design, however, where the elements of size and shape can be controlled, it is axiomatic that major savings can be realized through the reductions effected in the quantity and the efficiency of acoustic materials required.

Today every exhibitor wants the best possible hearing conditions in his theatre. At the same time, he wants sound efficiency to blend with the other factors that lend a pleasing sense of intimacy to a well-conceived interior. The most practical and economical solution to this problem lies in making acoustics a function of design and decoration. Every experienced acoustician recognizes the present need for close collaboration in working out these problems and is anxious to cooperate with the exhibitor and the architect to achieve the highly successful result which inevitably follows functional acoustic planning.

The author of this article, G. C. Potwin, has been associated with theatre acoustics engineering since the introduction of sound and is a member of the staff of the acoustic consulting department of Erpi. He discussed modern theatre acoustics problems comprehensively in a series in Better Theatres last year.

From a Candle-Flame to the High-Intensity Arcs of Today

● Increased pictorial values, the new significance of the small theatre, color—these have laid fresh stress upon the importance of the projection light source, and have made timely this brief history

THE ILLUSION of the motion picture performance may be so effective at last that even theatre people themselves forget that it is, after all, sheer light. One may include the music and voice, too, since the sound is put on and taken off the film as light. It is in the projected light, however, that the motion picture, as a medium of dramatic action, has its only real physical substance.

In projected light, of course, the cinema had its origin—and what an humble one it was! But first let us peer beyond those interesting, if crude, beginnings to those still more distant days when the stereopticon-projected picture was the only screen image, and its light source was the flame of a wax candle. With highly transparent slides having a mask almost 4 inches square, a lens of wide diameter and short focal length, and a perfectly dark room, a clear, well defined image was obtainable. Yet what an advance was thought to have come with the invention of a kerosene lamp having four wide wicks, each independently adjustable! This contrivance is illustrated in an accompanying drawing (*Figure 1*), in which attention is called to the "lamphouse."

Following this, further efforts to increase projection light brilliance came in fairly rapid succession. A few that attained some results in practical work are represented in *Figure 2*, in which *A* is a welsback mantel lamp, *B* the same type with mantel inverted, and *C* the double-jet acetylene lamp with a concave mirror. However, it was not until what was known as the "limelight" appeared that any real brilliance was attained.

This form of light is interesting. Its base was a mixture of oxygen and hydrogen gas, which might be purchased from dealers therein, or manufactured by the "operator" on the spot, apparatus for such manufacture being available. In *Figure 3* are shown, first, an apparatus for making the gas, with the lamp above; then the mixing nozzle; and next the lamp itself. Hydrogen passed through *H*, and oxygen through *O*, into the mixing chamber. At the right, *N* is the nozzle (usually somewhat curved rather than as shown), *L* the lime holder, and *S* the knob by means of which the lime might be rotated, raised or lowered.

In operation the oxygen was released

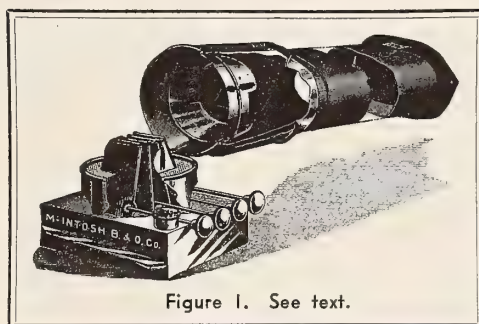


Figure 1. See text.

and lighted, then the hydrogen was released and the mixture adjusted until the spot upon the lime, which the flame impacted, was brought to a maximum brilliance. But there were many objections to this light source. It was troublesome to make the gas and very expensive to procure it in tanks, especially for use in outlying sections. Also, limes would crack or break off. After a short space of operation, a "pit" was burned in the lime, whereupon the lime would have to be rotated until the flame contacted a new spot. This of course kept the temper of the "operator" almost as high as that of the light spot on the lime.

Light Sources for The Motion Picture

AND NOW we come to the advent of the motion picture, which, be-

cause of its relatively small aperture and the required rotating shutter, each of which took heavy toll of light available to the stereopticon screen, demanded the newly invented electric arc as its light source. But in that day the arc light had been employed almost exclusively for street lighting, in which hard and soft spots, sputtering, poor light tone, etc., made little difference.

Old-time projectionists will remember the heart-breaking struggles endured in attempting to induce carbons and lamps of those days to deliver at least some semblance of decent screen illumination. Impurities, hard and soft spots in the carbons, with sections of the carbon core A.W.O.L., and weak, crude lamps with very poor insulation were a few of the troubles. (Oh, it was a merry life, as can be personally testified by the writer, whose first attempt at "operating" was in the fall of 1904). Carbon manufacturers were still skeptical as to the performance of the motion picture as a popular form of amusement, hence not at all eager to embark upon expensive experimentation in an endeavor to eradicate the faults or to improve the "harsh" light tone. Once started, however, the carbon manufacturer soon worked wonders increasing the amount of research devoted to the new art.

Up to about 1911 few theatres ventured to use above 25 amperes d.c., or 40 amperes a.c. for motion picture projection, most of them fearing to increase fire hazard.

Difficulties with the Early Arc

In the earlier days, "operators" almost invariably used cored carbons $\frac{5}{8}$ -inch in diameter for both upper and lower when using a.c., usually substituting a solid carbon of somewhat less diameter below for d.c. Theatre screens ranged between 10 and 18 feet in width, the latter being con-

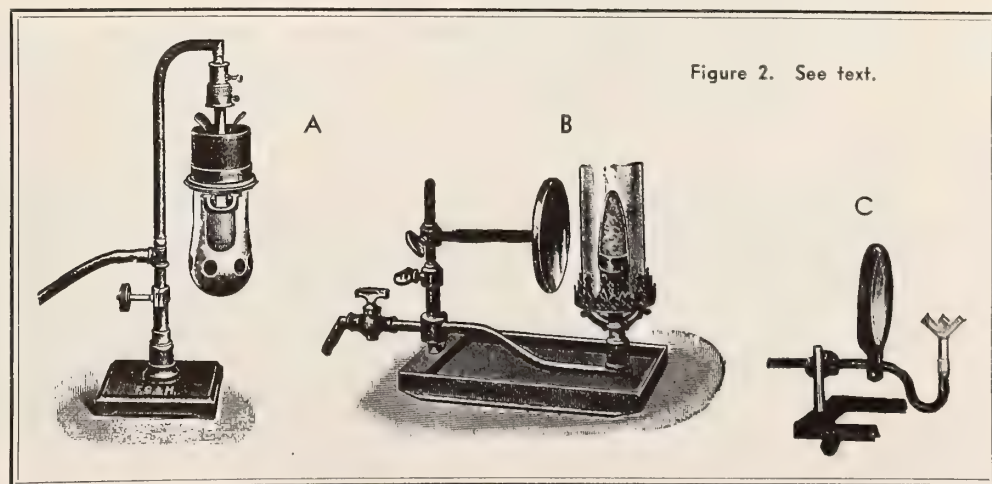
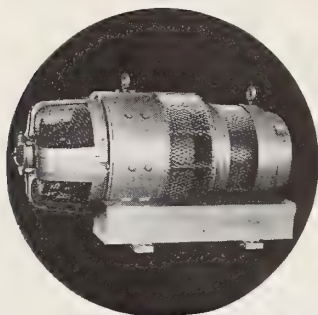


Figure 2. See text.

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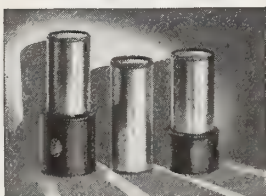
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sidered maximum. Carbon manufacturers very soon found the diameter of the negative carbon for d.c. well deserving of expert attention. With positive and negative of equal, or even close to equal, diameter, it was found impossible to hold the arc continuously to one spot in the crater floor.

The early lamps were extremely crude and very weak. Their insulation was very poor. In one Edison lamp along about 1904-5, carbon feed was accomplished by moving a metal handle, which was not even equipped with an insulating knob at its end, up and down the same as the handle of an old-fashioned water pump. One of the first attempts to overcome the trouble, enabling projectionists to hold the arc in place, came in 1915, with the introduction of a negative carbon having a long, tapered end. This improved matters, but did not wholly meet the situation. A further study developed the fact that a metal coating applied to a carbon of very small diameter gave desired steadiness to the d.c. arc. This carbon was marketed as the "Silver Tip" negative carbon, a National Carbon Company product that gave excellent results until later superseded by the "Orotip." We may credit these two carbons as having made marked improvement in the d.c. projection arcs then in use.

An Improved A.C. Arc

Concurrently, work was being carried forward in carbon manufacture looking to improvement in a.c. projection light sources. Current requirements were increasing, and with carbons then available for a.c., the arc was not at all satisfactory. It was unsteady and noisy; the quality of light produced was unsatisfactory. Experimentation finally disclosed that the addition of certain substances classed as "rare earth elements" into the carbon core not only tended to steady the arc, but also to eliminate its noise. In addition to bringing about those highly desirable improvements, these materials added color and luminosity to the arc, with the result that the light emitted was pure white in color. This improvement was introduced in 1917, the carbons appearing under the name of "National White Flame A.C.," and being available in capacities up to 100 amperes.

The White-Light, High-Intensity Arc

THE DEVELOPMENTS cited above applied to the old-time straight arcs and met the demand quite well for a time, but motion picture technology generally continued to advance. From 1918 to 1925 there were very great improvements in production. Moreover, many new, much larger theatres were built. The "deluxe" theatre came into being. Screen dimensions increased, which created demand for more powerful light sources, approaching, indeed, the light-producing capacity of the searchlight. It was then that the high intensity arc, using relatively small-diameter positive carbons, and small-diameter nega-



Figure 3

See text.

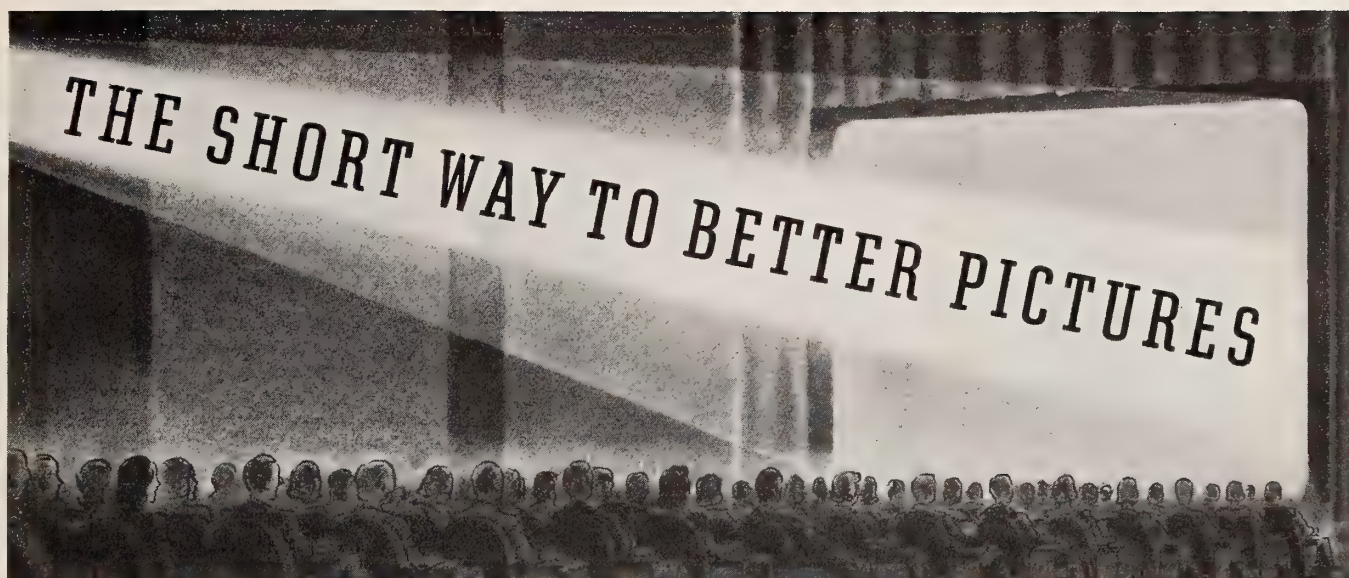
tives, was made available for the projection of motion pictures, thus meeting the requirements of theatres using large screens. This powerful light source is still widely used today.

But better *quality* of light as well as sufficient intensity remained the goal, and presently the motion picture projection arc was given the *High-Intensity White Flame Positive Carbon*, in which a wholly new principle was applied. It had a flame-supporting element embedded in its core which affected the quality of light emitted, while it operated at current density from three to four times that used by earlier, low-intensity carbons. Carbons of this type burn with a deep, cup-like crater, instead of with the wide, shallow crater of low-intensity carbons, which characteristic produces the "high-intensity" effect. This effect may be considered as in part due to a somewhat higher crater temperature, but the major effect is produced by particles of light-giving rare earth materials contained in the deep crater, the light emanating from the core materials. (While this explanation is not precisely in accord with physical facts, it aids one in visualizing the reasons for high-intensity brilliance.) Unquestionably the whole development process of the high-intensity arc served to reduce carbon diameters, both positive and negative; greatly improved methods of operation, and helped to keep arc mechanisms from being enlarged to impracticable size.

The Problem of the Small Theatre

But one thing leads to another. Improved screen lighting brought about by high-intensity in the larger theatres emphasized the need for better illumination of screens in smaller theatres. In fact, during 1924 and 1925, many small theatres

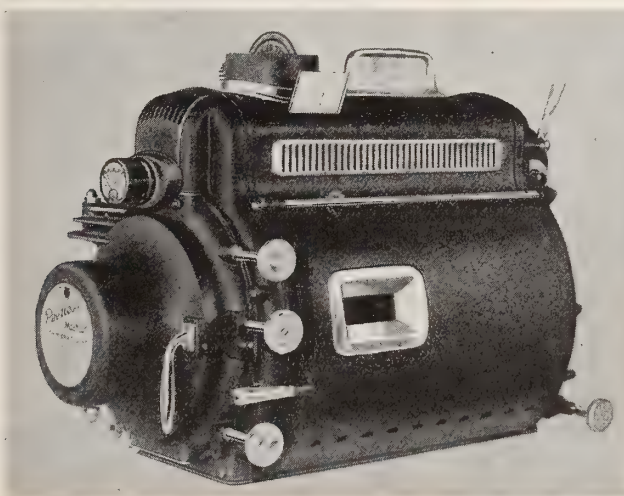
(Continued on page 42)



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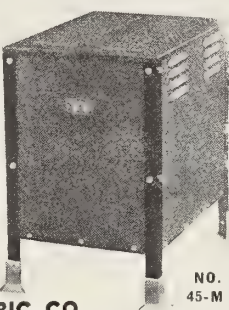
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CATALOG BUREAU ON PAGE 52

New Model Projector Stressing Safety and Easy Maintenance

- An examination, largely pictorial, of the new Simplex E-7 projection mechanism which has just been introduced to the trade

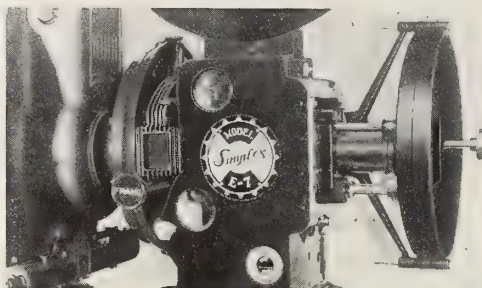


Figure 1. Interlocked front and rear shutters operate simultaneously, each acting on its own half of the light beam. Those periods of partial screen illumination during which light is either being admitted or being cut off, are thus shortened, increasing the total illumination and enhancing the clarity of the image.

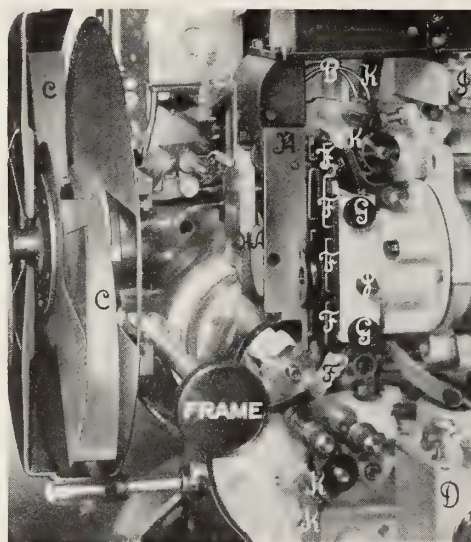


Figure 2. A, free-falling disc fire shutter. B, automatic fire shutter trip, operated by piled-up film. C, C, vanes drawing a powerful current of air from the front of the projection room, past the aperture, which thus remains cool to the touch at all times. D, reservoir of automatic oiling system. E, pump lever of automatic oiling system, depression of which provides forced lubrication to all bearings. F, exceptionally long pressure pad and intermittent sprocket shoe combination increases steadiness of image. G, G, thumb-screws, removal of which permits gate to be drawn out of the mechanism for cleaning or adjustments. H, H, machine screws, removal of which permits film trap to be drawn out of mechanism for cleaning or adjustment. I, framing lamp, illuminating interior of mechanism. J, adjusting and locking screws by which pressure pad tension can be changed during operation to compensate for worn or oily film or sections of film. (See Fig. 6.) K, K, K, K, strippers ride on sprocket hubs and extend to top and bottom of mechanism frame, are proof against lifting or "wrap-around."

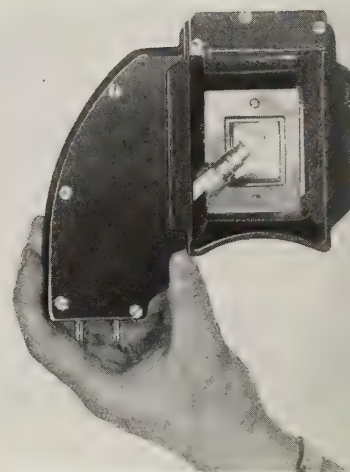


Figure 3. Framing light in spot sight box is automatically lit and lowered behind the aperture by operation of the fire shutter lift lever. The direct illumination provided makes accurate framing possible with all prints, however dark, at the time the film is threaded.

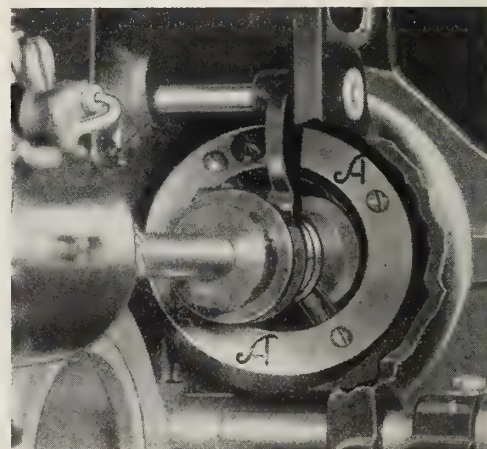


Figure 4. A, A, silent, ring-type governor which is held at 45° angle to the shutter shaft when the mechanism is not in operation, and sets itself at right angles to the shaft at full operating speed.

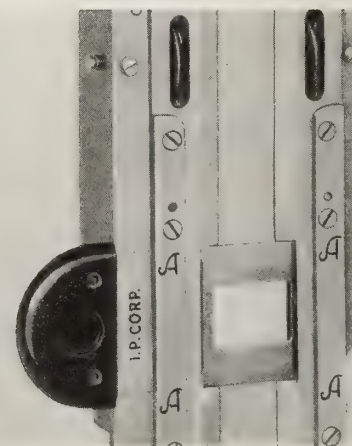


Figure 5. A, A, A, A, dowelled, readily replaceable "studio type guides," originally developed for background projection in studio work. The film passes between these accurately spaced guides, eliminating side-sway.

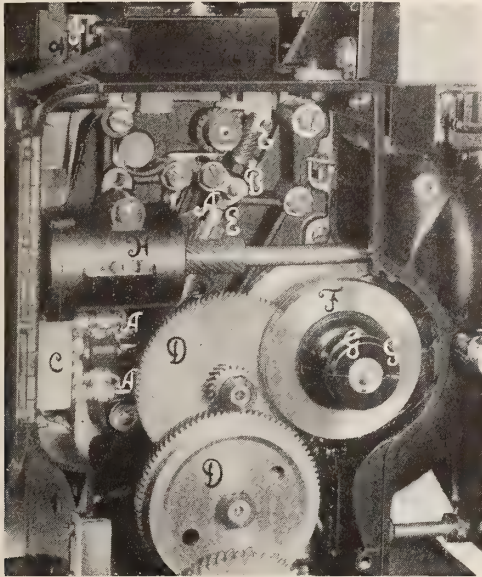


Figure 6. A,A,A, oil tubing of automatic lubricating system. B, oil metering and filtering unit of automatic lubricating system supplying oil to a bearing. The filter in this unit receives only lubricant that has passed through the main filter in the reservoir, designated as D in Fig 2. C, automatic lubricating system distributing unit. D,D, oversize main and intermediate gears turn on stationary studs, placing the pressure of operation at the gear itself, eliminating wear and need for ultimate rebushing at the main frame casting. E,E, oblique drive shaft. F, intermittent flywheel. G,G, intermittent flywheel clamping screws, facilitating replacement of the intermittent movement which can be done without taking off any other gear and without taking off flywheel or any other part of any sound head. H, housing in which shutter synchronizing spring is located, at a point where its tension will compensate for wear in the synchronizing device and prevent development of travel ghost after long use. I, framing lamp switch.

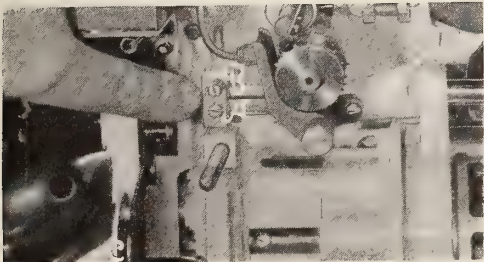


Figure 7. Gate tension is set to suit individual requirements by A, locked by B. Gate wobble and consequent picture unsteadiness, resulting from long wear, are eliminated by these facilities and by the flat-sided construction of the gate guide bar upon which they act.

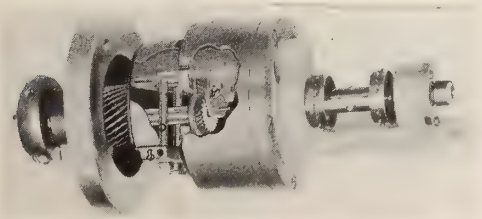


Figure 8. A, Oil hole in side of cam, out of which oil is forced under pressure by the intermittent action, forming a cushion of lubricant between cam and star. This cushion minimizes the shock of intermittent action, permits closer tolerances between the parts, provides smoother operation and longer life. B,C, air vent and shaft. When the oil level within the movement casing reaches the bottom. C, an air-lock prevents over-oiling.

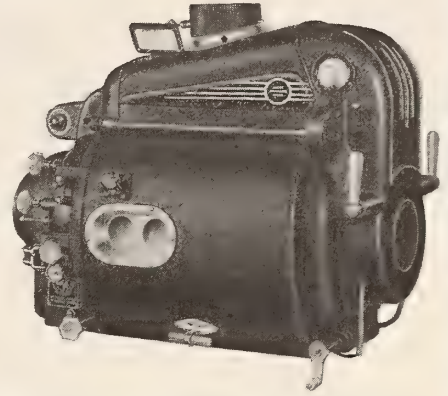
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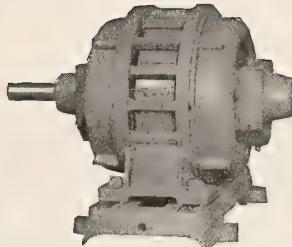


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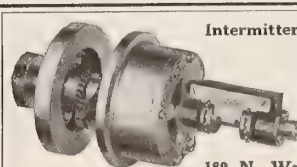
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Next Issue: Spring Buyers Number

COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . .

By F. H. RICHARDSON

THE INADEQUACY OF OUR PROJECTION LICENSE LAWS

SOME MAY question my right to advise law makers, but when lack of intelligent action by them does serious damage to projection of motion pictures, I don't care Adam who questions—I just get out my "adviser" and put it to work.

During the early years through which the motion picture was being developed, the performance was short, hence faults in the screen image did not serious damage to the eyesight of theatre patrons. Human eyes may endure abuse for a short space of time without danger of permanent injury. Today, however, shows last from two and a half hours to three hours or even longer. During such a period of time the eyes of patrons are fixed upon the screen image, often with glare spots of light outside the screen intruding, which makes for eye strain; often with screen illumination too low or too high, which permits no ease of vision; often with slight travel ghost, which strains the eyes; and often with im-

perfect definition, which is extremely hard on the eyes. Most of these faults can be avoided by skill and conscientiousness in projection.

In the early days admission to motion picture theatres was almost universally 5c or a dime. Not a great deal was expected by the patrons. Equipment was relatively crude. The projectionist able to keep some sort of a picture on the screen continuously was regarded as sufficiently competent. However, as the years rolled by disastrous film fires were traced to lack of competence on the part of the projectionist in charge, which served to focus public attention on dangers in projection and compelled law makers to take action. As a consequence, many cities and a few states enacted laws requiring that projectionists be examined, and if found competent, be licensed. That seemed very fine, but the fly in that plate of butter was the fact that in all cases early laws based "competence"

wholly upon ability either to prevent film fires, or to keep them from being disastrous. In some cases, competence is still legally measured only by considerations of fire hazard.

In the great State of New York, for example, the law stipulates that all cities of the first class shall subject projectionists to a "practical" examination, and license only those found competent. Now just what shall be considered a "practical" examination? There is no stipulation as to the competence of the examiner himself. He may understand projection and be able to give an examination of value. He may, with entire legality, be merely some local politician. His "practical" may have value; it may not, and in very many cases, where some political higher-up has requested "leniency" for some constituent, it has amounted to nothing at all.

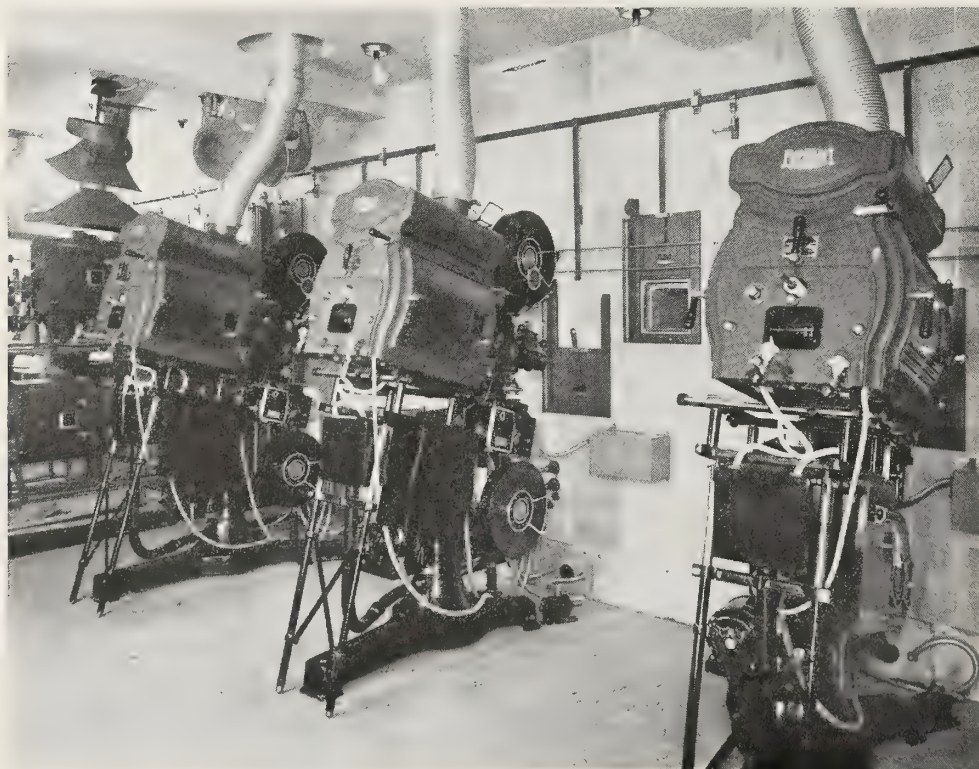
But aside from all this it might be asked: If it be unsafe for an incompetent man to project motion pictures in a first class city, *by just what line of reasoning is it not equally unsafe for an incompetent man to project them in a second-class city, a town or a village?*

If legislatures wish to license projectionists, if they deem such a protection to the public advisable or necessary, why not first look carefully into the matter, learn what protection is needed and apply that protection to all citizens of the state. And why confine protection to that against fire? The fact is, there are two major elements of danger, fire and eye strain, with death from a projection room fire extremely unlikely, whereas unnecessary eye strain is with us always unless the projectionist be truly competent.

First of all, examinations should be in direct charge of some person well acquainted with projection equipment and practice—merely being an electrician is wholly insufficient. Also, as some of the states, and I believe all Canadian provinces, have done, change the title from "License to Operate Motion Picture Apparatus" to "License to Project Motion Pictures," which includes the whole function of the projectionist. The law should also stipulate that the examination cover current electricity, magnetic action, optics, mechanics, acoustics and safety *in suitable detail*.

THE MODERN WAY OF PRINTING POSITIVES

RECENTLY the East Coast Section of the Society of Motion Picture Engineers visited the laboratories of the Consolidated Film Industries, Inc., at Fort Lee, N. J. There were about 100 members, conducted through the huge



A new English projection room—that of the State theatre in London, owned and operated by Gaumont British, and one of the largest, if not the largest, theatre in Europe, with a seating capacity of 4,000. The projectors are of Gaumont British manufacture, equipped with Brenkert high-intensity lamps. The projection room also has one Brenograph effect projector.

plant in groups of fifteen. The plant receives negatives from West Coast studios and other places, as well as from foreign countries, for printing. There are approximately 150 printers.

The laboratories also make a vast number of still prints, both plain and colored, for window and lobby display posters. We were shown one still printer than can produce 20,000 prints 8x10 inches in size every eight hours.

But it is the process of printing motion picture positives that, in its modern form, is really marvelous, especially when you consider that continuously, through the 24 hours of each day, film passes into the developer and out of the dryer to be wound upon a reel as a finished print. Day after day film runs through and, unless something goes wrong, it does so with never a stop.

A roll of printed positive stock is placed in position and attached to the tail end of the one being developed. Just ahead of this reel the film runs up and down over rollers, perhaps ten times. On a horizontal bar overhead is a row of rollers. Some 8 feet below is another. It requires perhaps 100 feet of film to thread this contrivance. This upper bar is held up by a counterbalancing element against the tension of which it may move down. The film on this contrivance is called "slack film." When the roll of film under process is finished, its end is seized, and the pull of the film causes the upper bar to lower, thus supplying about 100 feet of film to the developing tank while a splice is being made, upon completion of which the film is released, whereupon up goes the bar, restoring the full quota of slack film to enable making the next splice.

At the end of the slack frame, the film is led into a developing tank where it is, by suitable deeply flanged rollers, led up and down approximately 80 times (40 up, 40 down) through the tank, which is 8 feet deep. The strength of the developer is constantly under test, with replenishment calculated to maintain constant strength.

From the developing tank the film is run through an opening in the wall into a second room and there into hypo tanks, through which it is made to pass approximately 60 times in the manner before described. Then through another wall opening it goes to the washroom and its tanks, where it passes through water about 100 times. The drying room comes next, from which the film emerges sufficiently devoid of moisture to be wound upon a reel as a finished positive print.

NOTING SOME FEATURES OF A NEW PROJECTOR

TOGETHER WITH other representatives of the motion picture press, this scribe was honored last month by an invitation to lunch with Mr. Earle G. Hines, president of General Theatres Equipment, Inc., and also of the International Projector Corporation, at historic India House in New York City, for official

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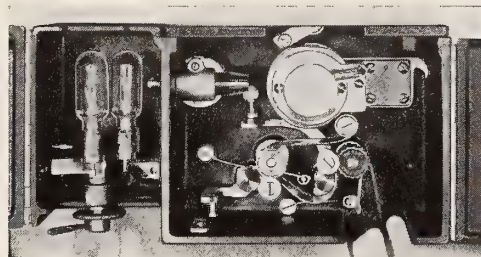
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announcement of new equipment developed by Mr. Hines' organization, in particular, a new model Simplex projector, called the "E-7." Luncheon over, the assemblage repaired to the International Projector Corporation factory (led by our old friend P. A. McGuire), Herbert Griffin, vice president and head of engineering, explained the new mechanism. And right here I cannot refrain from citing two features on which I have been insisting for years. Not only are the tension pads made much longer, but tension adjustment is provided. The lengthening of shoe contact with the film will, of course, serve to reduce required tension pressure per unit area of shoe contacting the film; this in turn reducing liability of emulsion deposits upon the shoe face. My readers will recall how long I have belloved for some such provisions in projector mechanism.

The fire shutter governor has been changed so that users of the older Simplex will need an introduction to it. It is of the gyroscopic type, consisting of a heavy steel ring about $2\frac{1}{2}$ inches in diameter, which,

when not in operation, lays in an oblique position with relation to the rotating shutter shaft upon which it is mounted. As speed increases, gyroscopic action causes this ring to take position at right angles to the shutter shaft, which action, through a linking unit, raises the fire shutter. Incidentally, the shutter does not ride in tracks as heretofore, but is free in all directions as to preclude "sticking."

By means of a new synchronizing yoke eliminating all end play or possibility of back-lash between the shutter driving gear and its driving member, the rotating shutter is held constantly in retard so as to prevent creation of intermittent travel ghost when parts become slightly worn. This retard action is aided by action of the air upon ventilating vanes attached to the rear shutter.

There are a number of other features with which I am especially pleased because I think they represent an attempt to get rid of, or at least check, operating conditions which I have long pointed to as menaces to good projection. For example,

the lubrication provisions directly attack the problem of oil on film. However, it is not my intention to describe the new Simplex E-7, since it is comprehensively pictured and described elsewhere in this issue.

(These pictures, with descriptive captions, appear on pages 38 and 39.—THE EDITOR.)

COPPER-RING GLASS REFLECTORS EXAMINED

RESPONDING to an invitation, I recently headed my gasoline cart over to Brooklyn to inspect copper-ring glass reflectors now being marketed by Glass Laboratories of that borough. I found Mr. Abraham Sholop, manager, a most courteous gentleman, who was very proud to place these reflectors before us for inspection.

These reflectors are of *unground pressed* type fully tested for accuracy of curvature before silvering. They are made in diameters applicable to all existing projection lamps, up to 14 inches.

From a Candle Flame to High-Intensity Arcs of Today

(Continued on page 36)

of improved design were constructed. These theatres, while not as pretentious as the "deluxe" houses, nevertheless desired to provide visual and acoustic entertainment in no way inferior to that supplied by the larger theatres. For them a new type of low-intensity d.c. arc, known as the "Reflector Arc," was developed. Instead of the small-diameter condenser lens, these lamps either did away with the condenser, collecting and converging the light by means of a concave mirror located just behind the arc; or they used such a reflector in conjunction with a large-diameter, thin, converging lens some distance in front of it. Special types of cored and solid carbons were developed for such lamps, the current range being from as low as 10 to a maximum of 42 amperes.

From 1926 to 1928, as sound pictures became established, elevating the motion picture yet further as a means of dramatic expression and accordingly affecting production technique, with denser films being one consequence, theatres generally demanded still brighter screen illumination. High-intensity arcs were able to take care of the larger theatres within limits of operating expense they were able to bear. But high-intensity was too expensive for the medium-sized and small houses, which situation brought about development of a type of lamp in which the high-intensity arc of lower amperage requirements and the reflector were combined. This provided a light source that was sufficiently powerful for medium-sized and small theatres and within limits of their expense budget, while at the same time providing a white light. This arc was the "hi-lo."

The introduction of colored pictures helped to bring the next advance, but also encouraging experimentation was the

growth in the number of neighborhood and small town theatres. Existing high-intensity arcs filled the bill for the large houses, but they required amperages too high for the smaller theatres. A simplified type of arc approaching high-intensity in the production of white light was seen to be needed.

The Low-Voltage H.I. Arc Arrives

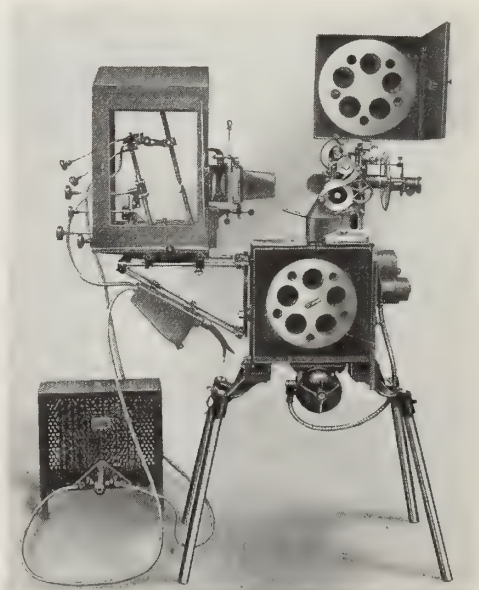
The development proceeding from this need is not, strictly speaking, the latest, but it unquestionably is the newest advance in the projection light source broadly affecting the art of the motion picture. Introduced in 1933, the copper-coated carbon with a core of rare-earth elements was first

regarded particularly as a means of producing a white projection light of suitable intensity with alternating current. All of this is, of course, of too recent date to warrant recounting here. It led to the application of copper-coated, rare-earth carbons, with non-rotating positive, to a projection arc employing direct current, and burning the same type of crater as that of regular high-intensity, but at a much lower voltage relative to amperage, thereby achieving white-light high-intensity illumination at reduced current cost.

Early in 1936 a so-called "super-high-intensity" arc became available through the introduction of a 13.6-mm. National carbon having a capacity up to 180 amperes, with uniform distribution of brilliancy over the entire face of the crater, meeting today's illumination demands.

But it is the low-voltage high-intensity projection arc—commonly referred to by the coined name "suprex" given it upon its introduction—which has supplied the occasion for this brief history, and which brings these reminiscences, beginning with a candle flame, most significantly to a close. For the motion picture, having attained a high position among the theatre arts in large "downtown deluxe" theatres of metropolitan centers, maintains that position today in the smaller theatres which have brought "deluxe" exhibition facilities to the neighborhood and little town. Be the theatre large or small, the motion picture today is properly projected only with white, high-intensity light.—F. H. Richardson.

[Grateful acknowledgement is hereby made of data in this article which has been supplied by the National Carbon Company through Mr. E. R. Geib, manager of that firm's arc department.—F. H. R.]



Power's arc and projector equipment, about 1910.

EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION

CONDUCTED BY J. T. KNIGHT, JR.

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

Thorough Planning: The Basis Of Economical Theatre Remodeling

● Not only be sure you're right before going ahead, but allow for potential job conditions. Here are important considerations in such a policy

REMODELING IS one of those words frequently used to explain or describe most any changes done in a theatre from a repaint job to almost complete reconstruction. The word itself is vague, and its use is still more vague. Correctly, the word means to reconstruct, so in a proper sense, a job of remodeling is a reconstruction job.

The accompanying pictures illustrate what has been regarded as a very satisfactory remodeling job. They represent the conversion or reconstruction of an old three-storey store building into a modern-style theatre. This job presented problems of engineering and of architectural design created by a limited budget. I point this out because some might think that costs had not been a serious consideration. The cost of remodeling is always a most important consideration, since remodeling costs are generally considered a capital investment.

Undoubtedly the most important phase of remodeling is *planning*. It usually takes equally as much thought to lay out a remodeling job as it does to design a new structure. The work of making the drawings and details are more laborious because they must at many points

tie into old construction, which may present conditions difficult to meet.

Careful Planning Saves Money

When plans are not carefully prepared and all drawings made as clear and accurate as possible so that the least amount of job conditions confront the contractor, the theatre owner pays a substantial premium, because the contractor cannot afford to take the chance of uncovering conditions which

will run his costs above his estimates and thereby lose money on the job.

Theatre men seem to make too many decisions based upon an architect's renderings indicating the finished job. Such drawings in color, neatly mounted, are very attractive and impressive, but they seldom if ever convey a really true picture of the final result. No inference is intended here that such deception is intended by the architect, because I am very sure that such intent does not exist. It is just that so few men really can visualize the finished job from architectural plan drawings that the architect is forced to resort to sketches to convey his ideas.

Allowance for Contingencies

Many times I have talked to theatre men who have done very satisfactory remodeling and who have not used a general contractor



The front of the Rex theater in Pensacola, Fla. (right), referred to by Mr. Knight in the accompanying article. The old commercial building in which it was built is pictured above. The new front is finished in J-M Flexboard with Vitrolite and porcelain enamel trim, and louvred sheet metal panels over the existing windows. The color scheme is red and white, which is carried out also in the marquee, built by Textile with sides entirely consisting in attraction boards.





Interior views of the Rex theatre, in Pensacola, Fla. The lobby has walls of cream wallboard and plaster ceiling with neon trough. The auditorium is finished entirely in Temloc wood fibre board, largely in rose. Illumination is by neon troughs in fascias of ceiling steppings. The "discs" in the ceiling are Anemostat air diffusers, providing downward distribution of automatically conditioned air.



or got an upset price bid on the job. Frequently these men have done fine jobs at very reasonable costs. I think this is because they were able to profit by the unknown job conditions as they turned up during the progress of the work, whereas if a contractor must make a guaranteed price for a job, he must include a substantial amount for contingencies which are likely to come to light in the course of the work. However, such jobs, handled by the theatre owner, seldom have the *finished* appearance, or the professional touch, that the jobs have when handled under the supervision of an architect. So in the final

analysis the job that is planned, laid out and detailed by an architect, is in the long run the most satisfactory job.

Don't handicap the architect by making him guess what the job conditions are. Allow him to spend some money during the course of the preparation of plans to find out how deep footings go into the ground, to tear out a portion of wall or ceiling to determine as best he can what he must tie his new construction into. If you make the architect guess, then the contractor must guess, and as a result the theatre owner will pay *plenty* for the job. The owner who will admit that he is

willing to pay a fair price and take the gambles will generally profit from the standpoint of job costs.

Architect Usually Best Fitted

Few architects really relish a remodeling job. The last six or seven years have been so hard on the architectural profession that many have *had* to do remodeling—and like it! Most architects want to do a satisfactory remodeling job because every owner who remodels is a potential new builder. However, the architect has a hard row to hoe. He is faced with all kinds of really unfair competition. Frequently a contractor will suggest that he make the plans so that the owner can save the architect's fee. Even the sign man will offer to layout a whole new front. On one occasion in my experience, a seat man submitted sketches and proposed that he supply the ideas and plans for remodeling.

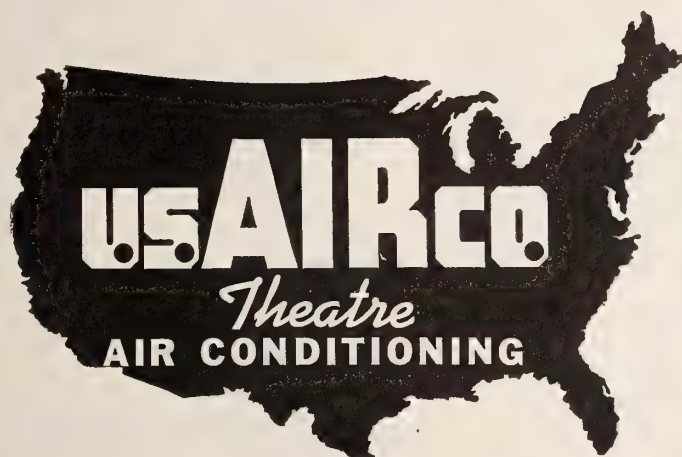
The general theatre supply man is a great one on suggesting that he make the layout for the remodeling. The writer has never inspected such a job that has been entirely satisfactory, or that at least could not have been done better by an architect. We don't go to a tent maker or an upholsterer or drapery man to have him make our clothes. I can't see why theatre owners don't go to architects when they are planning the remodeling of a theatre.

A good architect must know the new materials that have been flooding the market, he must know how to use them, and he must know their use in combination with other materials. The architect must be able to interpret what we may call the *rhythm* of the theatre in color, line, proportion, lights and furnishings. These are things that even *good* showmen cannot al-

There are, of course, architects who in-



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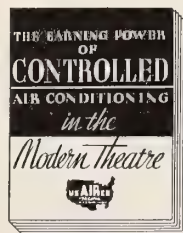
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sist on injecting into theatre design the motifs, the color and the layout that they personally believe the theatre should have. This attitude of reformation of the motion picture theatre on the part of the architect handling a remodeling job is very short-sighted. In a conversation with an architect, whom I was considering engaging, he made this statement:

"You know, clients don't know anything about architecture, so I listen to them and then do it the way I want it."

Of course, that statement removed him from a nice little \$30,000 remodeling job, just as quick as *that*.

I believe, however, that such a point of view is the exception and not the rule. Most architects try to interpret their clients' wishes, improving upon them only with their special training, study and knowledge of construction and materials.—J. T. K.

The Selection and Mounting of Sign Flashers

FLASHERS connected into an electrical circuit or circuits for the purpose of intermittently interrupting the flow of electrical energy through the circuit or circuits, to gain a particular effect of motion for the purpose of attracting attention, are used enough for theatre signs and marquees for most theatre people to be familiar with their function, but there are aspects of both their specific application and operation that they should be better acquainted with than they are.

Most flasher manufacturers make a line of standard flasher units, but they are always glad to be consulted and to devise an *assembly* of standard units to create any desired effect.

Units Mounted in Multiple

The great majority of large theatre installations require various types of flashing effect. Usually these are standard units in multiples, mounted, if necessary, on one panel with all circuits synchronized. On many smaller theatre jobs the standard small units are sufficient. If the flashing effect is at all complicated or unusual, the whole scheme should be submitted to a flasher *manufacturer*, and complete reliance should not necessarily be placed on the sign man's judgment.

Running border types have been used on many theatre marquees and vertical signs and on many large spectacular displays. In such cases the circuits can be broken up easily and thereby eliminate excessively heavy loads on any individual contacts.

It is of course true that any number of contacts on a flasher may be tied together so that they can break any predetermined load within reason; however, when it is at all possible, it is very much

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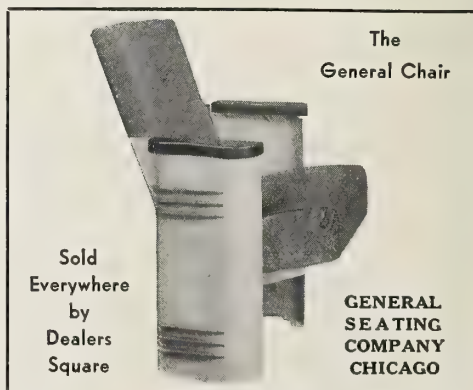
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more desirable to split up the load so that there are but 7 to 10 amperes on each circuit. This last arrangement will increase the life of the flasher and at the same time will reduce maintenance costs.

With some flashing effects, the load is broken at a speed of 200 times a minute. It is easy to imagine under such circumstances the terrific wear and tear on the contacts between circuit loads of from 10 amperes to 40 amperes. Therefore, keeping the circuit loads not more than 10 amperes is much the best practice.

General Types of Flashers

There are three principal types of flashers, as follows:

1. *The older style drum type*, which was in almost universal use about ten years ago. This type did a very good job, but the maintenance cost was high. Frequent replacement of the metal finger contacts and the segments of the drum caused constant annoyance.

2. *The mercury contact flashers*. This type made and broke the contact by tipping a tube with a ball of mercury in it. This type proved especially effective for running borders, the speller, and the on-and-off effect. Maintenance on this type is substantially less than on the first type above.

3. The induction disc motor development has provided a newer type of flasher that seems to be superior to the other types. This flasher is noiseless in operation and, to my knowledge, has given trouble-free service for several years. It is relatively simple and strong in construction and can be used on almost any type of display from the simple to the intricate.

In the past, theatre managers have frequently been annoyed because the operation of the theatre flashers has caused radio interference in the surrounding neighborhood. Most flasher manufacturers are prepared to provide radio interference eliminators to correct such trouble.

When the theatre manager has any flasher problems that seem complicated, he should remember that the flasher manufacturers are interested, and if he sends the details of those problems to them, they will give him really reliable advice, without charge, according to my experience.—J. T. K.

ON LEAVE . . .

After several years as a regular contributor to BETTER THEATRES, and more than a year as conductor of the department, "Equipment and Operation," Mr. J. T. Knight, Jr., feels the need of a leave of absence for several months. His contributions to this issue will therefore be the last from Mr. Knight directly, until he returns to these pages at a later date.

—The Editor.



Architects: Pereira & Pereira, Chicago

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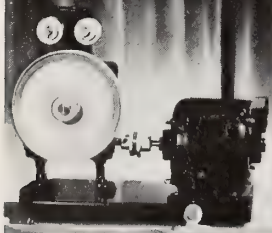
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New Tube Rectifier Designed to Supply Suprex-Carbon Arc

A NEW rectifying unit developed primarily for use with low-voltage high-intensity projection lamps, has been developed by The Garver Electric Company of Union City, Ind.

Designed for three-phase operation, it consists of a set of ample-sized transform-



ers in conjunction with four 15-ampere rectifying tubes. Primary and secondary windings are tapped to permit a wide range of operation. Cores are made from silicon steel.

The complete unit is enclosed in a heavy steel case finished in black baked enamel.

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A NEW projection rectifier, characterized by distinctive refinements over previous models of the same design, and capable of supplying up to 30 amperes, has been brought out by the Kneisley Electric Company of Chicago.

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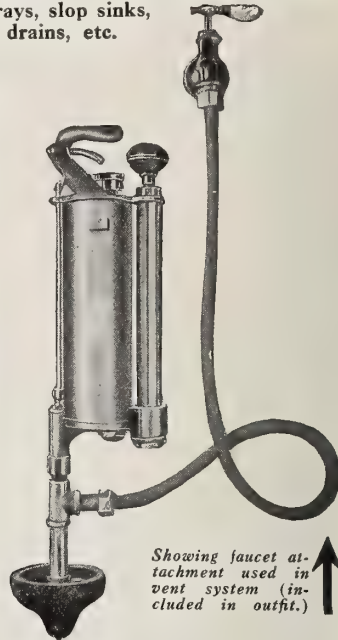
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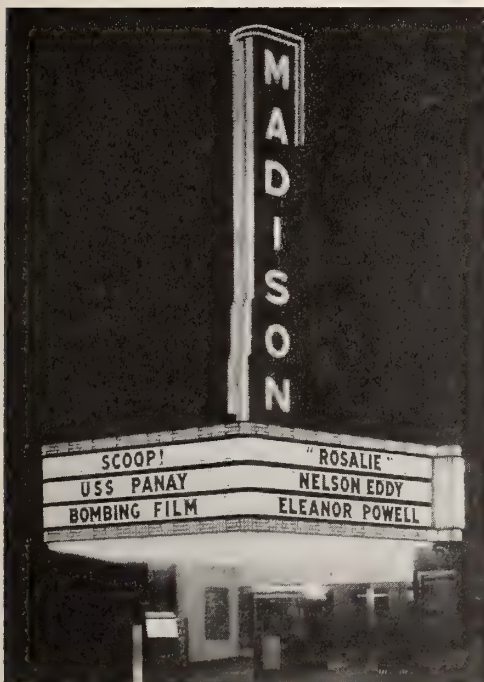
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moulding the transformer laminations in a pliable rubber composition, which is applied under high temperature and high pressure, and eliminates transformer hum. Efficiency, as well as silence, is promoted by this form of construction.

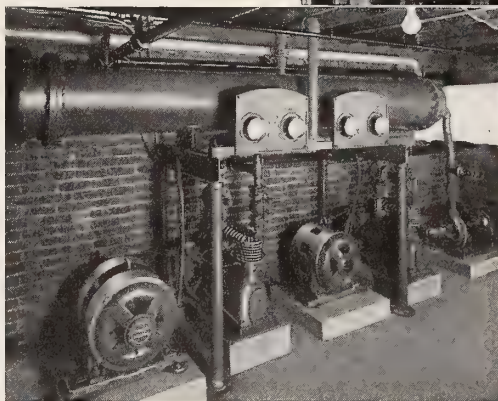
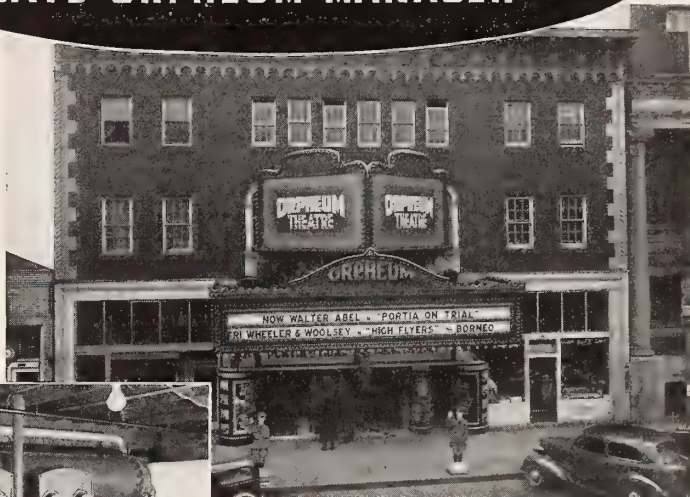
Standard Tungar bulbs are used as rectifiers. Thirty-ampere models are available for either 110- or 220-volt a.c. lines. Both



are adapted to wide variations in line voltage. The 110-volt unit has a range of from 95 to 130 line volts; the 220-volt unit will operate satisfactorily between 190 and 260 volts. In each case the d.c. output to open circuit is 75 volts; with load, 50 volts.



Attraction board lines can be continued around the corner in this new marquee on Publix Great Lakes' Madison theatre in Peoria, Ill. Marquee and vertical sign are unified in design, with incandescent and neon lighting combined in blue, white and ruby red color scheme. Separate flashers, built by the Sangamo Electric Company, operate the sign and the marquee. A total of 3,200 electric bulbs are used, and 2,400 feet of neon tubing. Attraction boards are of stainless steel with flashed white opal glass, and use 12-inch Adler silhouette letters. The marquee was designed and built by the Boy Hansen Metal Products Company of Davenport, Ia.



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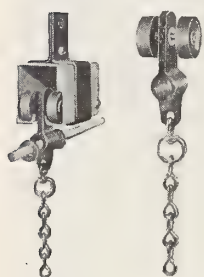
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News Notes on the • THEATRE EQUIPMENT MARKET •

• Price reductions applying to Motiograph projectors have been announced by Joseph B. Kleckner, president of Motiograph, Inc. Model K projectors, complete with magazines and bases, but less lamps and sound equipment, will now cost exhibitors \$1,695 per pair, a downward revision of \$775. The new prices are both list and net, in line with the company's policy of encouraging stabilization of price structure in the theatre equipment field.

• Neumade Products Corporation of New York, describes its line of spot lamps, color wheels, rewinders, exit signs, tally counters, projection room work tables, film cabinets, storage cabinets, ticket boxes in modernistic design, film splicers, reels, reel bands, film cement, fire extinguishers and similar theatre supplies in a 48-page catalog just issued.

• Theatre and public address sound systems, with soundheads, amplifiers, microphones, loudspeakers and sound accessories, such as tubes and parts, are listed in a new 1938 catalog issued by the Wholesale Radio Service Company of New York.

• Carrier Engineering Corporation has issued a new 16-page catalog on its air-conditioning equipment, detailing characteristics of the various types of units and components of more elaborate systems. The booklet is profusely illustrated.

• Consolidated Theatre Supply Corporation has brought out a new 48-page catalog listing theatre equipment for auditorium, projection room and stage.

• The General Electric Company's Incandescent Lamp Department, Nela Park,

Cleveland, has placed a price of 50c on its Theatre Lighting Bulletin, recently issued as a practical manual on theatre illumination methods.

• The Adler Sign Letter Company of Chicago, manufacturers of silhouette changeable attraction board letters, has removed to larger quarters at 2909 Indiana Avenue as a result of an increasing demand for this type of changeable attraction board, requiring more manufacturing and shipping facilities.

• The Schine Circuit, Inc., of Gloversville, N. Y., has contracted with the Altec Service Corporation for its 85 theatres in New York, Ohio and Kentucky. Essaness Theatres of Chicago, has also contracted for Altec sound servicing.

• Air-conditioning charts and data on air-conditioning equipment operation, are included in a new 40-page air conditioning catalog just issued by the National Theatre Supply Company. Detailed information on specific items of equipment and accessories, illustrated with photographs and blueprints, is also included. Capacity tables and charts are based on the standard test code for centrifugal fans adopted jointly by the National Association of Fan Manufacturers and the American Society of Heating and Ventilating Engineers.



Two recent installations of modern marquees and signs of unified design and prefabricated type. That shown above is on the Will Rogers theatre in Charleston, Ill., while the Pitts Victoria theatre in Fredericksburg, Va., is pictured at left. In both installations, marquees and signs are finished in porcelain enamel, and design and construction are by the Artkraft Sign Company of Lima, Ohio. Artkraft silhouette letters are also used for the attraction boards. Border illumination of the Pitts Victoria marquee is in lamps in Climax color reflectors.

NEXT ISSUE:

Spring Buyers Number

Remodeling to Change the Decorative Style of a Theatre

(Continued from page 10)

it creates a mood itself which is almost always at variance with the emotional character of the performance. The desired decorative quality must be *neutral* in effect. A description of what may be termed a successful auditorium for effective presentation of a motion picture play would emphasize this contention. Such an auditorium would be one which no patron would find conflicting either with his own individual taste or with the mood of the show. If such requirements as the following are met, the absence of whimsical surface decorations will not be felt—(a) desirable viewing positions, (b) unobstructed sight lines, (c) comfortable chairs, (d) comfortable atmospheric conditions, and (e) all wall and ceiling surfaces which come into the range of vision of the spectator, while viewing the picture, evenly illuminated with the proper intensity of light gauged to the lighting of the screen proper.

This latter factor probably supplies the key to the decorative scheme and also determines just which decorations become objectionable. Illumination of surfaces refers to the light coming from direct secondary sources of illumination as well as light being reflected from surfaces receiving light from the screen and reflecting this screen light into the eyes of the spectator. Even illumination of a surface

means an equal intensity of light from all portions of a major surface area, or evenly graded intensity of light that is graded in one direction only.

There is a practical purpose in keeping all surfaces as light as possible. When this is done, lighting of the auditorium can be largely achieved by depending upon the light from the screen.

It is possible to take full advantage of screen light for auditorium illumination by so designing the texture of the surfaces that they re-direct the light to the side, and in back, of the heads of the spectators, and also downward from the ceiling to the tops of the heads of the audience, in no case allowing the *re-reflected* light to shine into the spectators' eyes.

Comparative Illustration of Methods

To illustrate above references to competing secondary sources of light on side walls, and portions of reflective wall surfaces while other portions of the surfaces are dark and non-reflective, a hypothetical auditorium design has been sketched (Figure 2). Illustrated also in this sketch are surface decorations which are not needed in a motion picture theatre auditorium, and they are shown projected in a manner to indicate lack of consideration of possible screen light *re-reflections*.

Another accompanying sketch (Figure 3) shows a motion picture theatre auditorium devoid of *all* functionless surface ornamentation. It might be assumed that such an auditorium as this may appear cold in feeling during the illuminated periods between, before and after performances; however, the attempt here is to indicate a method of illuminating these simple surfaces in a way that provides warmth and richness by the creation of broad, simple masses in a texture, fluting or corrugation designed to accomplish two purposes: to reflect screen light away from the viewer's eyes during the performance, and to catch a two-color flood lighting effect obtained by projecting one color from either extreme end of the auditorium for lighting during intermissions or other non-performance periods.

When side walls and ceiling surfaces subtend an angle to the screen of from approximately zero to 75°, and from approximately 105° to 180°, the surfaces do not need any special angular break-up of fluting or corrugations to avoid objectionable reflections from the screen. However, when side walls and ceilings subtend an angle of from approximately 75° to 105°, care must be taken to introduce angularities in surface break-up to control objectionable screen reflections.



Photo by Molitor

Name—Trans-Lux Theatre, 85th St. & Madison Ave., New York, N. Y.
Architect—Thos. W. Lamb, Inc.
Engineer—Dwight D. Kimball, Esq.
Contractor—Adams Engineering Co.

INSTALLATION DATA

Length of Auditorium	70'	Height of ceiling	25'
Width of Auditorium	56'	Height under balcony	12'
Seating capacity approximately 600			
MAIN ANEMOSTAT IN CEILING			
30" neck diameter			
6150 c.f.m. at velocity of approximately 1200 f.p.m.			
ANEMOSTATS ABOVE BALCONY			
2-20" neck diameter			
Each handling 1800 c.f.m. at velocity of approximately 900 f.p.m.			
ANEMOSTATS BELOW BALCONY			
2-24" neck diameter			
Each handling 2625 c.f.m. at velocity of approximately 850 f.p.m.			
Temperature differential for cooling 15°			

Year-'Round Draftless Air Distribution at Trans-Lux Theatre

85th Street and Madison Avenue, New York, N. Y.

The ANEMOSTAT is an accepted scientific achievement. It has solved major problems of the Air Conditioning Industry by reducing the speed of air flow to such an extent that it is no longer perceptible as a draft. The ANEMOSTAT mixes room air with conditioned air within the device. Thus the predetermined room temperature is established considerably above the breathing level. The ANEMOSTAT permits greater temperature differentials, smaller ducts, smaller plants, lower installation and operation costs. The ANEMOSTAT can be applied to existing systems as well as to new installations.

The installation in the Trans-Lux Theatre at 85th St. and Madison Ave. provides for a draftless air distribution through five ANEMOSTATS located in the center of the ceiling and above and below the balcony. It is a testimonial to the efficiency and value of this installation that similar units were installed in the latest Trans-Lux Theatre at 52nd Street and Lexington Ave.

ANEMOSTAT CORP. OF AMERICA, 10 E. 39th St., New York

ANEMOSTAT

"No Air Conditioning System is
better than its Air Distribution"

AN-9

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A	Fire extinguishers	R
Acoustic materials	Flashers, electric sign	Rectifiers
Advertising novelties	Flood lighting	Reflectors, projection arc
Air filters	Floor cleaners	Reflector shields
Air conditioning, complete	Floor surfacing materials	Regulators, mazda
Air system control	Fountains	Reels
Air washers	Frames, lobby display	Rewinders, film
Amplifiers		Rheostats
Amplifier tubes	G	
Architectural materials	Grilles, ventilating	
(specify purpose for which material is wanted)	H	S
Automatic curtain control	Hearing Aids	Safes, office
	Heating systems	Screens
B	Horns	Screen masks and modifiers
Batteries, storage		Screen resurfacing service
	L	Seat covers
C	Ladders, safety	Signs, directional
Carbons	Lamps, incandescent	Signs, theatre name
Carpets	projection	Shutters, projection port
Carpet cushion	Lamps, projection arc	Soundheads
Chairs, theatre	Lenses	Speakers
Change makers	Lighting, emergency	Splicers, film
Changeable letters	Lighting, decorative	Stage lighting equipment
Changeovers	Lifts—organ, orchestra	Stage rigging
Cleaners, vacuum		Stereopticons
Color hoods	M	Switchboards
Cutout machines	Marquees	
	Mats and runners	T
D	Microphones	Tickets
Dimmers	Motor-generators	Ticket booths
Disinfectants	Motors (specify purpose)	Ticket issuing machines
	Music stands	Transformers
E		
Effect machines	O	U
Electric signals and controls	Organs	Uniforms
Emergency lighting plants		
Exciter lamps	P	V
	Paints, lacquers, etc.	Vacuum cleaners
F	Perfumers	Vending machines
Fans, ventilating	Photo-electric cells	Ventilating systems
Film rewinders	Portable projectors	
Film splicing devices	Portable sound equipment	
Fire prevention devices,	Projectors, motion picture	
projector	Public address systems	

[5-29-37]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1	6
2	7
3	8
4	9
5	10

Remarks (or any items not listed above):

Name

Theatre

City

State

Seating Capacity

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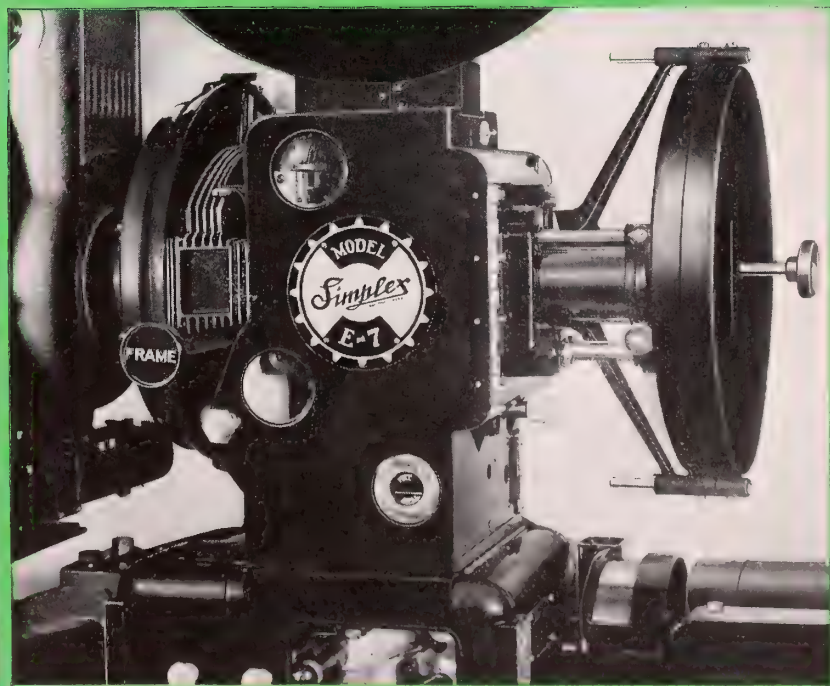
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A NEW INTERNATIONAL STAR *IS HERE!*

Simplex
TRADE MARK REG'D

E-7

**Simplex E-7—the greatest
single contribution in the
presentation of BETTER
pictures in the history of
motion picture projection.**

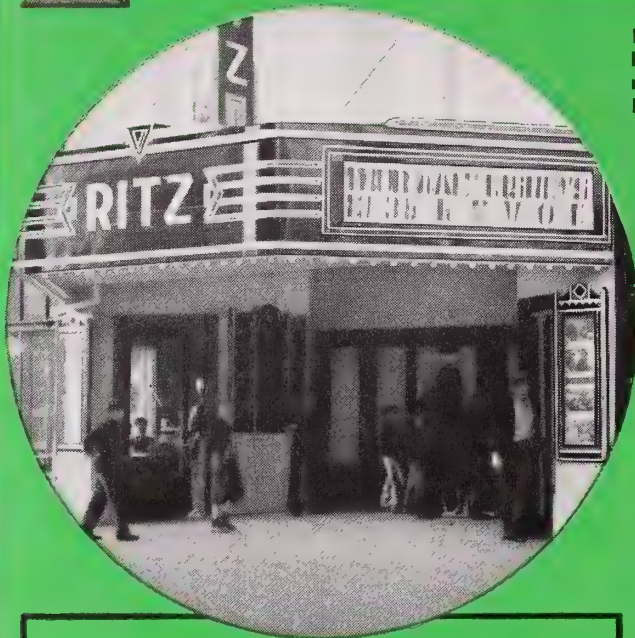


★ **SEE THE NEW SIMPLEX E-7 ON DISPLAY** ★
AT ALL BRANCHES OF THE NATIONAL THEATRE SUPPLY COMPANY

Distributed by
NATIONAL THEATRE SUPPLY COMPANY

Manufactured by
INTERNATIONAL PROJECTOR CORP.

AN INTIMATE THEATRE WITH BIG IDEAS—THAT PAY!



Here's the Ritz Theatre, Walterboro, S. C., which pleases patrons and builds box office with RCA Magic Voice of the Screen.

LET

*RCA Magic Voice
of the Screen*
PAY YOU DIVIDENDS!

**Big theatre or intimate — it's no matter!
This equipment is built for both — at a
price you can afford!**

**FOR 10 YEARS RCA THEATRE SERVICE
HAS INSURED THE NATION'S
BOX OFFICE**

Only RCA offers these advantages—Highly trained Sound Engineers backed by the world's largest sound research and manufacturing organization . . . Continual inspection maintaining high quality reproduction for bigger "takes" . . . Speedy—24-hour emergency service . . . Complete emergency sound systems—always in readiness . . . Complete maintenance—"NO EXTRAS" . . . Broadest insurance available . . . The most efficient and complete theatre sound service—at the lowest cost.

• • •

**ONLY RCA OFFERS THESE 10 PROOFS
OF SUPERIORITY—**

Rotary Stabilizer . . . Cellular Speakers . . . Simple Operation . . . Economical Operation . . . Push-Pull Adaptability . . . High Fidelity Reproduction . . . Simple Installation . . . Accessibility . . . Easy Payment Plan . . . Low-Cost Maintenance—Liberal Service.

WITH SOUND such an important factor to your "takes"—why wait! Install RCA Photophone Magic Voice of the Screen *now*! It makes every picture sound better—and better sound means better box office!

This RCA equipment is the best you can own. The fact that RCA Photophone is used by so many Hollywood studios for recording—by over 5,000 theatres for reproduction—is proof of its superiority. And if you want more proof—look at the box at left!

Available to theatres of any and all sizes—at prices to suit your budget—RCA Photophone Magic Voice of the Screen will pay you big dividends! Find out about it today.

*RCA presents the "Magic Key" every Sunday,
2 to 3 p. m., E. S. T., on the NBC Blue Network.*

**BETTER SOUND MEANS BETTER BOX OFFICE
—AND RCA TUBES MEAN BETTER SOUND.**



Photophone

THE MAGIC VOICE OF THE SCREEN



RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A SERVICE OF RADIO CORPORATION OF AMERICA

MOTION PICTURE HERALD

NEELY BILL SPELLS "RUIN" FOR
INDEPENDENT, SAYS KENT: BLOCK
SALES "NECESSITY," SAYS MPPDA

WINNERS OF QUIGLEY AWARDS
FOR EXPLOITATION ARE NAMED

NEWSPAPER THEATRE ADS DRAW
MORE READERS THAN TOP NEWS



THIRD OF RECREATION DOLLAR
SPENT AT FILM BOX OFFICE



YOOST YELLED!

"Far more laughs than 'Topper'. Make more!"

BILL YOOST, Yoost Circuit.



SUCHMAN SHOUTED!

"Best comedy of the year!"

AL SUCHMAN, Consolidated Theatres.



RINZLER ROARED!

*(No statement from HAROLD RINZLER of Randforce Circuit.
He was too exhausted!)*



KAPLAN KOLLAPSED!

"More than a laugh a minute!"

IRVING KAPLAN, Randforce Circuit.



BIRNBAUM BUSTED!

"Better than 'The Awful Truth'!"

JACK BIRNBAUM, Randforce Circuit.

EVERYBODY EXPLODED!

I. Hirschblond
Toms River, N. J.
"Marvelous
—Greatshow
—Much bet-
ter than 'Top-
per' — Many
laughs!"

F. Ulliciny
Embassy Theatre
Newark, N. J.
"If we had
more pic-
tures like this
we'd do bet-
ter business"

H. Lowenstein
Cort Theatre
Newark, N. J.
"I enjoyed it
very much.
My audience
will also!"

T. Lorenzo
New Paltz Theatre
New Paltz, N.Y.
"My audience
will love it!"

L. Gerdel
Paris Court Theatre
Brooklyn, N.Y.
"Swell
Comedy"

Freud
Theatre
Archmont, N.Y.
"A very en-
joyable pic-
ture!"

S. Seligman
Embassy Theatre
Bayonne, N. J.
"It's a box-
office smash"

Hal Roach and M-G-M present

"MERRILY WE LIVE"

starring CONSTANCE BENNETT · BRIAN AHERNE
with Alan Mowbray, Billie Burke, Patsy Kelly, Ann Dvorak,
Tom Brown, Bonita Granville, Marjorie Rambeau. Screen
Play by Eddie Moran and Jack Jevne. Directed by
Norman Z. McLeod. Milton H. Bren, Executive Producer.
A Metro-Goldwyn-Mayer Picture.

ASK THE BOYS AT THE M-G-M TRADE SHOWS

Boston, Mass. • Charlotte, N. C.
New Haven, Conn. • New York, N. Y.
Washington, D. C. • Richmond, Va.
Albany, N. Y. • Rochester, N. Y.
Syracuse, N. Y. • Buffalo, N. Y.
Dayton, Ohio • Cincinnati, Ohio
Columbus, Ohio • Lexington, Ky.
Charleston, W. Va. • Cleveland, Ohio
Detroit, Mich. • Pittsburgh, Pa.
Atlanta, Ga. • Dallas, Texas
Houston, Texas • San Antonio, Texas
Waco, Texas • Abilene, Texas
Amarillo, Texas • Memphis, Tenn.
New Orleans, La. • Tulsa, Okla.
Oklahoma City, Okla. • Chicago, Ill.
South Bend, Ind. • Indianapolis, Ind.
Madison, Wisc. • Milwaukee, Wisc.
Green Bay, Wisc. • Kenosah, Wisc.
Sheboygan, Wisc. • Denver, Colo.
Des Moines, Iowa • Waterloo, Iowa
Ottumwa, Iowa • Cedar Rapids, Iowa
Davenport, Iowa • Fort Dodge, Iowa
Wichita, Kansas • Salina, Kansas
Kansas City, Mo. • Omaha, Neb.
Norfolk, Neb. • Grand Island, Neb.
Carroll, Iowa • Sioux City, Iowa
Cape Girardeau, Mo. • Benton, Ill.
Flora, Ill. • St. Louis, Mo. • Quincy, Ill.
Mattoon, Ill. • Los Angeles, Cal.
Portland, Ore. • Seattle, Wash.
Sacramento, Cal. • Stockton, Cal.
San Jose, Cal. • Fresno, Cal.
San Francisco, Cal.

(—and now turn to
page 27!)

Yessiree,
SPRING
is here again!



There's music in the air—
WARNERS put it there!

There's never been a set-up

Spring



A Slight C

Love, Honor and Behave • Th

(Wayne Morris • Priscilla Lane and "Bei Mir Bist Du Schön")

Over the Wall • Women Are

(By Sing Sing's Warden Lewis E. Lawes!)

(Kay Francis • Pat O'Brien • Ralph Fort)

Cowboy From Brookly

(Dick Powell • Pat O'Brien • Priscilla Lane
Johnnie Davis • Frank McHugh • Dick Foran)

White Banners • Below

(By the author of 'Green Light' and 'Magnificent Obsession')

(Bonita Granvill)

Like Warner Bros.' spectacular *Howling 1938*



House of Murder • Jezebel

(Edward G. Robinson • Jane Bryan • Allen
Jenkins • Ruth Donnelly • Willard Parker)

(Bette Davis • Henry Fonda • George Brent • Donald Crisp
Margaret Lindsay • Fay Bainter • Richard Cromwell)

The Adventures of Robin Hood

(In Technicolor: Errol Flynn • Olivia de Havilland • Basil Rathbone • Claude Rains • Melville
Cooper • Eugene Pallette • Ian Hunter • Alan Hale • Patric Knowles • Una O'Connor)

Like That • Fools for Scandal

(Melville Cooper • Thurston Hall)

(Carole Lombard • Fernand Gravet • Ralph Bellamy
Allen Jenkins • Isabel Jeans • Marie Wilson)

Gold Diggers in Paris

(Rudy Vallee • Rosemary Lane • Priscilla Lane • Johnnie Davis
Hugh Herbert • Allen Jenkins • Melville Cooper • Penny Singleton)

Red Brat • Crime School

(Beverly Sills • Frances Costello • Donald Crisp)

(Humphrey Bogart and 'Dead End' Kids)



20th Climaxes Its Greatest Season With Its Greatest Hits!

Like a champion, 20th Century-Fox really hits its stride in the last half of the race. Just look at these outstanding attractions *still coming* to you this season:

**REBECCA OF
SUNNYBROOK FARM,**
the tops of all Shirley Temple pictures, fully described elsewhere in this issue.

KIDNAPPED, Robert Louis Stevenson's immortal classic, with Warner Baxter, Freddie Bartholomew, Arleen Whelan... epic in every way.

**FOUR MEN
AND A PRAYER,** starring Loretta Young with Richard Greene, sensational new romantic find.

JOSETTE, starring Don Ameche, Simone Simon, Robert Young with Bert Lahr, Joan Davis. Hilarious romantics in naughty New Orleans.

IN OLD CHICAGO, The Great American Motion Picture, your biggest money show of the year, at popular prices.

**KENTUCKY
MOONSHINE,** starring The Ritz Brothers with Tony Martin, Marjorie Weaver. Twice as riotous as "Life Begins in College."

THREE BLIND MICE, starring Loretta Young, Joel McCrea.

THE LADY IS A LADY, starring Myrna Loy, Warner Baxter.

**LITTLE
MISS BROADWAY,** starring Shirley Temple with a grand adult cast!



THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

VOL. 130, NO. 11



March 12, 1938

THAT BIRD, AGAIN

THE Blue Eagle of N.R.A. threatens to spread his wings again in flight with the new plumage of the O'Mahoney-Borah bill for the licensing of all corporations engaged in interstate commerce.

The provisions of the bill, despite various modifications that have been applied, put industry substantially under the rule of the Federal Trade Commission. The measure proposes to regulate trade practises in general, terms of employment, and includes, typically of the trend of the day, much that could be made definite only by bureaucratic interpretation.

Because of the preoccupations of the motion picture industry with concerns more immediate, the new licensing bill has had little or no attention. But along with the rest of the industries engaged in national business, the motion picture is very much a party of interest.

A FEW years ago such a proposal as the O'Mahoney-Borah bill would have aroused both surprise and indignation by its extraordinary presumptions. Today the surprise quality, by reason of the multiplicity of such efforts, does not obtain, but the presumptions and bureaucratic purposes persist. It is another contribution to the current state of "recovery."

The O'Mahoney-Borah bill belongs to that class of legislative effort of the day which assumes that it is the business of the national government to attend to everything.

Significant remarks were passed when Mr. M. B. Griffith of the New York Board of Trade appeared before the Senate judiciary committee last week. Mr. Griffith did not object to the objectives of the bill in terms of progress in industrial relations but rather to the methods proposed.

To that Senator Borah responded:

"You come in here and you say a measure won't do. But you give us nothing in lieu of it. I think something will be done on this measure, and if we don't get your views you may find when it is passed that you don't like it."

That is language of threat—a very broad threat.

Up to the year 1938 a considerable progress seems to have been made without such a national dictation to industry.

It is just possible that quite as many persons were reasonably happy and prosperous before the national government started to tend to everything.



MORE FERTILIZER

FIRST it was Passamaquoddy, where miracle tide mills were to make the ocean enrich the nation. Now we have new Sunday supplement scientific wonders promised in more government hydro-electricity to make super-super-phosphates to fertilize the land for the More Abundant Life.

These are White House inspirations, to be viewed in the large, along with the budget.

There is an old home remedy for such symptoms. When the boy sets to taking the clocks apart or sawing a front leg off the piano it is good policy to buy him a Meccano set.

CODE EFFICIENCY

"FILM SURVEY," a mimeographed periodical plea for a propagandistic policy of motion picture production, comes out in its January-February issue with an endeavour to attack what it calls *Motion Picture Herald's* attempt to "pass death sentence on the National Board of Review."

The editorial maladroitness of "Film Survey" leads it into the bungling observation: "... In the past the industry was only too pleased to affix the misleading label, 'Passed by the National Board of Review.'"

That precisely admits the case.

"Misleading label," is the answer, meaning everything since "passed" by the National Board of Review meant nothing save that the board had collected a screening fee.

It is, to be sure, of hardly discernable consequence what "Film Survey" says, but its charge that the *Herald* is guilty of "biased inaccuracy," in its contention of the sufficiency of the industry's own Code Administration, is not well supported. In this connection it is perhaps of interest to observe that two official testimonies, a whole world apart, bear witness to efficiencies of the Production Code. First, a few weeks ago, the report of the Irish censor revealed that American productions imported were held censorable in only one-fifth of the ratio that applied to British pictures. Second, from Canberra, Australia, this month come tidings that "the percentage of eliminations in American films was 15 per cent in 1937, compared to 52 per cent in 1933; the British was 28 per cent compared to 27 per cent."

MEANWHILE *Motion Picture Herald* has not, as charged, objected to examination and selection of motion picture product by the National Board, or any other organization, for its own following. But objection is made most certainly to the official aura surrounding the Board's findings under a process of exacting subsidy from the industry in screening fees, and, by indirect processes of legislation, now faded, making its imprint a necessity of exhibition. The process and procedure involved have ever been adverse to the larger interests of the industry and the principle of self-regulation.



IT would be like him. When Mr. Joseph P. Kennedy, our new ambassador to Britain, stepped out for his first round of golf over there at Stoke Poges, he teed off for the second hole and made it in one. He has been shooting like that in considerably more complex games ever since he sold Pathe to Mr. David Sarnoff. It is entirely possible that he has a rabbit's foot in his luggage.

The cables quoted Mr. Kennedy as commenting: "Just fancy, I had to come over here to make my first hole-in-one."

We will offer the customary odds of eight to five that he has been utterly misquoted. Just fancy!

This Week

Answering Neely

The Neely Bill (S.153), now before the United States Senate, calling for federal legislation to outlaw block booking and blind buying, would bring bankruptcy and ruination to independent theatre owners, S. R. Kent warned this week.

The 26 members of the MPPDA formally protested to the Senate this week against the manner in which the Neely Bill was reported favorably out of the Interstate Commerce Committee, to the Senate, without public hearings, after the industry had requested that hearings be held.

Abram F. Myers of Allied States called the distributors' warnings "ghosts conjured up to frighten little children," and denied block sales would be barred.

See pages 12, 13, 14.

Trade Agreement

Publication this week of a reciprocal trade agreement between the United States and Czechoslovakia disclosed that motion pictures were not included because of the contentions of the Czech negotiators that films do not come within the same category as other commodities and should be discussed separately. The State Department accepted this viewpoint with "considerable reluctance" after the Czechoslovakian negotiators gave assurance that their government is prepared to negotiate an agreement on motion pictures at the earliest possible date and also that their government "will not adopt any measure which would affect American motion pictures adversely in relation to the treatment which they are now accorded in Czechoslovakia."

Profit and Loss

Loew's, Inc., and Twentieth Century-Fox this week declared dividends, while Sonotone Corporation reported a net profit for 1937 of \$205,221, as compared to \$66,213 in 1936. The Paramount Broadway Corporation reported a net operating loss of \$236,852.33 in 1937, and official Canadian figures showed gross receipts at theatres declined 2.8 per cent in 1937 as compared to the previous calendar year.

These developments and other financial news are reported in detail on page 30.

Quota Filled

Paris offices of American distributors, having discovered this week that the quota allotment of 94 dubbing licenses for the first six months of 1938 was exhausted, found that many of the licenses had been taken by French distributors for outdated American pictures. A similar situation occurred last year but distributors obtained revocation of some of the licenses to make way for important releases.

Columbia's Plans

Columbia will produce substantially the same number of pictures during the 1938-'39 season that have been scheduled for the current season, Jack Cohn, vice-president, said on his arrival in New York Monday with Abe Montague, general sales manager.

For the current season Columbia scheduled 40 features, 22 westerns, four serials and 126 short subjects.

Columbia will complete its plans for producing in England under the new British quota act following the House of Lords action on the measure, Mr. Cohn said. He indicated that at the present time the company favors the sending of its own production units to England, rather than retaining British producers to make the required quota pictures. He said that the company will discontinue production in Canada and Australia immediately as a result of the new Films Act, which does not allow credit against British quota requirements on pictures produced elsewhere in the Empire.

District managers meet Friday on the "Montague Goodwill Campaign."



MOTION PICTURE HERALD

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Anti-ASCAP Bill

New York State, home and chief income source of the American Society of Composers, Authors and Publishers, this week became the latest battling ground for anti-ASCAP measures. A bill designed after those enacted in five other states last Fall was introduced into the Assembly and, if it becomes law, it will prohibit ASCAP from operating in the state. The society's arguments against a similar Florida measure were voiced before a three-judge statutory court in New Orleans last week but decision was reserved.

The ASCAP situation is reported in detail on page 18.

Fox Foreign Films

Foreign subsidiaries of Twentieth Century-Fox will release an augmented product schedule in the 1938-'39 season, the number of films being sold for next season exceeding the current program by from 5 to 15, depending on the country.

Selling has been under way for some time, and each subsidiary is offering a definite number of pictures. The Italian company is selling 30 films for next season.

New World Films, the 20th-Fox British subsidiary, headed by Robert T. Kane, and with Monte Banks as director, will produce six features in London this summer for 1938-39. Gracie Fields will star in two, Annabella in two.

Third for "Movies"

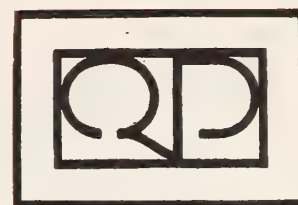
Reporting on an investigation made by the Department of Agriculture, on the recreation-spending habits of American families, the United States Government this week disclosed that native-born, American non-relief inhabitants in smaller communities spend between \$10 and \$16 yearly in admissions to motion picture theatres, representing from 30 to 36 per cent of their total expenditures for amusements.

Highlights of the report appear on page 23.

Pictures, Parents, Teachers

Seeking to establish a central source of information and a "clearing house" on films suitable for use in classrooms, 285 representatives of film libraries voted last week to have the American Council on Education incorporate a new organization, the Educational Film Library Association.

A report of the librarians' meeting and action is on page 29 and on the same page is a story of the activities of a New York City group which recommends weekend program for juveniles.



New Radio Bill

Another in a long series of proposed radio tax measures was introduced in the House of Representatives this week after the Federal Communications Commission forwarded a letter to the House Ways and Means Committee, pointing out objections to a bill now under study by the committee. The latest bill would levy a 10 per cent tax on the gross receipts of broadcasting stations. The measure to which the FCC voiced objections would impose a tax based on the number of watts each station is authorized to use.

Developments in the field of radio are discussed in stories on page 25.

"Political" Censors

Evidently Pennsylvania has not heard the end of its censoring of so-called "political propaganda" films. The Philadelphia Civil Rights Conference this week hit at Governor George Earle's public query: "Would such foreign pictures shown in the midst of an American depression be a danger?"—a question he propounded at the Shrine Club in Philadelphia.

Not only does the Civil Rights Conference deny such imminent "danger," but it says that "inherent qualities and not the place of origin" should determine whether a film is good or bad.

The Pennsylvania fight and other censorship developments of the week are reported on page 26.

Reader Interest

Seeking to determine the features of daily newspapers that are attractive to the greatest number of persons, Dr. George Gallup, director of the Institute of Public Opinion, conducted a study of 100,000 adult readers. The results show that 55 per cent of a paper's women readers study the amusement ads, including those of motion picture theatres, as against 35 per cent six years ago.

Dr. Gallup's study showing these facts and numerous similar facts is the basis of an article and a chart on page 45.

Final Report

The last step in Paramount's reorganization proceedings will be taken in Federal Court, New York, March 18th, when Alfred C. Coxe, judge, receives the reports of the reorganization trustees and acts upon their petition for formal discharge. Requests by Root, Clark, Buckner and Ballantine, trustees' attorneys, for additional fees of \$7,500 with \$747 expenses for preparing the final report will be heard at the same time. Price, Waterhouse and Company, accountants, also have filed requests for \$8,190 in fees and \$680 expenses.

Salary Publicity

The House of Representatives, after twice refusing to restore provisions for publicity of corporation salaries in the pending tax bill, this week voted to make public the salaries of persons drawing \$75,000 or more a year.

President Roosevelt last week declared he believes that the provision which appears in the existing law should be restored as a matter of public morals. Salaries of \$15,000 and over are made public under the law, and in the past newspapers have given considerable space to the reported earnings of motion picture stars and executives.

Latin America

American distributors have nothing to be disturbed about in Latin America despite a wave of native film production and exhibition, Walter J. Hutchinson, head of foreign distribution for Twentieth Century-Fox, said Tuesday when he returned on the Santa Rosa from a seven weeks inspection and sales trip. Hollywood films, he said, because of their superior quality, are serving as a cushion upon which the bulk of Latin American exhibition rests. The American films, he added, will continue to obtain most of the playtime south of the Rio Grande. Mr. Hutchinson said his company's business abroad is running 20 per cent ahead of last year.



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Tribute to Depinet

A tribute inaugurated by exhibitors will be paid to Ned E. Depinet, vice-president in charge of distribution for RKO Radio, on his 30th anniversary in motion pictures in the form of a dinner at the Baker hotel, Dallas, Texas, on March 26th, sponsored by Karl Hoblitzelle and R. J. O'Donnell of Interstate Theatres, Texas, where Mr. Depinet began his film career. Leaders of the industry in exhibition, production and distribution as well as statesmen, political figures and those in the general industries will attend. The dinner comes at the height of the "Ned Depinet Drive," RKO Radio's billings contest named in his honor.

Grand Awards

The Quigley Grand Awards for distinguished showmanship were assigned on Tuesday by ballot of a committee of judges representing the combined expert exploitation knowledge and experience of members of the distribution and exhibition branches of the industry. To Ted Kirkmeyer of the Rio theatre in Helena, Mont., went the Annual Silver Plaque for his campaign on the United Artists production, "A Star Is Born." Mr. Kirkmeyer's campaign was planned and conducted in a western community of 12,000 people and, representing the other end of the scale, the Bronze Award was given for a campaign conducted in an eastern city of 2,000,000. Jules Seltzer, publicity director for the Warner theatres in Philadelphia was named the winner for his campaign on "The Life of Emile Zola."

The story of the awards appears on page 15 and on pages 16 and 17 are pictures of the judging and the luncheon.

"Judge" to Produce

Judge, monthly magazine, announces that it will produce one-reel pictures, for monthly release, entitled "The Washington Parade," based on "the human side of the politicians, statesmen, diplomats and students of the Government at the capital."

"There will be no attempt at malicious criticism or at political propaganda," according to John Boyd, assistant to Harry Newman, publisher of *Judge*.

Production details have not been worked out nor has distribution been arranged, except for the decision to release through one of the large distributors as *Time* magazine releases its March of Time through RKO. The pictures probably will be available for the start of the new season. Thus "The Washington Parade" becomes the second series of short subjects to be produced under the direct supervision of and with a direct tie-up to a national newsstand magazine.

This Week In Pictures



Martin Quigley and Gardiner Cowles, owner of the Des Moines REGISTER-TRIBUNE, left and right above, with Jack L. Warner at the recent opening of the new Warner Brothers studio laboratory at Burbank, Cal. Mr. Warner this week was elected to the board of directors of the All Year Club of California, the purpose of which is "to emphasize the civic, commercial and cultural advantages of Southern California."



THE Irving G. Thalberg Memorial Award presented by the Academy of Motion Picture Arts and Science for "the most consistent high quality of production achievement by an individual producer."



Managers of Warner Brothers' Pacific coast theatres at the company's studios in Burbank, above, to discuss operating problems and policies. Clockwise around the table: Harry Schlinker, San Pedro; Martin Kaplan, Los Angeles; Earl Cook, Hollywood; Dick Owen and Charles Martin, maintenance; Bernie Feins, publicity; Tom Olsen, Aberdeen, Wash.; Carl A. Porter, Salem, Ore.; Carl Miller, Santa Barbara; Frank Regan, Fresno; Mort Major, booker; Carl Walker, northern district manager; Mort Goodman, publicity; Ben H. Wallenstein, southern district manager; John Robinson, San Bernardino; Howard Ralston, Santa Barbara; Monte Orr, advertising; J. E. L'Esperance, Huntingdon Park; Bill Hendricks, Los Angeles; Vic Rosen, Beverly Hills, and Jack Storey, booker.



The Florida Special of the Atlantic Coast Line boasts an entertainment car, left, which features a 45-minute sound motion picture program for passengers on the way to Palm Beach and Miami. The idea is a modern adaptation of a plan used in 1912 by an interurban railway in Pittsburgh.



PHOTO BY COSMO-SILEO

Nate J. Blumberg, now president of Universal, passes the time of day, left, to John O'Connor, named this week his successor as RKO theatre executive.

The hole in the ground below represents the start of construction of the Hollywood Radio City, new home of the National Broadcasting Company studios, in the midst of the screen's talent pool, at Sunset Boulevard and Vine Street.



The national committee of Variety Clubs, above, at a meeting in Cincinnati at which plans were formulated for the national convention to be held in that city April 23 and 24. Seated, left to right: Allan S. Moritz, chairman; Noah Schechter, John Harris, James G. Balmer, J. E. Fontaine, Norman Prescott. Standing: Paul Krieger, H. H. Goldstein, Arthur Frudenfeld, Duke Clark, J. J. Oulaban, William Bein, M. A. Kimmelman, J. J. Grady.

Advertising, publicity and exploitation associates of Les Kaufman in the Columbia home office give him a farewell luncheon, right, before his departure for St. Louis where he will handle advertising for Fanchon and Marco's Fox theatre. Guests include Frank McGrann, Hortense Schorr, Al Seligman, Libby Fleitell, Florence Palmer, Albert Tompkins, Al Duffy, Jose Schorr, Al Sherman, Nancy Klein, Babe Gobel, Miriam Teichner, Bill Clemence, Dave O'Malley, Miriam Hirschorn, Harry Lipskin, W. J. McHale, Sylvia Kossack, Howard Carnow, Frank Rosenberg, Edward Schwartz, Gertrude Podolsky, George Robinsin, Jerry O'Neill, Jack Meyers, Charles Courtney, Bill Bentley, Ralph Martin and Jerry Kerr.



Maurice A. Bergman, formerly of the Lord & Thomas agency, new advertising, publicity and exploitation head for Columbia.



NEELY BILL SPELLS "RUIN" FOR INDEPENDENTS, SAYS KENT: BLOCK SALES "NECESSITY," SAYS MPPDA

Says Outlawing Block Booking Would Cost Millions by Forcing Individual Selling Which Many Could Not Absorb

Independent theatre owners in this country face bankruptcy and ruination if Congress passes the Neely Bill (Senate 153), prohibiting "block booking" and "blind selling" of motion pictures, Sidney Kent, president of Twentieth Century-Fox Film Corporation, warned this week.

Charging that exhibitor leader proponents of the bill are either ignorant or false to their followers, and that the bill is a minority measure "worked up with punitive purposes in mind," Mr. Kent, in a formal statement issued on Monday, declared that instead of helping the cause of the independent against the circuit, Senator Matthew Mansfield Neely's Congressional proposal will work directly the opposite.

Mr. Kent, who had been generally acclaimed by virtually all industry factions for his work down through the years in behalf of fair practices for both distribution and exhibition, declared that the origin of the bill was founded with a background of morals behind it, based on the "old false cry of 'let your community chose your product,' and yet, morals in motion pictures are no issue today and every exhibitor and fair-minded member of the community knows it." He cited "Ecstasy" and the so-called "social hygiene pictures" as having been bought singly, and not as part of any block, by thousands of theatres, "so the moral issue of the Neely Bill is a smoke screen."

"There are thousands of independent exhibitors who can never maintain their present position by buying pictures one at a time," as they will "be forced to under this Act," he warned, adding that certain companies cannot survive the Bill if enacted, "because they lack the finances required to double their present inventories, as they will be compelled to under its machinery."

Mr. Kent's statement in full follows:

by S. R. KENT

President, 20th Century-Fox Film Corporation

Independent exhibitors of this country will rue the day the Neely Bill becomes a law.

Setting aside for a moment the question of exhibitor grievances that may be legitimate, let me say that any exhibitor leader who tells his following that this legislation is for their good is either ignorant or false.

An article published this week states "exhibitors can still buy in blocks under the Neely Bill as before."

This is also misleading.

A detailed synopsis and a statement of the treatment of the dialogue of *each* picture must

THE NEELY BILL AND ITS COMPANIONS

The Neely Senate Bill, No. 153, companion measure to Congressman Samuel B. Pettengill's bill in the House of Representatives, specifically prevents distributors from so-called "compulsory" block booking and blind buying of their motion pictures in their transactions leasing under copyright, by requiring that a "complete and true" synopsis of each picture be provided when the film is offered for sale, thus precluding the distributors' offering any picture for sale until its completion. If a feature as released is substantially different from the synopsis the exhibitor is entitled to cancel it without liability for breach of contract and he also may recover all damages suffered because of the difference, or he may retain the lease and recover damages as for a breach of warranty.

Allied States Association of exhibitors has been the prime motivator of the Neely Bill's progress in minority ranks, and has been marking time of late in its state legislative attacks against the "majors," which had been undertaken through the state bills forcing divorcement of circuit operations from production and distribution, this in order to concentrate effort on such Congressional measures as the Neely-Pettengill Bill. Only last week the Allied's ranking executives met in closed session in Washington, and although statements of the meeting's business were refused, it was generally believed that it had to do, at least in part, with the anti-block booking and blind selling legislation.

be made a part of each contract. Yes, they could if any producer were stupid enough to try and write an accurate description of the kind called for in this Bill and run the risk of criminal prosecution and of being fined in addition.

Actually the Bill itself will make any sale impossible except the sale of a finished picture after screening.

There isn't a man in the industry today who could take a finished picture, let alone a projected one, for the future, and based on the finished picture write a descriptive analysis that would be safe or stand up—not one that couldn't be picked to pieces technically if someone wanted to—and, in my opinion, no producer would run the risk or could afford to run it.

Where is the future selling to be done? In

(Continued on page 14, column 1)

26 Members of Association Protest to Senate Against "Railroading" Committee Report Despite Request for Hearings

The organized motion picture industry as represented by the Motion Picture Producers and Distributors of America formally protested to the United States Senate on Monday against the "railroading" of the Neely anti-block booking and anti-blind selling bill out of the Interstate Commerce Committee, and into the Senate, by Senator Matthew Mansfield Neely, without public hearings despite a request from the industry.

The MPPDA's attack was the fourth shot fired this week at the Neely Bill. S. R. Kent, president of Twentieth Century-Fox, warned that it would ruin independents (see column 1), while the Motion Picture Theatre Owners of America, in a statement signed by Edward L. Kuykendall, president, said that "we are not in favor of compulsory block booking nor of blind selling," the Neely Bill does not "nearly eliminate" these practices, but would do more actual damage to the small exhibitor than it would "to the big distributing companies, against whom it is ostensibly aimed." The Kuykendall statement added that "the only practical solution" rests in the MPTOA's trade practice proposals. The Independent Theatre Owners of New York voted against the bill and proposed conciliation boards.

Senator Neely (Democrat of West Virginia) abruptly revived his anti-industry legislation on February 16th, when, in a surprise move, his Interstate Commerce Committee reported the bill favorably to the Senate. The non-holding of hearings was defended with the contention that the question was discussed amply during lengthy hearings at the last Congress.

Two years have elapsed since those hearings, the MPPDA membership now holds, during which "there have been progressive changes" in the industry.

Senator Neely declared in the report accompanying his bill as it reached the Senate floor on February 16th, that its primary purpose is "to establish community freedom in the selection of motion picture films."

In their reply this week the MPPDA members pointed out that "exhibitors as points of contact between motion pictures produced and motion pictures shown in theatres cannot make people go to see any particular motion picture. In all but the very smallest places in the United States all of the motion pictures produced are shown among the theatres which serve any given area. The problem of selectivity for different persons in any given community is not entirely by the achievement of an industry which makes available all over the United States expensively produced motion pictures at a low cost which permits their display at all places,

(Continued on opposite page, column 1)

MONOPOLISTIC PRACTICE IS DENIED

(Continued from preceding page, column 3)

and gives the public so many pictures to choose from."

The 26 corporate members of the MPPDA each signed the reply to Senator Neely's report. The reply was dispatched to the Senate early on Monday, and copies sent to each of the 96 Senators.

In the Neely report, it was pointed out that "not only are the practices of compulsory block booking and blind selling injurious to the public in forcing the showing of obscene or vicious pictures and in preventing the showing of many that are desirable, but they unfairly burden and oppress the independent exhibitors," adding: "Perhaps the most serious objection to these practices lies in the fact that they tend to monopolize the playing time of the screens of the country and thus discourage independent producers from entering the field. If it were not for such practices exhibitors would be free to buy films wherever they could find them, but in existing circumstances exhibitors must have the best pictures of three or more of the major producers, and, since they must take all in order to get any, they usually have little or no playing time left for independent productions."

The secondary purpose of his bill, then, Senator Neely said, is "to relieve the independent motion picture exhibitors of a burdensome and monopolistic trade practice."

Deny Monopolistic Practice

In their reply, the MPPDA producers and distributors say flatly that there is no monopolistic practice in the motion picture industry, and if there were the bill would not prevent it.

"No distributor has a monopoly of distribution," the reply declares. "There are many in active competition, no one of whom dominates the industry. There are more than 10 large distributing organizations.

"Nor are the present practices oppressive or burdensome. No exhibitor appeared (at the early anti-blocking hearings) who stated that he was put out of business because he bought in groups or in advance of production. No producer appeared who said he could not produce or distribute because the others contracted for groups of pictures."

"It is necessary for the exhibitors to know in advance the commitments they will have to make for motion pictures to keep their theatres open and it has been of distinct advantage to exhibitors to know, for example, that they can contract to be supplied with the motion pictures of companies of long experience and reliability.

"No Compulsion"

"It is true that exhibitors contract in advance for motion pictures before they are made. There is no compulsion on any exhibitor to do so and an exhibitor can at any time change his policy so as to contract for motion pictures only after they are made."

The MPPDA members declared that, at the time the previous report was submitted on an identical bill (S. 3012) in the 74th Congress, "the error of its conclusions seemed apparent to distributors of motion pictures, to exhibitors of motion pictures who opposed the bill and to many interested persons and representatives of public groups that appeared before the Senate subcommittee in opposition to the bill at the hearings before the 74th Congress.

"This group also felt that the hearings before the Senate subcommittee held in March, 1934, had not afforded the fullest opportunity for presentation of the views of the opponents of the legislation since when it came time for the presentation of such views, the attendance of the members of the subcommittee had dwindled until it had reached almost the vanishing point.

Temporary Injunction Obtained by Paramount on North Dakota Law

Paramount and its theatre operating subsidiaries in the North Dakota territory on Monday won an uncontested temporary injunction restraining North Dakota officials from enforcing the state's affiliated theatre "divorcement" law after its effective date, March 22nd.

The Federal statutory court which granted the injunction set June 1st for trial of the Paramount action challenging the constitutionality of the "divorcement law." The injunction remains in effect against the state pending the outcome of the trial.

Attorneys for Paramount, Minnesota and American Amusement companies, the only theatre operating companies affected by the North Dakota statute, submitted their briefs to the court. State officials and Allied States Association, the latter the sponsor of the law, did not oppose the application for the injunction and entered no pleadings. The procedure eliminated all arguments before the court.

Spokesman for Allied declared that the statute litigation is regarded by the organization as a test case and that their desire to have the constitutionality of the law determined explained their failure to oppose the application for a temporary injunction.

The proceedings before the Senate subcommittee not having been printed, they were not available to the entire committee of the 74th Congress. More importantly, they were not available to the members of the present Senate Committee, which has of course changed in its composition from that of the committee of the 74th Congress.

After Two Years

"The present Neely report reproduces a list contained in the previous report of organizations which have announced their favorable support of the bill. Since the bill is identical with the previous bill, it is not improper that the report should do so, but two years have elapsed since the hearings before the former Senate Committee on the bill at which these organizations announced that support. During such time, as might be expected, there have been progressive changes in production of motion pictures, and for all that appears the business conduct of distributors of motion pictures may have been such as not to deserve the strictures imposed. The industry hopes that the many groups and organizations who are attentive to the motion pictures which are annually produced and which have been offered for exhibition in the United States during this period, have carefully observed continued progress and improvement in motion pictures, and perhaps even studied the mechanics of their distribution, a procedure somewhat more complicated than exists in the distribution of goods and commodities in the course of trade. If they have, their continued support to S. 153 under such circumstances should appear doubtful. The opportunity at least to again appear before the Senate Committee as presently composed, to meet with the interested groups to review the motion pictures produced during the intervening period and to examine the method of their distribution to motion picture theatres, and to point out to the committee the erroneous conclusions contained in the prior report of 1936, not being afforded, it is sought to present the relevant facts in this memorandum.

"Exhibitors who have substantial investments in their theatres wish to assure themselves of a constant supply of motion pictures produced at a predictable cost. It is for this reason that they make contracts in advance of production."

The 26 producers and distributors who signed the reply also offered a counter-attack against

"the theatre owners in an organization of exhibitors who appeared at the hearings in support of the bill" (presumably Allied States Association). The MPPDA now pointed out that these same theatre owners had tried "to make the members of their association enter into five-year contracts with a distributing company they sponsored, under plans whereby the distributing corporation arranged for the distribution of motion pictures to these exhibitors of all the motion pictures to be produced for a period of five years under a franchise contract, which obligated the exhibitors to take them," the MPPDA reply charged.

Denies Moral Issue

On the question of morals and motion pictures, the reply added:

"It would indeed be a fault if in any community the practice (of block booking) was to force the showing of obscene or vicious pictures and to prevent the showing of many that are desirable. This is the indictment made in the report.

"This is not synonymous with 'community freedom' in any meaning of that term that is apparent. Even should a community or sufficient members of a community to make it profitable, wish to see an obscene or vicious picture, the exhibitor should be restrained from showing it, even if he so desires; and no community, especially a free one, wishes to compel producers of desirable pictures to give them to the owners of the local facilities for their display, at compensation not reasonable and mutually satisfactory.

"Do the companies which distribute motion pictures force any theatre owner to play an obscene or vicious picture? We should first ask, do they make obscene and vicious pictures.

"Those who have been attentive to the moral quality of motion pictures say no.

"No company could force any exhibitor who had contracted to pay it for the exhibition rights to a motion picture, to pay for such picture if it were obscene or immoral or vicious. An exhibitor who honestly believed that a picture was obscene or immoral or vicious would not play it. He could rest secure that no judge or jury would direct him to pay for it. He often finds it a convenient excuse to any protesting person

(Continued on following page, column 3)

'PUNITIVE' BILL: KENT

(Continued from page 12, column 2)

the exchanges I tell you. And what can be sold under this Bill? Nothing but finished product. It will add millions to the inventories of every company in the business, and instead of helping the exhibitor operating one or two theatres against the circuit it will do the opposite.

The circuits can and will maintain buyers in every exchange center out of which they are served and will have to. Their added cost will be bad enough. Non-circuit exhibitors will have to do the same thing.

Does anyone think producers can afford to wear out three or four hundred prints shipping them out to be screened before they are purchased to everyone of the thousands of accounts they serve? Certainly not. But how else is it to be done?

Must Provide Synopsis

It has been said that this bill is not as drastic as the English law. In my opinion it is twice as drastic in its results. There you can hold a trade show which serves the purposes of the Act. Under this Bill the producer, to be safe, must screen each picture for every buyer. A trade showing for others will not comply with the law, as I see it, for the exhibitor who hasn't seen the picture. He must be furnished with a synopsis.

A picture might have played in a thousand theatres and yet, under this Bill, you couldn't lease it without screening it for every account that hasn't seen it and still furnish a synopsis. No company can maintain and service its accounts as it is now doing.

Where are all these exhibitors who went or are going broke under block booking?

I can name all the leaders supporting this Bill and most of them have been in their organizations for over twenty years and have more theatres today than they had twenty years ago.

There are major producing and exhibiting companies still in the courts for reorganization, but how many independents are in the courts or went through them during the last three or four years?

A "Punitive" Bill

This company, for which I speak, serves over 10,000 accounts and I know the great and overwhelming majority we sell to prefer to buy our product as they are now buying it. This is a minority Bill, worked up by a minority with punitive purposes in mind. Back of it is the old false cry of "let the community choose your product." Will any exhibitor consult the community before he buys a picture?

The origin of this Bill was founded with a background of morals behind it, yet morals in motion pictures are no issue today and every exhibitor and fair-minded member of the community knows it. This Bill will not prohibit the exhibitor from running any picture he wants to run so the moral issue is a smoke screen.

There were thousands of exhibitors who bought of their own accord the picture "Ecstasy," which did not pass some of the State Censor Boards and couldn't get a seal of approval of the industry; and how about the so-called social hygiene pictures being shown around this country today without the approval of the industry Production Code Administration? All these were bought singly, not part of any block, and have been shown in thousands of theatres.

We have the same old clique with us who want to do anything to destroy the distributor-producers, when, in my opinion, the real destruction will be in the exhibitor ranks if this bill goes through.

There are only a certain few companies, including this one, which can survive this Bill if enacted, but there are certain other companies,

MYERS ANSWERS THE DISTRIBUTORS

The "panicky" effort of the distributors to build up sentiment against the Neely Bill is a "sure indication of the strength the bill has mustered," Abram F. Myers, general counsel of Allied States Association, said Wednesday in Washington.

Mr. Myers declared there is no attempt in the bill to force abandonment of block booking, to censor pictures or "hamstring" producers, but a purpose of giving independent exhibitors "at least some of the advantages which the great chains enjoy under their selective contracts." That the bill would require the selling of pictures singly he called a "ghost . . . conjured up to frighten little children."

in my opinion, that cannot survive because they lack the finances required to double their present inventories, as they will be compelled to under its machinery.

There are thousands of independent exhibitors who can never maintain their present position by buying their pictures one at a time, as I say they will be forced to under this Act. You will find in a year or two that the supply of pictures, which you already complain is insufficient in number, will be much less in number than it is today. Any independent exhibitor who believes that this Bill is a triumph for the independent is writing his own bankruptcy, in my opinion, and I am very careful in expressing any opinion upon any legislation of this or any other kind and am not careless in my statements.

National Decency Legion Classifies 17 Productions

Of 17 pictures reviewed and classified by the National Legion of Decency in its listing for the current week 13 were approved for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Beloved Brat," "The Call," "Dawn Over Ireland," "Hawaii Calls," "Heart of Arizona," "He Couldn't Say No," "Little Miss Roughneck," "Mad About Music," "Meiseken" (German), "Merrily We Live," "La Paloma" (Spanish), "Sally, Irene and Mary," "When G-Men Step In." Class A-2, Unobjectionable for Adults: "Accidents Will Happen," "Condemned Women," "Halka" (Polish). Class B, Objectionable in Part: "Love, Honor and Believe."

Bernhard on New Jersey Council

Joseph Bernhard, general manager of Warner Brothers Theatres, has been named an advisory member of the New Jersey Council by Governor Moore. The Council has been granted \$150,000 to advertise the advantages of New Jersey to industrial leaders.

Producers Call Block Booking Mutual Benefit

(Continued from preceding page)

to say that having contracted to pay for a picture he could not afford not to play it; he does so with pictures he selects, and wishes to play, and believes to be not subject to the protest made regarding it.

"In the past some years ago some distributor may have told an exhibitor that the exhibitor would have to take all or none of the motion pictures. It is believed that no distributor has done so for many, many years. To make it criminal for a distributor to do so now is altogether unnecessary. At the hearings before the committee no exhibitor appeared to say that any distributor has done so for many years past.

"All or nearly all of the distributors permit a cancellation privilege of 10 per cent if the motion pictures are taken in the groups offered. As to prices for groups, one need only look into one's own experience to realize why distributors offer a more attractive financial proposition if the exhibitor takes the block offered by the distributor and not just a few selected pictures here and there."

In conclusion, the MPPDA reply stated: "What makes exhibitors and distributors alike wish to contract for the showing of motion pictures in advance of their production is not any monopolistic design, but the legitimate desires of each to effect some safeguards in an enterprise of extreme commercial hazards. For years they have done so to their mutual benefit, to the benefit of the American industry, and to the benefit of the public," the MPPDA reply continued.

"The Neely report claims that the bill defines its prohibitions in proper technical language. To the members of the industry the language of the bill seems curiously inept. The Neely report says that there is no sound reason for apprehending that the enactment of the bill will inflict monetary loss on the industry; but it is hard to understand how they can disregard the testimony of those leaders and spokesmen of the foremost companies of the industry who gave it as their opinion that it would inflict severe hardship and monetary losses on the industry. Are the views in such regard, the views of the experienced and trained leaders of the foremost companies in the industry to be rejected? If so, how can the companies and their stockholders, and even the American public interested in the welfare of its industry, be assured otherwise?"

Universal Launching Record Production

Universal studios, the home office reported this week, is launching the most extensive production schedule in years. Nate J. Blumberg, president, is at the studio conferring with Charles R. Rogers, vice-president in charge of production. The company announced last week that it had added a million dollars to the 1937-'38 budget.

A survey of productions contemplated to complete the season's schedule of 40 pictures include "Half Way to Shanghai," for May release; "Suspicion," for June; "The Rage of Paris," for July; "My Letter of Introduction," and the next Deanna Durbin picture for August. The release date of the special "Road to Reno" has been set for early fall. At least seven pictures are expected to start in production before the end of the month.

QUIGLEY GRAND AWARD WINNERS FOR 1937 ARE NAMED BY EXECUTIVES

Ted Kirkmeyer Awarded Silver Plaque, Jules Seltzer Bronze; Both Winners Will Go to Hollywood as Quigley Guests

Exploitation campaigns planned and conducted by showmen the world over were studied, discussed and voted upon by a committee representing the combined showmanship knowledge and appreciation of members of the distribution and exhibition branches of the industry, at the Quigley Grand Awards luncheon Tuesday in the Hotel Astor, New York. From the monthly winners of the Managers' Round Table plaques the judges, after due deliberation, selected two winners of the Grand Awards.

Ted Kirkmeyer of the Rio theatre in Helena, Montana, was awarded the Annual Silver Plaque for his campaign on the United Artists production, "A Star Is Born" which won him the monthly Silver Plaque for July.

Jules Seltzer, publicity director for Warner Brothers theatres in Philadelphia, winner of the monthly Silver Plaque in October, won the Annual Bronze Plaque for his campaign on "The Life of Emile Zola," a Warner Brothers picture. He was assisted in the campaign by Maurice K. Gable.

The winners of the two Grand Awards, with campaigns conducted under widely varying conditions in a middle western community of 12,000 and an eastern city of 2,000,000, typically represented the entries in the Awards competition.

A total of 23 campaigns, winnowed during the year from the hundreds of examples of distinguished showmanship submitted to the Manager's Round Table and awarded the monthly Silver and Bronze Plaques, were studied by the committee. Although two awards are given monthly the entry of the late Hal Grady of the Palace theatre, Lubbock, Texas, winner of the Silver Plaque for January was omitted because of his recent death.

As the committee members arrived in the ballroom of the Hotel Astor they were given ballots and proceeded immediately to the task of selecting their individual choices for winners.

At the luncheon tendered the committee by Martin Quigley following the balloting, Terry Ramsaye, editor of MOTION PICTURE HERALD, welcomed the executives who had consented to serve as judges and after summarizing the position of the committee members in relation to their task introduced the new editor of the Managers' Round Table,

These Judges Voted the Awards After Study of the Campaigns

The Judges in the Quigley Awards, alphabetically listed, and the companies with which they are affiliated are as follows:

E. W. Aaron, Metro-Goldwyn-Mayer

Al Adams, Republic Pictures

Mort Blumenstock, Warner Bros. Pictures

Lowell Calvert, United Artists

Howard Dietz, M-G-M

W. R. Ferguson, M-G-M

Monroe Greenthal, United Artists

Hal Hode, Columbia Pictures

Morris Kinzler for Harry Arthur

Irving Lesser, Roxy Theatre

Lou Lifton, Monogram Pictures

Charles E. McCarthy, Twentieth Century-Fox

Frank McCarthy, Universal Pictures

Arthur Mayer, Rialto Theatre

Dan Michalove, Twentieth Century-Fox

Lou Pollock, Universal Pictures

Arch Reeve, Twentieth Century-Fox

Leonard Schlesinger, Warner Bros.

Milt Silver, National Screen Service

Albert E. Sindlinger, March of Time

A. W. Smith, Jr., United Artists Corp.

Gordon S. White, Educational Pictures

Al Wilkie, Paramount Pictures

Jack Goldstein, and Gertrude Merriam, associate editor.

Mr. Quigley expressed his appreciation of the work of the committee and pointed out the importance of encouraging better exploitation. In this connection he explained the facilities of the Managers' Round Table department of MOTION PICTURE HERALD and the opportunities it offers for the interchange of exploitation ideas.

Campaigns considered by the Grand Awards Committee for final honors are here listed by month, showman, theatre, city and picture:

JANUARY: Hal Grady (deceased), Palace, Lubbock, Tex., "The Plainsman"; Ray Bell, Loew's Palace, Washington, D. C., "Servant of the People";

FEBRUARY: Rex Williams, Hoosier, Whiting, Ind., "Pennies from Heaven"; C. E. McSwain, Granada, Plainview, Texas, "The Plainsman";

MARCH: Russ Hardwick, Plains, Clovis, New Mexico, "The Plainsman"; J. L. Redmond, Bonham, Fairbury, Neb., "Maid of Salem";

APRIL: Edward McBride, Loew's State, Syracuse, N. Y., "Maytime"; John Tucker, Park, Roselle Park, N. J., "Great Guy";

MAY: John F. Burhorn, Gayety, Chicago, Ill., "You Only Live Once"; Paul Binstock, Republic, Brooklyn, N. Y., "Romeo and Juliet";

JUNE: H. C. Main, Grand, Sudbury, On-

(Continued on page 65, column 1)

Vote of Experts Assigns Annual Quigley Awards

The Deliberations of the Quigley Grand Awards Committee in the East Ballroom of the Hotel Astor on Tuesday as Viewed by the Casual Camera.

PICTURES BY JIMMY SILEO, COSMO-SILEO CO.



Charles E. McCarthy, director of advertising and publicity, and Arch Reeve, advertising manager, for Twentieth Century-Fox bend intently over their judicial responsibilities.



Irving Lesser, managing director of the Roxy theatre; Morris Kinzler and Gordon S. White, director of advertising and publicity for Educational Pictures, consider their selections.



Terry Ramsaye, editor of MOTION PICTURE HERALD; Martin Quigley, editor-in-chief and publisher, and Arthur S. Mayer of the Rialto theatre, New York.



Jack Goldstein, chairman of the Managers' Round Table; A. W. Smith, Jr., general sales manager for United Artists, and Lowell Calvert, New York representative of Selznick International Pictures, as the judges begin their study of the campaigns.



Clockwise around the table at the luncheon which preceded the judging: Al Wilkie, William Ferguson, E. W. Aaron, Irving Lesser, Morris Kinzler, Bob Neff, Theodore Sullivan, Leo Brady, Gertrude Merriam, Dan Michalove, Colvin Brown, Milt Silver, Terry Ramsaye, Jack Goldstein, Gordon White, Ray Gallagher, Albert E. Sindlinger, Herbert Fecke, Arthur Mayer, Lowell Calvert, A. W. Smith, Jr., Monroe Greenthal, Martin Quigley, Charles McCarthy, A-Mike Vogel, Hal Hode, Frank McCarthy, Lou Pollock, Mort Blumenstock and Arch Reeve.

The Story of the Annual Awards Luncheon, Names of the Winners and the List of the Judges Who Selected Them Is on Page 15.



F. J. A. McCarthy and Lou Pollock of the sales department of Universal Pictures delve into the merits of two campaigns.



A. W. Smith, Jr., and Monroe Greenthal of United Artists with Martin Quigley during a conversational moment between courses at the luncheon.



Albert E. Sindlinger of MARCH OF TIME and Leon Schlesinger of Warner Brothers theatres, discuss the good points of one selection.

BILL WOULD BAR ASCAP IN ITS OWN HOME STATE

Measure Introduced in New York Assembly Would Prevent Collection of License Fee

With no advance notice of any kind, opponents of the American Society of Composers, Authors and Publishers carried their fight into New York, home state of the society, this week by quietly introducing an Assembly bill which would put the Society out of business in its home state.

The measure, sponsored by Assemblyman R. Foster Piper, of Erie County, is modeled after the Florida law which was contested by ASCAP in an injunction suit before a three-judge statutory court in New Orleans last week. The court reserved decision and ASCAP attorneys immediately started preparations for attacking a similar measure in Tennessee.

Mr. Piper said he is sponsoring the New York bill in behalf of small theatre owners in his district who have been pleading for relief from the "per seat" levy imposed by ASCAP. The Piper bill specifically prevents collection of a license fee "determined by any member, agent or representative of such combinations."

ASCAP is pointblank prohibited from charging "theatres, radio receiving, radio broadcasting and radio re-broadcasting stations, moving picture houses, hotels, restaurants, clubs, dance halls, recreation rooms, pavilions, colleges, universities, churches, or any one who uses music in the conduct of his business" fees for rendition of musical compositions.

The measure was not introduced until after the Assembly speaker had announced formally that the Rules Committee would take over consideration of all pending legislation this Thursday.

Thus, the Piper bill will be printed too late for reference to the Assembly Committee which ordinarily would adjudge it. Instead it will go automatically into the Rules Committee to remain alive throughout the remainder of the session.

"My bill is not only a good one, but it is a just one," Mr. Piper declared. Many of the small exhibitors in New York State cannot afford the per seat impose on copyrighted songs any more than several other classes of people."

After declaring "any such combination" of authors, composers or publishers is "an unlawful monopoly in this state," the Piper bill declares it "illegal and in restraint of trade."

Selling Price to be Specified

Under the terms of the pending legislation, authors, composers or publishers will have to specify on their musical compositions, "in whatever form the same may be published," the selling price arrived at and determined. Once the "purchaser or user" acquires the rights within New York State and pays the selling price, its use in theatres, over the radio, through transcriptions or records "may be so rendered either privately or publicly for profit without further license fees or other exactions." Copyright owner or proprietor, once the piece has been sold "shall be deemed to have received full compensation for the rendition and all uses of such musical compositions."

In the event an ASCAP member failed or refused to set a price, "any person, firm or corporation in this state" who may have purchased and paid for such copyrighted musical composition can use it privately or publicly without

fee and shall be "free from any and all liability in any suit" or action to collect damages.

Future contracts or agreements made by any "combination" would be declared void and unenforceable and "in restraint of trade."

Openings for Radio and Theatres

Broadcasting stations are specifically authorized to receive, broadcast and re-broadcast copyrighted vocal compositions "owned or controlled by any such combination declared unlawful" by the bill's enacting clause, without payment.

Theatres, too, are given every opening to use compositions without restraint once the composer has sold his music originally. Out of state tie-ups are handled by a separate section which restricts liability actions on the originating corporation without the state and exempts New York State users from suit.

"Any person, firm or corporation within this state," acting as the representative of any combination shall be deemed an official representative and can be served legally within New York on behalf of the organization employing the agent. Negotiations for fees are similarly set up in consistency with the remainder of the bill.

Penalty clause is set as a misdemeanor, with maximum fines of \$5,000 on individuals, or imprisonment for a year, or both, or if a corporation, by a fine not exceeding \$20,000.

Florida Court Gets Test Case

Attorneys for ASCAP completed their arguments against the Florida anti-ASCAP measure before a statutory court in New Orleans last week. Seeking an injunction to prevent enforcement of the Florida law, Louis Frolich, New York attorney, denounced the state's law as a clever subterfuge to prevent the composer from obtaining his rights.

Tennessee remains the only one of five states in which ASCAP has yet to attack the legality of anti-ASCAP measures enacted last year. Decisions on arguments against laws in Florida, Montana and Washington are pending. In the fourth state, Nebraska, ASCAP won an injunction restraining the state from enforcing its restrictive statute against the society.

In his battle against the Florida law last week, Mr. Frolich pointed out to the court: "The State of Florida has a statute governing monopolies. It didn't have to create a similar statute."

Tyrus Norwood, assistant state attorney in Florida, told the three jurists that the law was within the state's police powers but Mr. Frolich replied to this by declaring the law had nothing to do with public necessity, health or morals but was directed against the copyright rights of the society's members.

Under the Florida law, copyright holders' associations which license performances for profit and collect royalties are prohibited from forming or operating within the state. The purchaser of sheet music or records, according to the law, is free to use the music for profit either publicly or privately.

Florida attorneys attacked the jurisdiction of the court and insisted the injunction should not be directed against the attorney general of the state since he was only involved in the criminal angle of monopolies.

Mr. Frolich, Herman Finklestein, also counsel for ASCAP, and E. C. Mills, chairman of the society's administrative committee, returned to New York from New Orleans this week and immediately began preparation of legal papers attacking the Tennessee law. The action, it is expected, will be instituted in April.

Exhibitors Set Two Conventions

The Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee will hold a convention in Memphis in April, with the definite date yet to be determined, according to R. X. Williams of Oxford, Miss., president. Ed Kuykendall, president, Motion Picture Theatre Owners of America, is expected to attend.

Mr. Williams said that Mississippi theatre owners are pressing a fight against the state's excessive amusement tax.

The Independent Theatres Protective Association of Wisconsin have tentatively set April 5th and 6th for its annual convention. The meeting will be held in Milwaukee.

The British Columbia Theatres Association have elected A. Hugo Ray, manager of the Beacon theatre, Vancouver, president; George McEwen, Music Box theatre, Vancouver, vice-president, and Miss Amy Scriven, Stanley theatre, Vancouver, secretary-treasurer. The new directors are: A. C. Blaine, Cranbrook; Ray Castle, Oak Bay; R. W. McCartie, New Westminster; Frank Gow, Vancouver; Hector Quagliotti-Romano, Vancouver, and J. Howard Boothe, the retiring president.

11 Members Attack Bylaw of AFM

Ernest E. L. Hammer, New York supreme court justice, this week reserved decision on the injunction suit brought by 11 members of Local 802, American Federation of Musicians, against the local, to determine the validity of a recently adopted bylaw.

Under the local's new restrictions, members are forbidden to hold more than one job if they earn more than \$54 a week. The law, the 11 members charged, was adopted in violation of the union's constitution and, they pointed out, it would result in unfair discrimination.

Witnesses testified that a musician earning \$18 for playing the signature on a radio program could hold a number of jobs, while a more competent player, hired to appear three times weekly on the same program, would be limited to one job.

The union contended the bylaw is valid and the classification is reasonable.

Columbian Club Election Held

At the annual election of officers of the Columbian Club, composed of employees of Columbia Pictures, held this week in New York, Lillian Stark was reelected president, while Daniel Heiss and Simon Bell, were elected first and second vice-presidents, respectively. Other officers chosen to fill a second term were Joe Freilberg, treasurer, and Jack Bass, financial secretary. Newly elected officers were: Mimi Levenson, secretary; Elsie McKee, assistant secretary; Shevie Chason, chairman of the board of governors, and Robert Lane, press representative.



**"REBECCA OF SUNNYBROOK
FARM" IS MORE THAN A PICTURE...**

**IT'S AN
EXAMPLE**

of how 20th Century-Fox *insures*
the popularity of its stars . . . and, in
doing so, gives you the kind of
attractions that have made 20th
your No. 1 maker of hits! . . .



first

20th takes a great show property
"REBECCA OF SUNNYBROOK FARM" . . . **STREAM-**
LINES it with smart modern treatment . . . moves a
 new Radio Center in on the old farm! . . .

Into that story goes **YOUR No. 1 STAR** . . . **SHIRLEY**
TEMPLE . . . singing, tapping . . . exuberantly happy
 . . . as your audiences want her.



Then **SHIRLEY IS SURROUNDED WITH STARS** . . . real
 stars . . . that can carry pictures *on their own!* . . .

Romancing stars, RANDOLPH SCOTT and
 GLORIA STUART . . . in the kind of love that makes
 the young folks cheer for more!

Comedy Stars, JACK HALEY and SLIM
 SUMMERVILLE . . . going hey-hey in the hayfields!

Dancing stars, Tap-king BILL ROBINSON and
 SHIRLEY with him . . . setting a new high in
 rhythmic thrills!

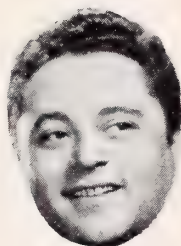




Singing stars, JACK HALEY . . . PHYLLIS BROOKS . . . SHIRLEY singing as only she can . . . and a chorus of beautiful young girls!



Other stars including HELEN WESTLEY in a grand comedy role . . . RAYMOND SCOTT QUINTET, kings of hot swing . . . ALAN DINEHART and J. EDWARD BROMBERG adding to the excitement!



SHIRLEY TEMPLE in "REBECCA OF SUNNYBROOK FARM"

with
RANDOLPH SCOTT
JACK HALEY • GLORIA STUART
PHYLLIS BROOKS • HELEN
WESTLEY • SLIM SUMMERVILLE
BILL ROBINSON • RAYMOND
SCOTT QUINTET • ALAN DINEHART
J. EDWARD BROMBERG

Darryl F. Zanuck in Charge of Production
Directed by Allan Dwan • Associate Producer
Raymond Griffith • Screen play by Karl Tunberg and
Don Ettlinger • Suggested by the Kate Douglas Wiggin
story • Dances staged by Nick Castle and Geneva Sawyer

AND THOSE SONGS—6 of them! . . . all hits!

"An Old Straw Hat" by Gordon & Revel. "Alone With You,"
"Happy Ending," "Crackly Grain Flakes" by Pollack & Mitchell.
"Come and Get Your Happiness" by Pokrass & Yellen. "Toy
Trumpet," music by Raymond Scott, lyrics by Pollack & Mitchell.

PLUS AN EXTRA SURPRISE when Shirley sings
again a medley of her famous hits of the past!

THOSE, gentlemen, are boxoffice elements
the *bushel* . . . and you can imagine how
smart showmen of 20th go to town with



THERE'S ONLY ONE CONCLUSION

20th, which has consistently given you the biggest show values, now gives you its biggest show value of all . . .

SHIRLEY TEMPLE *in* "REBECCA OF SUNNYBROOK FARM"

So open up wide on play time!
You're going to reap the boxoffice
harvest of your life!

**20th
CENTURY
FOX**
THE KEYSTONE
OF YOUR FUTURE

VILLAGE FAMILIES SPEND \$10 TO \$16 YEARLY ON FILMS, U. S. ESTIMATES

One-Third of Outlay for Recreation Goes to Motion Picture Theatres, Department of Agriculture Says

The Government announced at Washington Thursday that between 72 and 85 per cent of native-born American non-relief families in smaller communities make regular expenditures for motion picture attendance, the number varying according to geographical locations, and that each family spends from \$10 to \$16 yearly in admissions, which represents from 30 to 36 per cent of the family's total annual expenditures for recreations and amusements. Only villages were investigated.

The recreation and amusement-expenditure study was made by the Government as part of a nationwide survey of how much money the average American village family earns and how it is spent—the first survey of its kind ever to be undertaken by a federal agency. The information was collected only from families that contained husband and wife both native-born and that had not received relief from federal or state governments at any time within a year.

Using the Bureau of Home Economics of the Department of Agriculture as the surveying medium, and "A Study of Consumer Purchases," as the title of the investigation, the Government selected 140 so-called "typical" American villages in a cross-section of the United States, in Vermont and Massachusetts, as representative of New England; in Pennsylvania, Ohio, Michigan, Wisconsin, Illinois and Iowa; in Kansas, Colorado, Montana and the Dakotas; in Georgia, Mississippi and the Carolinas; and in California, Oregon and Washington.

"Increasingly Important"

"This family-living study has given illustrative figures to bear out the belief that both the motion picture and the automobile have assumed an increasingly important place in American village life," it was pointed out by Dr. Louise Stanley, chief of the Agriculture Department's Bureau of Home Economics. "Even in villages too small to have a movie, the automobile makes accessible the picture shows of the neighboring towns and cities."

In the 140 villages where investigations were conducted, department representatives secured detailed accounts of amusement expenses for a twelve-month period from 9,407 families, showing how much was spent for paid admissions to film theatres; for games and sports, including equipment, supplies, fees and licenses; for radios and musical instruments; for entertaining and social dues, and for children's toys and family pets. Attendance or expenditure totals on amusements other than films have not yet been disclosed.

Additional Reports

In 14 Vermont and Massachusetts villages, 733 families were interviewed, 80.6 per cent of whom had available money for motion pictures, the average expenditure being \$12 per year, or 30.5 per cent of all recreation expenditures.

In Pennsylvania, Ohio, Michigan, Wisconsin, Illinois and Iowa, 46 villages were visited and

Expenditures for Films by "Typical" American Family in Small Communities

(Survey by the Bureau of Home Economics of the United States Department of Agriculture on the film-going expenditures of native-born, American, non-relief families in the average American community, based on a study of 140 villages in a cross-section of the country):

LOCALITY	Families Investigated (a) Total number investigated	Investigated (b) Percentage having expenditures for movies	Expenditures for Movies (c) Average amount	(d) Percentage of total recreation expenditures
New England— 14 villages in Vermont and Massachusetts	733	80.6	\$12	30.5
Central and Atlantic— 46 villages in Pennsylvania, Ohio, Michigan, Wisconsin, Illinois, and Iowa.....	3044	72.5	10	29.2
Mountain and Plains— 22 villages in Kansas, North Dakota, South Dakota, Colorado, and Montana.....	1101	85.4	16	29.7
Pacific— 24 villages in California, Oregon, and Washington	1464	85.5	15	29.1
Southeast—(White families only) 33 villages in North Carolina, South Carolina, Georgia, and Mississippi.....	2092	85.2	16	36.0
Southeast—(Negro families only) 34 villages in North Carolina, South Carolina, Georgia, and Mississippi.....	973	38.4	3	36.8

(a) Only native born white families are included in all regions except in the Southeast, where native born Negro families were studied separately.

(b) Percentages are based on the total number of families.

(c) Averages are based on the total number of families.

(d) These percentages were computed by dividing the average amount spent for movies by average total recreation expenditures.

3,044 families interviewed; 72.5 per cent had film money available, and the average yearly expenditure was \$10, or 29.2 per cent of all recreation expenditures.

Twenty-two villages were visited and 1,101 families interviewed in Kansas, North and South Dakota, Colorado and Montana; 85.4 per cent reported they were able to attend motion picture shows, and the average annual expenditure was \$16, or 29.7 per cent.

In California, Oregon and Washington, 85.5 per cent of 1,464 families in 24 villages report expenditures available for theatres, the average expenditure being \$15, or 29.1 per cent, and in North and South Carolina, Georgia and Mississippi, 2,092 families were interviewed of which 85.2 per cent had money to spend for motion pictures, the average being \$16, or 36 per cent of all amusement spending.

Asks Klan Case Dropped

E. Marvin Underwood, federal judge in Atlanta, Ga., this week took under advisement a motion by Warner Brothers Pictures, Inc., and Vitagraph, Inc., to dismiss a \$100,000 damage suit brought against them by Knights of the Ku Klux Klan. The Klan charges the film "Black Legion" identified several characters as Klan members and made certain damaging references to the Klan. The suit was filed last August.

Modernizations of Equipment Are Offered by Motiograph

Motiograph, Inc., will offer a complete line of modernizations for late type theatre sound systems of Western Electric manufacture, according to Leslie R. Abbott, vice-president in charge of sales. These modernizations will be sold through the Motiograph company's national leader organization.

Altec Service will make the installation of the new equipment units. Mr. Abbott pointed out that the company's entry into the modernization field marked no departure from its policy of refusing to sell component parts of its Mirrophonic Sound System, since the necessary equipment for re-vamping obsolescent theatre installations would be sold only on four engineered options or plans. Which one of the four options will apply in individual cases depend entirely upon the type, age and condition of the equipment.

Filmexport Moves Offices

Filmexport, French producers of the Sesue Hayakawa, films and Maurice DeKobra products, have moved their home office to 122 Avenue des Champs-Elysees, Paris.

JOHN O'CONNOR NEW HEAD OF RKO THEATRES

Pandro Berman Is Given a New Contract in Complete Charge of Production

Executive personnel moves effected this week in Radio-Keith-Orpheum included the appointment of John O'Connor, formerly chief film booker, to have complete charge of the corporation's 100 theatres, succeeding Nate Blumberg, who resigned last December to accept the presidency of Universal Pictures; and, the signing of a new contract giving Pandro S. Berman complete charge of production in Hollywood. (Mr. O'Connor's picture is on page 11.)

Continuing its practice of promoting from the ranks, RKO named Fred Meyers, a theatre divisional manager, to succeed Mr. O'Connor as chief film buyer, and promoted Max Fellerman as assistant to Mr. Meyers. He formerly was a booker for the circuit in the east, and now will have charge of all bookings. Bill Howard remains as head of the vaudeville department, and there will be no other circuit realignments.

Three weeks ago the basic points of the new-management program advocated by Irving Trust Company, as trustee, were effected, including the decision of Leo Spitz to continue as RKO president and the election of J. R. McDonough, a former RKO president, to a vice-presidency and membership on the directorate.

Appointment Expected

Mr. O'Connor's appointment as a vice-president and general manager of the RKO theatres was expected daily after Mr. Spitz decided to continue with the company, as the president had announced he favored filling Mr. Blumberg's position "from within the ranks."

For the last three months Mr. O'Connor has been in virtual charge of the department with some additional theatre operation functions being handled by L. E. Thompson, who continues in his post as consultant on labor affairs for the circuit. Mr. O'Connor has not yet appointed his successor as head film booker.

The new theatre executive started his career in the motion picture industry as a film booker for the Peerless Booking Corporation in 1921. That organization did all of the booking for Keith, Proctor and Morse circuits. With the expansion and consolidation of RKO theatre interests, Mr. O'Connor joined the home office staff. He was head booker for the last five years.

Berman's Revised Contract

Under the provisions of Mr. Berman's revised contract, which has slightly more than two years to run, the studio executive will continue to participate in the profits of "A" pictures, which he will continue to produce, and also will receive an increase in salary.

With the conclusion of deliberations on management, Mr. Spitz, Mr. Berman, Mr. McDonough and Jules Levy left New York for production conferences in Hollywood.

The discussions, scheduled to get under way the latter part of this week, may continue for two or three weeks, it was said.

One of the points to be decided upon at the conferences is the number of pictures to be produced by Mr. Berman.

Mr. McDonough will remain at the studio indefinitely in his capacity as financial liaison between the home office and the studio.

Another postponement of the hearing on the RKO reorganization plan will be requested by proponents of the plan in United States district court, New York, Friday.

'Four As' Resolves To Oppose IATSE On Jurisdiction

The international board of the Associated Actors and Artistes of America this week unanimously approved a resolution to maintain its jurisdiction over actors' unions and to combat any efforts which the International Alliance of Theatrical Stage Employees may make to obtain control over any performers' units.

Also joining in the endorsement of the resolution was the American Federation of Actors.

At the same meeting the AF of A was granted jurisdiction over night clubs and presentation house performers, which heretofore was held by Chorus Equity. Under the conditions imposed on the AF of A, with the granting of the disputed jurisdiction, the Federation agrees to interchangeability of Four A's cards within its domain; agrees to submit to the Four A's board for its approval within 90 days its method of classification of chorus groups and the wage and hour schedules which the federation will attempt to set up in the night club and presentation house fields, and agrees to permit a Four A's committee to join in the designation of officers and members of the federation's organizing committee for the new fields.

Autonomy for the Screen Writers' Guild was voted this week by the combined membership of the Authors' League of America. Under an amendment to the league's bylaws, the guild becomes an affiliate, rather than a member unit of the league.

Gustave Gerber, attorney for the Theatrical Managers, Agents and Treasurers' Union in New York, this week announced he expected preliminary discussions will get under way next week with theatre operators on contracts granting recognition and designation of the union as the bargaining agents.

No decision was reached by the cities committee of the New York legislature on reporting the two-man in-a-booth bill.

Legislative Moves In Four States

With the approaching Constitutional Convention in Albany, New York, the state legislature prepared to clear its decks for adjournment late next week (March 18th to 20th probably). Action of an affirmative or negative nature is due early next week on many bills affecting the motion picture business.

Other states where legislative action was reported this week were Massachusetts, Kansas and Virginia. In Toronto, Canada, the attendance of juveniles at midnight shows in film theatres, whether on Sunday or any other night, has been barred under curfew regulations introduced by the Board of Police Commissioners.

The policy in the New York Legislature this session has been to delay action on important and controversial bills, which nearly all are to be shunted into the hands of Constitutional Convention delegates, who convene in Albany April 3rd. It is expected that film taxes, general sales imposts and certain other so-called "theatre reforms" resolutions will be introduced into the Constitutional Convention.

Realizing that there was no immediate likelihood of the New York Assembly accepting his proposal for a five cent tax on films, B. J. Moran of Brooklyn abandoned his intention of pressing for the imposition of the levy.

The House of the Massachusetts Legislature has rejected a measure which would have authorized stage dancing in theatres on Sunday. The removal of 106 billboards in the state was ordered by Commissioner William F. Callahan of the public works department. The action was taken upon the recommendation of the division of outdoor advertising. The signs are used by John Donnelly and Sons Company.

Claudette Colbert, Myrna Loy and Mae West have been invited by Representative Francis X. Coyne of the Massachusetts Legislature to appear at a public hearing within the next three weeks to lend support to the "True Name" bill. The measure would compel screen and stage stars to use their legal names.

In its closing meetings, the special session of the Kansas Legislature turned down a bill which would have given three per cent to those collecting the two per cent sales tax, including exhibitors, to offset the expense of, and loss in, collection. The house committee on assessment and taxation took no action on the bill, which was introduced by Thale Skovgard of Washington County.

The bill introduced in the Virginia Legislature by Delegate H. M. Bandy to prohibit the exhibition of motion pictures and other amusements on Sunday, was rejected at a committee hearing.

American Films, Inc., has been formed in Kansas City with W. L. Norris, president; Paul Humston, secretary, and Eleanor Bell, treasurer. The company, whose personnel formerly made up Consolidated Film Distributors and Monogram Film Company of Kansas City, Inc., will distribute independent product for the Kansas City area. Included in its present lineup are 10 United Artists features being re-released by Artcinema Associates, Inc.

NEW ATTACK ON RADIO IN CONGRESS; WARNER TO GO ON AIR FOR GRUEN

Congressman McFarlane Plans Measure to Place 10 Per Cent Tax on Broadcasters' Gross Receipts

Despite claims of supporters of the Congressional Boylan bill which would levy a federal wattage tax on radio broadcasting stations, the Federal Communications Committee this week declared itself opposed to the measure, terming the proposed tax base neither equitable nor adequate.

The criticism of the measure was filed with the House Ways and Means Committee, which is considering the bill, at the request of the chairman, Robert L. Doughton, representative of North Carolina.

Following release of the FCC letter, W. D. McFarlane, Texas representative, announced his intention of introducing another in the series of radio tax and censorship measures which has been before congressmen during the current session. Under Mr. McFarlane's plan, a 10 per cent tax would be imposed on the gross receipts of broadcasting stations.

The congressman said the receipts tax would meet all the requirements as to a scientific base, which the FCC said was missing in the Boylan bill. Mr. McFarlane estimated the revenue under his bill would amount to about \$140,000,000 a year, a greater sum, he said, than the government would derive under the wattage bill.

In his letter to the committee, Frank R. McNinch, chairman of the FCC, emphasized that the commission is not opposed to the principle of "levying a tax upon, or charging a fee for, the exercise of the privilege of broadcasting . . ."

News Material Exemption

Elimination, effective July 1st, of the present tax on the use of radio facilities for news dissemination is provided for in the new revenue revision bill reported to the House of Representatives by the Ways and Means Committee. The new measure provides that the exemption granted in the Revenue Act of 1932 to news material transmitted by wire should be extended to similar material by radio.

"The radio is now being widely used in news dissemination," the committee reported. "All news dissemination should be encouraged and accordingly the amendment extends the exemption to cover payments for services or facilities utilized in the collection of news for radio broadcasting or in the dissemination of news by means of radio broadcasting."

Calls Wattage Basis Unfair

In his discussion of the Boylan bill, introduced by John J. Boylan, New York representative, Mr. McNinch wrote:

"The bill is apparently designed to produce revenue considerably in excess of the cost of administering the provisions of the communications act, which deals with radio broadcast stations.

"The tax base prescribed in the bill, namely, the number of watts of authorized power which a station is licensed to use, does not represent an adequate or equitable basis for such a tax levy; nor is it equitable or proper to classify

RADIO TALK HELD FREE OF LIBEL

Russell Jordan, judge of the district court, Des Moines, this week ruled that the acts complained of in a \$100,000 damage suit brought by Harold M. Cooper did not constitute libel because they were not printed or written.

The libel action was against the Iowa Broadcasting Company; Station WMT of Waterloo; Verne Marshall, publisher, and the Gazette Company of Cedar Rapids. The court held that the broadcasting company was merely furnishing a medium by which Mr. Marshall's speech was transmitted to listeners.

The Iowa statute defines libel as the printing or writing of malicious defamation.

stations arbitrarily into three groups—those authorized to use less than 1,000 watts; those authorized to use between 1,000 and 10,000 watts, and those authorized to use more than 10,000 watts—for the purpose of fixing a rate. "There is no consistent or logical justification for basing a tax on radio broadcasting stations solely on wattage, without regard to income, type of service, geographical coverage or other pertinent conditions.

"The commission's objections to this bill should not be taken to be objections on the part of the commission to the principle of levying a tax upon, or charging a fee for, the exercise of the privilege of broadcasting, either for the purpose of reimbursing the government for the expense incident to the regulation or licensing of broadcasting stations or for general revenue purposes.

"If, however, any such tax or fee is to be levied or charged, the commission is of the opinion that there should be some proper relationship between the tax base and the tax rate and the purpose for which it is imposed.

Kleckner Asks RFC Aid for Exhibitors

Adoption of the legislation proposed to extend the Reconstruction Finance Corporation's financial facilities to small business was urged in Washington this week by Joseph B. Kleckner, president of Motiograph, Inc., in testimony before the RFC subcommittee of the Senate Finance Committee.

Mr. Kleckner suggested that the government establish a national system of privately-owned, government-supervised industrial loan banks to provide small businesses with funds for rehabilitation purposes alone. He returned Wednesday to Chicago.

A plan to make Government loans available to small exhibitors will be discussed in Washington next week by Harry Brandt, president of the Independent Theatre Owners Association of New York.

"Acting Academy" Nucleus of New Show; Agency Quotes Exhibitor Approval of M-G-M Program 'Good News of 1938'

Warner Brothers' second venture into the field of radio will be inaugurated Friday, when the studio goes on the air with a half hour program sponsored by the Gruen Watch Company. The studio's initial radio program exploiting its talent was "Your Hollywood Parade" under the sponsorship of the American Tobacco Company. This program goes off the air March 23rd.

While no definite announcement has been made as to whether Metro-Goldwyn-Mayer will continue its radio tieup with General Foods Corporation, Benton and Bowles, advertising agency handling the program, this week said it has a collection of exhibitors' newspaper advertisements which indicate many theatre operators are not hostile to the production, "Good News of 1938."

Many exhibitors advertising MGM pictures in their local newspapers have inserted lines calling the public's attention to the fact that the players in the picture are heard in "Good News of 1938."

A 15-week extension of the broadcasting time now occupied by the MGM show, was taken last week by General Foods Corporation for Maxwell House Coffee but the status of the contract with MGM is not scheduled to come up for consideration until next week. The extension gives General Foods the National Broadcasting Company red network Thursdays, 9 to 10 P.M., Eastern Standard Time, up until the end of June.

The new Warner program will utilize unknown players on the Warner Brothers lot, plus appearance of studio "name" talent. It will emanate from the Warner station in Los Angeles, KFVB, going by wire and transcription to 23 others throughout the country, and will consist of tabloid versions of past Warner pictures. The title of the production will be "Encore Theatre, presented by Warner Brothers Studio Academy of Acting."

Under the terms of the 13-week deal with Gruen, which includes options, the studio will have complete control of the program, the point which caused the dispute over "Your Hollywood Parade." The only Gruen participation will be in the commercial announcements.

Other program renewals included the decision of Lever Brothers to continue its Al Jolson program for Lifebuoy under a 52-week contract renewal effective March 22nd. The program originates in Hollywood and is heard Tuesdays on the CBS network.

Jimmy Fidler was signed again to continue his Hollywood gossip programs for Proctor & Gamble for another 12 months. The program is broadcast in behalf of Drene shampoo Tuesdays and Fridays over the NBC red network.

A thrice-weekly Hollywood chatter feature will be inaugurated by Station WRC, NBC outlet in Washington.

A recommendation that radio broadcasts of partisan political speeches, propaganda and commercial programs be barred from the public schools in New York was made this week by a special committee appointed by Dr. Harold G. Campbell, superintendent of schools.

PENNSYLVANIA GROUP HITS 'POLITICAL CENSOR'

Films Should Have Same Freedom as Press, Says Philadelphia Civil Rights Conference

Recent embroilments in Pennsylvania over the censoring of so-called "political propaganda" pictures, such as those dealing with the Spanish civil war, this week brought further repercussions when the Philadelphia Civil Rights Conference attacked George H. Earle, Governor, for publicly posing the question: "Would such foreign pictures shown in the midst of an American depression be a danger?"

The Civil Rights Conference, through its committee on censorship, asserts: "To discriminate against them because of their place of origin is far too dangerous a portent to be countenanced by any person sincerely concerned with the preservation of the democratic traditions of America."

To another question posed by the Governor, "Should freedom of the press be extended to the movies?" the Civil Rights Conference answered with a resounding "Yes."

In an address to the Shrine Club in Philadelphia, two weeks ago, Governor Earle invited opinions regarding the standards of Pennsylvania's state censorship laws and possible extension of them.

The Conference, of which Alfred L. Ellis is executive secretary, is investigating "all phases of motion picture censorship in Pennsylvania," and says it will publish its findings "in the very near future."

"No Monopoly on Propaganda"

In its reply to Governor Earle, as "approved" by Miss Sophia Dulos, Edward S. Mead and Mrs. Arthur Goldsmith, members, the Conference said, "European films have no monopoly on propaganda. Artificial sets manufactured in Hollywood are reputedly more effective than those made elsewhere. The technique of propaganda differs and there is no reason to believe that the effect caused by skillful omission is any the more admirable."

"It seems self-evident that whether a film is good or bad depends on its inherent qualities and not its place of origin," continued the Civil Rights committee, adding: "Worthwhile films contribute to the cultural life of our country."

"In the words of Judge Louis F. Leventhal," it was said, "Censorship under our theory of government is tolerated only as a necessary evil."

"... We certainly do feel that you are embarking on a most dangerous course when you resort to asking such leading questions as you did in this case," the committee told the Governor. "The bill of rights is and must remain the most important part of the constitution, whether we are in a state of prosperity or depression. ..."

"Freedom of speech implies an opinion or attitude, whether it be expressed in terms of the printed word or film image accompanied by the spoken word. There was no stronger editorial against lynching than the pictorial editorial of 'Fury,' and it is doubtful whether there ever was a more effective indictment of prejudice, and injustice, than 'The Life of Emile Zola.' It is well known that the subject matter of those films was once the center of violent controversy and both pictures are based not only on historical facts but also on scripts which fall under the precept of freedom of speech.

There is indeed a definite affinity between the printed word and the visual image of the film—one principle of freedom must apply to both."

Canadian Censors Deny Banning "Political" Film

Denial that a newsreel, entitled "China, 1937," had been barred by the board of censors of British Columbia, as reported from Victoria, was made by John B. Hughes, chief censor.

"I never heard of the picture, and certainly never saw it," he said.

A Victoria despatch quoted Alfred Heathcote, chairman of a Chinese "aid committee," as saying the picture had been banned.

About two weeks ago the British Columbia censors ordered several cuts in a picture, "China Strikes Back," and the action was upheld by the appeal board. As a result, the film was withdrawn by its sponsors.

Political Groups Show Two Films in Cincinnati

"The Spanish Earth" and "China Strikes Back," both so-called "political propaganda films," were shown on a double program at Cincinnati's Emory Auditorium last Saturday under joint sponsorship of the Japanese Boycott Council and the North American Committee to Aid Spanish Democracy.

Boston to Hold Hearings; New Jersey Talks Censorship

Public hearings on the two censorship bills before the Massachusetts legislature will be held by the Committee on State Administration, in Boston, on Friday. One bill would have a commission formed to license films. The other calls for a licensing and censoring bureau formed within the Department of Education. Both bills carry heavy levies on every reel exhibited in Massachusetts.

Republican Assemblyman Kerner on Tuesday introduced a bill in the New Jersey legislature to create a state censor board of two men and one woman.

Censorship Eliminations Drop Off in Ohio

The smallest number of eliminations for any one month in more than two years were ordered by the Ohio censor in February, when 13 cuts were made from a total of 525 reels reviewed. This compares with 451 reels and 24 cuts in January.

New York Censors Grant Appeals Postponement

An eleventh hour request for further time delayed last Saturday's scheduled review of two films by the New York State Board of Regents subcommittee in charge of appeals from censors' rulings. Arthur Garfield Hays, attorney for Arthur T. Mayer and Joseph Burstyn, who hold distributorship rights of "Remous" in New York, asked for a week's postponement. Hearings will be held in New York Saturday.

Charles A. Brind, Jr., director of the Department of Education's Law Division, will submit briefs for the Motion Picture Division, while its director, Irwin Esmond, will explain reasons for rejection of the pictures.

"I Vant To Be Alone," owned by Samjux Corporation of New York, is another subject of appeals.

CUTS IN U. S. FILMS DROP IN AUSTRALIA

The Commonwealth Film Censors' 1937 report shows that the percentage of eliminations in American films was 15 per cent in 1937, compared to 52 per cent in 1933. It also shows that the eliminations in British films was 28 per cent and 27 per cent for corresponding periods. British pictures imported into Australia showed a decline from 27 per cent in 1934 to 20 per cent in 1937.

Film critics commenting on the report declared that the shrinkage of British film importations was attributable to a deterioration of the standard that was attaining the loyalty of Australia, which had done more than any other Dominion to find them a permanent home.

The report remarked also on Australia's backwardness in the use of educational films, which in some states were hardly shown at all. Only six Australian films on the average have been exported annually in the last five years.

National Supply Meets on Coast

Officials of National Theatre Supply Company held a two-day sales conference in Los Angeles last week during the course of which the new Simplex E-7 projector and the new sound system with it were discussed. W. E. Green, president, presided.

Among those who attended were: Earl G. Hines, president of General Theatres Equipment and International Projector Corp.; Herbert Griffin, vice-president, International Projector; George Friedl, Jr., director of sound engineering division of International Projector; E. M. Hartley of General Theatres Equipment, and Oscar S. Oldknow, western and southern district manager of National Theatre Supply.

The following branch managers of National Theatre Supply attended: Jap Morgan, Denver; Count deStafano, Los Angeles; Lee Scott, Salt Lake City; Lloyd Ownbey, San Francisco, and Heaton Randall, Seattle.

James Frank, Jr., executive of National Theatre Supply, said this week that nearly 1,500 exhibitors, theatre managers and projectionists attended the five-day showing of the new Simplex E-7 mechanism at the Lincoln hotel in New York.

Walker to Aid Charity Drive

Frank C. Walker, Comerford circuit executive, has been named as treasurer of the Cardinal's Committee of the Laity for the 1938 Catholic Charities Appeal. The invitation to take the post was extended by Cardinal Hayes of New York. The drive will start in 370 parishes on March 27th and will continue to April 4th. A general public appeal will be conducted by special gift committees of men and women from March 10th to March 26th.



"the first 100 years"

m-g-m merriment for movie millions



their roles are so human and understandable, so true to the trials, laughter and problems of us all that this sprightly romance is sure-fire spring tonic!

Robert Montgomery • Virginia Bruce
"THE FIRST HUNDRED YEARS"

with WARREN WILLIAM • BINNIE BARNES • Alan Dinehart
 Screen Play by Melville Baker • Original Story by Norman Krasna • Directed by Richard Thorpe
 Produced by Norman Krasna • A Metro-Goldwyn-Mayer Picture

NEW NATIONAL SCHOOL FILM PLAN; 300 THEATRES IN NEW YORK TIEUP

285 Educational Film Libraries Pledged to Support Program of Association Authorized by American Council

Educators' increasing interest in motion pictures was displayed this week when the American Council on Education revealed that representatives of 285 educational film libraries of schools and other institutions of learning have pledged themselves to join a proposed national Educational Film Library Association and to support its five-point program.

Authorization to found and to incorporate the new association was voted the American Council last week when the 285 librarians met in Atlantic City after the National Education Association convention. Dr. George F. Zook is president of the council.

Under present plans the association's aims will be to:

1. Service as a clearing house for information on educational films.
2. Act as liaison between producers and educational film libraries.
3. Establish standards of practice in teaching with the use of films.
4. Promote the wider use of films in schools.
5. Encourage production of pictures on subject matter that schools want.

The Atlantic City meeting was the climax to two regional meetings held by librarians within the last two months. The first session was in New York City two months ago and was attended by representatives of libraries in eastern cities.

One of the chief difficulties in obtaining more widespread use of films in classrooms, it was pointed out at the New York meeting, is that most of the available films are either of an industrial nature or contain advertising. Films of this kind, the librarians agreed, should be eliminated.

A similar attitude was taken by librarians in the West and Middlewest when they met in Chicago.

It was decided at both sessions that a third meeting should be held and, because of the fact the NEA convention was attended by representatives of virtually all films libraries, it was agreed to gather in Atlantic City.

Although the Motion Picture Producers and Distributors of America was not represented at the Atlantic City meeting, it was understood that one of the tasks to be undertaken by the new association will be to aid in the distribution of the 1,000 non-current theatrical short subjects selected from the vaults of producers last summer by the MPPDA's Advisory Committee on the Use of Motion Pictures in Education. Dr. Mark A. May is chairman.

The American Federation of Actors has been designated to supply the entertainment at the American Federation of Labor Union Label and Industrial Exhibition at the Music Hall in Cincinnati, May 16-21.

PUPILS VIEW 162 FILMS IN 2 MONTHS

Brooklyn high school students viewed 162 Hollywood productions during September and October of 1937, Joseph Mersand, director of the Institute of Adult Education of Boys High School, Brooklyn, reported this week in disclosing the results of a study of the students' preference among films.

The study, he said, was undertaken to determine the influence of films on students outside of the school building. Of the 162 films seen, the pupils indicated the greatest preference for "Dead End" and "Captains Courageous." "Certainly, teachers need not be pessimistic about the tastes of their pupils when the majority prefer such pictures," Mr. Mersand commented.

Other films, in order of preference, were "Varsity Show," "The Road Back," "100 Men and a Girl," "Wee Willie Winkie," "Broadway Melody of 1938," "A Day at the Races," and "Double or Nothing."

Amateurs to Show Films at "Party"

Seven motion pictures, produced by amateurs, will be included on the program March 23rd when Duncan MacD. Little presents his "ninth annual movie party" at the McMillin Academic Theatre, New York, as a part of "Motion Picture Parade," a series conducted by the division of film study of Columbia University.

The seven films were chosen by a "jury" composed of Dan Anderson, feature writer of the *New York Sun*; Howard Barnes, *New York Herald-Tribune* film critic; Wladyslaw T. Benda, artist; Eileen Creelman, film critic of the *New York Sun*; Arthur L. Gale, editor of *Movie Makers Magazine*; Professor Mack C. Gorham of Columbia University; George P. Mills, director of the 16 mm. department of Pathe News; Frank S. Nugent, film critic of the *New York Times*, and Professor Russell Potter, of Columbia.

Mr. Little stressed the point that the "movie party" is not a contest. No prizes or other awards are offered.

The films to be shown and the producers are "Eclipse over Peru," Cinecoles; "Way to Victory," Photo Patrons Club of the Newark East Side High School; "Porpoise Oil," Dr. Alexander Leighton; "Voyageur's Trail," Mr. Little; "The Story of the Kentucky Derby, 1937," Lillian McNulty; "West Texas Panther Hunt," Tom D. Park, and "Mystery in the Forest," Khoji Tsukamoto.

Schools' Motion Picture Committee Says Its Selections Influence Theatre Attendance of 70,000 Juveniles in 70 Schools

Founded less than three years ago when the managers of five New York theatres agreed to lend their support, the Schools' Motion Picture Committee now has 300 theatres in the metropolitan area of New York City cooperating in supplying weekend programs for pupils in 70 schools.

Claiming that its selections and recommendations influence the theatre attendance of approximately 70,000 juveniles, the committee emphasizes that it is not a censorship body but a group of parents and teachers undertaking to survey entire programs for juveniles instead of features only.

Short subjects or sequences in newsreels considered objectionable will result in committee refusal to approve a program as quickly as a feature, Mrs. Irving Heyman, of the United Parents Association, and secretary of the committee, explained.

The objectives of the committee, as enumerated by Mrs. Heyman, are:

1. "To have motion picture theatres clean and in safe physical shape in every residential neighborhood in greater New York and to have them show entire weekend programs with shorts, trailers, newsreels, vaudeville acts and feature pictures suitable for junior and senior high school students with no bank nights or chance games during the weekend period.
2. "To have several motion picture houses in easily accessible neighborhoods throughout Greater New York showing Saturday morning or all day Saturday programs for children under 12 years of age. These programs are never to run more than two hours and preferably an hour and a half.
3. "To influence producers to make more short subjects suitable for younger children and to convince the producers there is a large family audience for such pictures.
4. "To promote visual education and classes in motion picture appreciation through faculty groups of teachers from primary, junior and senior high schools, private and public, that are affiliated with the Schools Motion Picture Committee.
5. "To contact all like-minded groups, learn all we can from them, and where possible, to work with them."

"We merely ask for permission to view certain programs so that we may request the manager to delete sections we feel harmful," Mrs. Heyman said. "If the manager leaves them in his program, we merely do not add his theatre to our recommended list."

After reviewing pictures, using the same set of standards employed for the Horace Mann School Bulletin, the committee sends a weekly release to newspapers, listing the theatres in which "appropriate" programs will be shown.

The motion picture editors of all newspapers, except the tabloids and the *New York Journal-American*, publish the committee's recommended list each Friday. News and dramatic commentators on Station WNYC also mention the decisions.

Last week's approved list contained the names of 66 out of a possible 300 theatres.

LOEW, FOX DIVIDENDS; SONOTONE NET RISES

Paramount Broadway Corporation Reports Loss; Receipts Decline in Canadian Theatres

Declaration of dividends by Loew's, Inc., and by Twentieth Century-Fox and a report by Sonotone Corporation of a 209 per cent increase in net profit for 1937 over 1936 highlighted this week's financial news. Paramount Broadway Corporation reported a net operating loss of \$236,852 for 1937 and gross receipts of theatres in Canada declined 2.8 per cent.

Time, Inc., announced a loss of \$19,000 on the operation of "March of Time" during 1937. Western Electric declared a 25 cent dividend on the capital stock, payable March 31st to stockholders of record March 25th.

John D. Hertz, New York director of Paramount, disposed of 1,853 shares of the company's second preferred stock, held by him through Lehman Brothers. This comprised the largest of three January stock trades of film company officers, directors and principal stockholders reported in the semi-monthly summary of the Securities and Exchange Commission. At the close of the month, Mr. Hertz still held 2,700 shares of Paramount second preferred stock through the banking firm.

The only other film stock sales reported involved 100 shares of Grand National common disposed of by Kirk W. Todd, Pittsburgh, director, who held 150 shares at the end of January, and 700 shares of Warner Brothers preferred stock disposed of by Renraw, Inc., which still held 12,800 shares.

Acquisition of seven shares of Loew's Boston Theatres common stock was reported by Loew's, Inc., which held 98,552 shares January 31st.

Reports on the stock holdings of persons becoming officers or directors of corporations included returns from Matthew Fox, Universal, and Leon Fromkess, Monogram, both elected to office in January, neither of whom held any of the equity stocks of his corporation.

The dividend declared by Loew's, Inc., was 50 cents a share on the common stock, payable March 31st to stockholders of record March 12th.

37½ Cent 20th-Fox Dividend

Twentieth Century-Fox directors declared a cash dividend of 37½ cents per share for the first quarter of 1938 on the outstanding preferred stock of the corporation payable March 31st to stockholders of record at the close of business March 24th. The board also voted a cash dividend of 50 cents per share on the outstanding common stock, also payable March 31st to stockholders of record March 24th.

Sonotone, manufacturer of equipment for both private and theatre use of deaf persons, reported a net profit of \$205,221, after taxes and other charges, for 1937, compared to a net of \$66,213 in 1936. The 1937 net is equal to 25 cents per share on 789,322 shares of common stock, while the previous year's net equalled 7 cents per share.

In addition to the net operating loss reported by the Paramount Broadway Corporation, which operates the Paramount Theatre and office

FOX PAYROLLS TOTAL 6,000

Including studio workers, Twentieth Century-Fox employs more than 6,000 persons weekly, according to figures compiled by J. H. Lang, assistant secretary of the company.

There are 500 employed in the home office, 1,200 in the 37 branches in the United States and Canada, and more than 900 in the 132 offices and agencies abroad.

The New York home office of Movietone News employs about 150; three times that number represent the newsreel in other parts of the world.

building at Times Square in New York, the corporation reported a combined deficit at the end of the year of \$449,143.

Income from operations amounted to \$1,007,034.76 and expenses totaled \$831,449. Loss on sale of capital assets for the period aggregated \$17,521, with a balance of \$254,374 transferred to the deficit account. The deficit at the end of 1936 was \$454,314.28.

Canadian Theatre Statistics

The Canadian statistics showed that Toronto, with 102 theatres, had a total paid attendance of 22,301,324 for the year, the gross receipts being placed at \$5,198,000. Montreal's 62 theatres had an aggregate attendance of 22,006,918 for the 12 months and gross receipts totaled \$4,797,300. The average admission price in Toronto was 23.3 cents, while that for Montreal was 21.8 cents.

The highest admission price average was in London, Ont., where the figure was 27.6 cents. St. John, N. B., had the lowest average, 19.2 cents.

Aggregate attendance at the 32 theatres in Winnipeg, Canada's third largest city, was 7,205,539, with total gross receipts of \$1,592,000. In Vancouver, B. C., attendance totaled 8,950,627 with a gross of \$1,850,000 for the year.

The four largest cities of the Dominion, having one-fourth of all theatres in the country, had slightly more than 60 millions paid attendance during 1937, with total gross receipts of approximately \$13,420,000.

The Dominion Bureau of Statistics reported the receipts of 66 film exchanges in Canada for 1936 totaled \$7,547,700, an increase of 8.2 per cent as compared to 1935. The annual payroll of the exchanges was \$1,008,400 and there were 272 women and 378 men employed.

Time, Inc., reported a loss for the calendar year 1937 of \$19,000 on the operation of the film series, "March of Time." The reel brought in \$1,162,000 in revenue from more than 10,000 theatres throughout the world.

Blank Souvenirs Presented

Wrist watches engraved with a notation of the 25th anniversary dinner to A. H. Blank in Des Moines in November have been presented to the Governors of Nebraska and Iowa, who attended. The presentations were made by Ralph Branton, general manager of Tri-States Theatres, Inc.

Studios Estimate Damage by Storm At Over \$300,000

With studio damages estimated at more than \$300,000, Hollywood executives and employees of the motion picture industry this week looked back upon the worst storm in Southern California in the last 60 years and began concentrating on getting production schedules back to a normal basis.

The film industry suffered its greatest losses through the halting of shooting. Thousands of workers were marooned in their homes and in automobiles on their way to work Wednesday when the downpour reached its height, cutting off North Hollywood and Burbank where the Universal, Republic and Warner Brothers lots are located.

Val Paul, studio manager at Universal, estimated losses in sets at \$75,000. Power failed completely at Republic and much of the studio property was swept away. Warner Brothers continued shooting for some time Tuesday but power line failure caused an early halt, as was the case at Universal. Warner Brothers estimated the loss of sets at \$25,000.

Approximately 15 theatres of the Fox West Coast circuit were closed and business in those which remained open was slight.

Selznick International and the Hal Roach studios, in Culver City, sent their workers home early. Metro-Goldwyn-Mayer, also in Culver City, stopped shooting early and reported \$10,000 damages on the lot.

The Scotch village set being used for Twentieth Century-Fox' "Kidnapped," was destroyed and will be rebuilt at an estimated cost of \$20,000.

Workers at Paramount were kept busy piling sandbags in studio streets to protect the film vaults. The camera department was flooded but shooting continued.

RKO was forced to rearrange shooting schedules but it reported no property damage. No damage was reported at United Artists nor at Columbia.

Only one death was reported among employees of studios. It was that of Warren Atherton, studio technician, who was drowned in Glendale.

For a time on Thursday it was feared radio programs emanating from the coast would have to be cancelled but, for the most part, this was not necessary.

AMPA Votes Changes In Annual Ad Award

The Associated Motion Picture Advertisers annual advertising awards will be changed this year, it was decided at a membership meeting at the International Casino in New York last Thursday, following a report by Vincent Trotta, chairman of the awards committee.

Mr. Trotta submitted three proposals as a result of the committee's deliberations. These were that the type of awards remain as heretofore, or that a reclassification include awards for the best work done by the advertising departments in various divisions, or to make first, second and third awards to departments for best all around campaigns.



AND A LITTLE LION SHALL LEAD THEM!

All the entertainment's on the screen when Leo, Jr. leads the way with his feature-value Short Subjects. More and more the proven box-office appeal of M-G-M's Shorts results in program-building that builds a *steady* clientele. M-G-M Shorts are produced with every M-G-M feature facility!

SHORT TALK! Announcing a real novelty "An Optical Poem", one of the Miniatures . . . let's hear what your audience says! . . . The next "Crime Doesn't Pay" is "Miracle Money" . . . one of the best! Bob Benchley's "How To Figure Your Income Tax" is on the way! . . . Another Historical Mystery "The Ship That Died" . . . this series is going like wildfire! . . . Fitzpatrick's "Glimpses of Austria" just timed with the current news . . . this Technicolor series is tops! . . . Pete Smith's next "Three On A Rope" keeps up his amazing percentage . . . everybody loved the M-G-M Musical "Canary Comes Across" . . . have you noticed the swell Laurel-Hardy reissue results? . . . Jimmie Fidler's "Personality Parade" clicking big . . . The New Audioscopik is America's new hobby . . . M-G-M Shorts — but sweet!

Pickford Reports UA Sale Delayed By Tax Questions

Delays in the negotiations for the purchase by John Hay Whitney and David O. Selznick, with Samuel Goldwyn and Alexander Korda, of the United Artists stock held by Mary Pickford, Douglas Fairbanks, Sr., and Charles Chaplin, have been caused by the necessity of ironing out attendant tax problems, Miss Pickford said last week when she arrived in New York from Chicago.

The government, she said, would consider the stock transaction an outright sale, and the taxes to be paid by herself, Mr. Chaplin and Mr. Fairbanks on the transaction would be heavy. While refusing to divulge the amount which would be involved in the deal, Miss Pickford indicated that substantial cash payments would be made.

The price is being negotiated, she said. Mr. Korda and Mr. Goldwyn, a few months ago, carried on negotiations to buy the stock and under that deal they would have paid \$6,000,000 for the three-fifths stock interest.

Meanwhile, John R. Sutro, a member of the board of directors of London Films, announced, before sailing for England last week, that nothing conclusive regarding the future of Mr. Korda in United States was decided upon during three weeks' stay in this country. However, Mr. Sutro added, Mr. Korda will continue with United Artists.

Under the pending United Artists deal, Miss Pickford, Mr. Chaplin and Mr. Fairbanks would be given the privilege of a release. Mr. Chaplin plans to continue to produce, Mr. Fairbanks' plans are indefinite and Miss Pickford has no present plans for reentering production.

"Our policy," Miss Pickford said, "has always been to maintain an open door for the best producers who seek a release for product commensurate with United Artists' high standards. I am sure that Goldwyn, Korda and Selznick, fine producers themselves, will continue the same policy."

Miss Pickford also told reporters that she considers double bills as the greatest menace to the motion picture industry. She said she deplores the combination of two large-scale productions on one bill at an admission price of 20 cents.

Miss Pickford spent two weeks with her husband, Buddy Rogers, in Chicago, and plans to remain in New York for six weeks. During her stay in New York she plans to attend to business matters, including the organization of a cosmetics company and the development of a projector device to prevent film fires.

McKay to Resume Private Practice

Willard S. McKay, whose resignation as general counsel for Universal takes effect with the expiration of his contract March 16th, will resume private practice in association with Sol A. Rosenblatt, former NRA film code administrator, and William Jaffe, Mr. McKay, who will continue as special counsel for Universal, will make his headquarters in the International Building, Radio City.

Court Approves 3 Films For Grand National Release

Under a court order filed this week and approved by William P. James, federal court judge in Los Angeles, Phil Goldstone, head of Criterion Pictures, Inc., will produce three "Renfrew of the Royal Mounted" film for distribution through Grand National.

Grand National originally announced four Renfrew pictures, but only one was completed before the company filed a voluntary petition under Section 77B of the bankruptcy law. This week's order authorizing the remaining three Renfrew films was obtained by Edward L. Alperson and Lloyd Wright,

Caravel Ready With Ad Series

"Sponsored" advertising pictures constructed and exploited in the same fashion as theatrical short subjects, including the use of Hollywood "names," studio technicians and talent, and field exploiters, was announced last Friday by Caravel Distributing Corp., Stanley Neal, managing director. The producers even adopted the cocktail party technique of the picture business to make their opening announcement, showing their first under the new policy, a \$35,000 three-color Bristol-Myers Ipana Toothpaste cartoon, to some 230 members of national advertisers, advertising agencies, theatre circuit buyers and news and trade press.

The subject itself, entitled "Boy Meets Dog," was animated from Gene Byrnes' "Reg'lar Fellers" comic strip, and contains an entertainment emphasis and a minimum of advertising unique among sponsored reels. Victor McLeod wrote the story, and Rudy Zamora and Frank Tipper were the animators, with backgrounds by Charles Conner and Ray Forkum. The voices of Fred Allen, Joe Penner, Ritz Brothers and Roscoe Ates were used, also lyrics and music by Frank Churchill, who wrote "Three Little Pigs" and "Snow White" for Walt Disney. RKO's and NBC's Nathaniel Shilkert directed the music, and Walter Lantz, responsible for Universal's "Oswald the Rabbit" cartoons, directed.

Claiming a possible gross theatre-audience circulation of some 40,000,000 persons, Mr. Neal said that "Boy Meets Dog" will be the first of a series for various national advertisers, and for which distribution and exploitation plans have been formulating for two years, when the 16-year-old Caravel advertising-film production company first undertook distribution. Opening on April 1st in some 250 first runs along the Atlantic Seaboard the first of the series already has been booked into some 3,500 theatres, according to the company.

The theatre exploiters to be sent on the road will not necessarily concentrate on the sponsored short, but, if the exhibitor so desires, will aid in exploiting his whole program. Mr. Neal said that this will be given first time exploitation attention will be given at the scene of exhibition to an advertising reel. There will be a release monthly, all single reels. All subjects will be in three-color, for the most part in animated cartoons.

A publicity-advertising-exploitation department is now being created at the home office in New York, under direction of Bert Ennis.

Cultural Trends And Music to Be Conference Topic

Leaders in music, radio, the theatre, advertising, education and motion pictures will gather Friday and Saturday at the Lincoln School Auditorium of Teachers College, Columbia University, New York, "to analyze the factors and trends in American recreation and entertainment which influence and shape the culture of the nation."

The conference is sponsored by Junior Programs, Inc., in cooperation with the National Recreation Association, the Radio Committee of the Child Study Association of America and the Association for Arts in Childhood.

Junior Programs, Inc., non-commercial and non-profit organization for selection and production of cultural entertainment for children, was organized four years ago as a women's club project by Mrs. Dorothy L. McFadden.

Among those who will participate in a series of informal discussions, which the general public is invited to attend, will be Lee Pattison, manager of the Metropolitan Opera Company Spring Season; Eddie Dowling, theatrical producer; Julius F. Seebach, director of Program Operations of the Mutual Broadcasting System; Mrs. Olive Sharman of N. W. Ayer and Sons, advertising agency; William P. Montague, Jr., Paramount News; Dr. Sidonie Matsner Gruenberg, Director of the Child Study Association of America; Dr. Rollo G. Reynolds of the Horace Mann School, and approximately 50 other leading representatives of professional, educational and organized audience groups.

Under the general topic of "Audience of Tomorrow," four panel discussions will be held. The first two will be held beginning at 2:00 p. m. on Friday, and the others on Saturday, beginning at 10 o'clock. Mr. Pattison will be discussion leader of the first panel on music; L. Keith Tyler, Ohio State University, will conduct the panel on radio, and Mrs. McFadden will have charge of the discussion of the legitimate theatre.

The speakers who will participate in the fourth panel, "The Motion Pictures and the Audience of Tomorrow," with Dr. Frederic M. Thrasher, technical director of the Metropolitan Motion Picture Council, as discussion leader, are:

V. C. Arnspiger, vice-president of ERPI Classroom Films, Inc.; Mrs. Edmund Cahill, national chairman of motion pictures, Federation of Music Clubs; Eleanor Clarkson, Parents' Magazine; Mrs. Bettina Gunczy, National Board of Review of Motion Pictures; Rita Hochheimer, assistant director, visual instruction, New York City Public Schools; Alice V. Keliher, chairman, Commission on Human Relations; Mrs. Alonzo Klaw, Schools Motion Picture Committee; Mrs. James F. Loomis, chairman, Motion Picture Department, International Federation of Catholic Alumnae; Mrs. Leon A. McIntire, national chairman, Motion Picture Committee, National Society Daughters of the American Revolution; Mr. Montague, Paramount News; Gunther von Fritsch, director, short subjects, and Mitzi Hochstadt, age 15, James Madison High School.

THE HOLLYWOOD SCENE

Eight Completed

The violent rainstorm which struck Southern California simultaneously with the advent of March completely submerged all Hollywood production plans, for a short time. Practically every studio was under from one to three feet of water, the Culver City area was isolated and the rampaging Los Angeles river threatened disaster to the Universal, Republic and Warner plants. Thousands of film employees were marooned.

Nevertheless, prior to the flood, four productions had been started and eight finished. Monogram began work on "Female Fugitive," in which Evalyn Venable and Craig Reynolds are featured. This, and the other three films, were delayed during the week; very little work was done on any of them.

As the waters cut large segments of land from the back lot, Universal proceeded with "Lady in the Morgue." Preston Foster, Patricia Ellis and Larry Blake are the principal players.

Handicapped as it was, MGM continued work on "Snug Harbor," in which Dennis O'Keefe, Florence Rice, Ray Bolger, Nat Pendleton and Una Merkel will be seen.

Republic, which had announced two films to start, was able only to get "Thunder in Alaska" under way. This will present Richard Arlen, Beverly Roberts and Lyle Talbot.

Finished Before the Rain

All the completed pictures had been finished before the rain began to fall. Columbia was able to complete "Hidden Trails," in which will be Charles Starrett, Iris Meredith, Ed LeSaint, Edward Cobb, Bob Nolan, Dick Durtis and John Tyrell. Also, for this company's release, Larry Darmour wound up "Stage Coach Trail." The cast includes Jack Luden, Eleanor Stewart, Hal Taliaferro, Harry Woods, Slim Whitaker, Jack Ingraham and Bob Kortman.

Paramount finished "Stolen Heaven." Gene Raymond and Olympe Bradna are the stars. The featured players include Glenda Farrell, Lewis Stone, Porter Hall, Joseph Sawyer, Douglass Dumbrille and Ferdinand Gottschalk. Bert Roach, Esther Dale, Rolfe Sedan, Ferdinand Schumann-Heink and Hooper Atchley are listed among the support.

MGM Completes One

At MGM "Judge Hardy's Children" was finished. It will present Lewis Stone, Mickey Rooney, Cecelia Parker, Fay Holden, Ann Rutherford, Robert Whitney, Jacqueline Laurent, Leonard Penn, Ruth Husses, Janet Beecher and Betty Ross Clarke. Down Washington Boulevard, accessible via watercraft only, Hal Roach finished "Swiss Miss." Stan Laurel, Oliver Hardy, Della Lind, Walter Woolf King and Adia Kusnetzoff are the principal players.

Universal finished "The Last Stand," in

LOEW'S LAUNCHES SCREEN FORECAST

A four page monthly publication Students' Screen Forecast has been launched by the Loew circuit. It is published by the circuit's school department and will be circulated in the junior high schools, high schools and parochial schools in the five boroughs of New York City. The publication is devoted to news of coming films and is designed to appeal to students, teachers and parents.

Oscar A. Doob, advertising and publicity director, is editor, and Ernest Emerling is associate editor. The advisory board includes Mrs. James F. Looram, film chairman of the International Federation of Catholic Alumnae; A. M. Bush, president of the Parent-Teachers' Association of Samuel Tilden High School; A. L. Simon and Raymond Jacobson.

which Bob Baker, Constance Moore, Earl Hodgins, Fuzzy Knight, Glenn Strange and Jack Kirk will be presented.

Monogram completed "The Land of Fighting Men." The cast includes Jack Randall, Colorado Hill Billies, Herman Brix, Louise Stanley, Dickie Jones, Wheeler Oakman, Lane Chandler, Ernie Adams and John Merton.

RKO-Radio, which as far as actual storm damage was concerned was the least effected, wound up shooting "Law of the Underworld." Chester Morris, Anne Shirley, Richard Bond, Walter Abel, Eduardo Cianelli and Lee Patrick occupy the leading roles. Paul Guilfoyle, Eddie Acuff, Frank M. Thomas, Jack Arnold, Jack Carson, George Shelley, Paul Stanton, George Irving, Cecil Kellaway and Florence Lake are supporting players.

Saturday Previews

Previewing pictures to the type of audiences for which they are intended is rapidly becoming the vogue. In practise for some time by the surprise preview method and with representatives of the various services invited to studios to inspect army, navy, aviation and similar features, the idea was extended several months ago by Jed Buell, who chose to preview a series of outdoor action films on Saturday afternoons to audiences composed almost exclusively of youngsters.

Last Saturday morning, Barney Sarecky, producer of the highly imaginative and fantastic serial "Flash Gordon's Trip to Mars,"

elected to show the first three chapters to three or four hundred newsboys who distribute the Hollywood *Citizen-News*. The exuberance of the youngsters caused Paul Snell, publicity director for Sol Lesser, to decide to preview "Rawhide" next Saturday. In "Rawhide" baseball player Lou Gehrig and Smith Ballew are featured. Simultaneously with the preview of the picture on the West Coast, Mr. Lesser is planning to show the film to sports writers at the Yankee spring training camp and adjacent training centers.

Sky, Land, Water

Three of Paramount's most important offerings this season will deal with man's conquest of the sky, the field and the stream.

"Men with Wings" covers the whole story of aviation and will do it in color. Down in Texas director James Hogan has a company working on a 10,000 acre ranch shooting authentic backgrounds for "The Texan." The story traces the movement of great herds of cattle north over the Chisholm Trail during the period immediately following the Civil War. Alaskan rivers are the locales of "Spawn of the North." The action revolves around piracy in the salmon fishing waters.

MGM is also in the popular trend with "Test Pilot," an aviation story, and the forthcoming "Northwest Passage," locations for which will be the northern part of the United States and Canada.

Warner Bros., whose "Gold is Where You Find It" is almost entirely an outdoor picture, will proceed soon with the production of "The Valley of the Giants," not ogres, but California's mighty redwood trees.

Songs Purchased

Paramount has purchased 15 songs, all written by Stanley Adams and Hoagy Carmichael. The titles are: "Any Time At All," "After You What Then," "Meanin' Nuttin' Personal," "'S Funny But True," "Just Love Alone," "No More Blues," "I'm Out of Town," "You Got Me Under Your Thumb," "Help, Help This Heart of Mine," "Do Your Ears Ever Burn," "You Hit the 'H' in My Heart," "Button, Button," "And So It Starts," "Tonight Is the Night" and "She's My Darling for All That."



Gladys Swarthout, opera and motion picture star, will leave New York in May for a six weeks tour of South America, after which she will sail from Buenos Aires for a concert tour and vacation in Europe. She will be accompanied by her husband-manager, Frank Chapman. Miss Swarthout's tour will follow an engagement at the Metropolitan Opera House in New York. At present she is in Hollywood completing "Romance in the Dark," for Paramount.

THREE FOR ONE QUOTA PROPOSAL THREATENED ANEW IN PARLIAMENT

Committee Hearings in Upper House Set for March 14th With Reintroduction of Stanley Amendment a Possibility

by AUBREY FLANAGAN
in London

The Films Bill, safely through the shoals of the House of Commons and its second reading in the House of Lords is set for committee consideration in that body on March 14th but it now appears probable that the three for one quota proposal, howled down in the Commons, may be reintroduced before the Lords, perhaps in a modified form.

Such an amendment was discussed at an unofficial meeting of Commons members, called by Colonel Baldwin Webb to enable American renters to appeal to exhibitors on the grounds of their prestige on the British screen. Present were Fayette Allport, Sam Eckman, Francis Harley; Charles Metcalfe, retiring president of the Cinematograph Exhibitors Association, and Kenneth Nyman, new executive of that group; John Maxwell, and Robert Morrison, MP.

Mr. Maxwell, who last week pleaded with exhibitors to agree to the three for one proposal, supported the representatives of the American distributors but the exhibitors remained adamant, claiming that even if the triple quota was applicable to exhibitors the renters' circuits would have a monopoly.

Using statistics, Mr. Maxwell argued against the threat of shortage brought up by exhibitors, saying that 90 "quickies" were made annually in the past two years, averaging 300 playdates each of three days. Multiplying the number of playdates by length of run by the number of films, he pointed to the resulting 81,000 "quota days." A British film costing £60,000, he said, would be booked for 1,500 playdates, chiefly for six days each. Thus, he concluded, similar computation would give a £60,000 film 270,000 "quota days."

By April 1st the Bill will in all probability become law, in the form in which it now stands, a strange, bedraggled, and anomalous form, say its critics, affording protection to one rather than all.

The last Commons stage, and the few days which preceded it were nothing if not exciting, with Mr. Stanley's last minute introduction of his three for one quota proposal, the surging explosion of trade revolt, the mass lobbyings and telegraphic torrents—and the ultimate withdrawal of the scheme by a cabinet minister deputising for the invalid president of the Board of Trade. It was a triumph of corporate and immediate action—and rather a shamefaced retreat on the part of the Government.

Three for one, which American renters here believed might give them the opportunity of spending money constructively, and of making films economically and of adequate entertainment value is not necessarily dead, especially in view of John Maxwell's plea for adoption and of the fact that Sir Kingsley Wood, announcing the withdrawal of Mr. Stanley's vexed amendment, suggested that Mr. Stanley might himself decide to revive it in the Lords. . . . But it is a very misleading corpse if it is not.

This Lords stage for all its unlikelihood of

INDUSTRY LEADERS CROWD CEA BANQUET

More than 900 representatives of the British motion picture industry, Government executives and guests attended the annual banquet of the Cinematograph Exhibitors' Association at Grosvenor House, London, Tuesday evening. Ernest Brown, minister of labor, was guest of honor and ten members of Parliament were present as well as members of the House of Lords and civic leaders.

Kenneth Nyman, new president of the CEA, recognized Mr. Brown's presence as a formal notice of the Government's satisfaction over the current relations between labor and employers in the trade as well as the acceptable functioning of the conciliation boards. Mr. Nyman paid a tribute to the tact and cordiality of officials of the Board of Trade.

further vital change is nevertheless being watched with either hope or anxiety, according to the watchers' particular prejudices. The producers or those of them represented by the Film Group of the Federation of British industries have already circularized the Upper Chamber, pleading the case for higher quotas and a widening of the purposes of the Films Council to achieve this end.

The proletariat, as represented by the National Association of Theatrical Employees and the Association of Cine Technicians, whose panacea for plebeian and capitalistic ills is an increase of the quota to the Moyne Commission figures, are not above canvassing the aid of the Landed Gentry and their more recently created Peers. Such matters will be raised in the Lords—where abundantly the abiding spirit of party and Governmental loyalty thrives. Exhibitors, whilst now content to let the Bill rest on its allegedly dubious merits, will watch the Lords stages, lynx-like, for any effort to raise the quota percentages, confident that action like unto that with which they beat a three for one retreat, will enable them to conquer again.

Over no proposal, presented either by Stanley, or trade or independent agencies, has there been such a spontaneous and indeed united chorus of resentment and revolt than over the three for one scheme. It is, indeed, not to be wondered at, for, apart from its merits, or demerits, its last minute introduction, after Stanley seemed to have announced rejection of the wider reciprocity scheme embracing it,—his phrasing was loose and in some respects misleading,—without the time or provision for the trade to examine it properly, was bound inevitably to exasperate those affected.

Originally bound up with the alternative quota plans, the three for one scheme was reintroduced by Mr. Stanley after he had announced his rejection of the wider proposal, and, he claimed, represented suggestions made to him by the producers in October. The trade and many parliamentarians neglected to notice that after Mr. Stanley in Committee on February 8th had announced his abandonment of the alternative plan, he stated, on February

10th that he intended to ask the House to accept his three for one principle.

The scheme, briefly, was that for the purposes of renters quota, a film which had been made at a labor cost of £30,000 (\$150,000) or over—four times the minimum prescribed in the Bill—might count as three films for its renter.

Whence came the idea? There is one section which alleges wire pulling on the part of American renters. There is another which saw manipulations on the part of renters, not necessarily American, with circuit release. Much more probable is that it was a sincere, and, he thought, constructive effort by Stanley to help production of films which might reach the standards of the American market. Captain Euan Wallace, his Parliamentary secretary, made it clear that it was the Board of Trade's apology that they believed the proposal would encourage the £60,000 (\$300,000) film. He understood the renters would welcome the idea but nevertheless he did not believe that all their films would be made under this plan. America and her markets were imperative. Here was a mode of entry.

Exhibitors, however, who had seen in the proposal the likelihood that renters would be content to make all their films under this plan, and thus bring about a critical shortage of product, with the consequent extinction of many smaller exhibitors, had primed members more than generously with telegrams, letters and verbal persuasions, and when the proposal entered the realms of discussion, the chorus of criticism and objection was all but unanimous.

So, with the exhibitors arguments that shortage of product would result, and that with the present cut in Hollywood production figures, the necessary minimum of British quota films would be only thirty three, with some 3,500 odd telegrams arriving at the House, with the press hastily and efficiently called to the exhibitors aid, and Mr. Stanley himself made more unwell than ever, members of the House of Commons talked the three for one formula out of court, where there is every likelihood it will remain.

This penultimate gesture, however, was not the only Stanley somersault to provoke criticism. It should, for instance, be remembered that the Bill's spokesman, after stating emphatically that ten per cent was the highest practicable maximum at which exhibitors could start their new quota obligations, later raised it to twelve and a half per cent!

Despite the unceasing Imperialism of the Mother of Parliaments, the president of the Board of Trade sponsored a proposal to exclude all Canadian, Indian and Australian—and other Imperial—films from the the privileges of renters quota—and his Commons agreed. Empire producers are vexed and the Premier of New South Wales, invoked by a struggling local industry, appealed unavailingly to the Government to hold its hand.

A tighter definition of labor costs, under which the Board will have power to reject any film on which excessive payments to an artist or technician seem unjustified, has been introduced and passed. So, too, has a long overdue narrowing of the terms under which news films are defined, replacing an absurdly worded clause which was consistently used for the rejection of documentaries and interest films frequently of undoubted entertainment and artistic value.

There, for the moment, the situation rests, with the Bill gradually but surely taking the shape its sponsor Oliver Stanley originally outlined, justifying a forecast consistently made in these columns since November last.

IN THE CUTTING ROOM

Three Comrades

(MGM)

Melodramatic Romance

Although certain alterations have been made in the basic story, MGM, with Joseph L. Mankiewicz in charge, is producing "Three Comrades" in such a manner that the release print will embody the full spirit of Erich Remarque's original. The changes were for the purpose of forestalling controversy.

Because of "All Quiet on the Western Front" and "The Road Back," picturizations of Remarque's works are comparatively wellknown to American audiences. It is a post-war story of three young veterans who pledge their friendship to battle life together to rehabilitate themselves. Revolution constantly surrounds them, but their efforts are made easier when a girl, marching along with the trio, marries one and is their inspiration until her death.

Frank Borzage's identification with such films as the original "Seventh Heaven," "Humoresque" and "A Farewell to Arms," reveals in pointed manner the atmosphere and moods of direction.

Cast names give exhibitors much with which to work. Robert Taylor, Franchot Tone and Robert Young are the three comrades. The girl is Margaret Sullavan, absent from the screen for some time but remembered for "Only Yesterday," "Next Time We Love" and "The Moon's Our Home." Other important characters are Henry Hull, Guy Kibbee, Lionel Atwill and Sarah Padden.

Release date: Mid-May, tentatively.

Judge Hardy's Children

(MGM)

Family Narrative

This production will be the third in the "Judge Hardy Family" series. The others were "A Family Affair" and "You're Only Young Once." The members of the family to be seen are Lewis Stone, Mickey Rooney, Cecilia Parker and Fay Holden, again occupying the same roles as in "You're Only Young Once," and Ann Rutherford again appearing as "Polly Benedict." The story is based on the characters created by Aurania Rouverol and it will be directed by George B. Seitz, who was in charge of the earlier numbers of the series.

Newcomers to the series are Robert Whitney, a recruit from the New York stage where he was featured in "The Miracle," "Sister Beatrice" and "Gold Eagle Guy," and Jacqueline Laurent, a French stage actress, both of whom are making their screen debut. Others to be seen include Leonard Penn, who was seen in "The Firefly," Ruth Hussey, another promising newcomer, Janet Beecher, who has played character roles in numerous pictures and Betty Ross Clarke.

In the third chapter of the life-experiences of "Judge Hardy" and his family, which will have its full allotment of comedy and romance, the Judge is thrust into the hurly-burly of Washington politics.

Release date: March 25 (tentative).

Go Chase Yourself

(RKO-Radio)

Comedy

While the completed structure will be decorated with music and dancing, the framework is comedy. Designed as Joe Penner's first starring vehicle, the main plot will be liberally sprinkled with gags in dialogue, situations and characterizations. The film's forte will be wild and woolly comedy.

In theme the picture deals with the hilarious adventures of a goofy bank teller who is kidnapped by bandits robbing the bank.

The story used is adapted from an original by Walter O'Keefe. It was adapted by Paul Yawitz, whose screen credits include "Crashing Hollywood," "Breakfast for Two" and "They Wanted to Marry," and Bert Granet, who did, among others, "Maid's Night Out," "Quick Money," "Meet the Missus" and "High Flyers." The director, Edward Cline, has made four recent RKO-Radio features, "Hawaii Calls," "High Flyers," "On Again, Off Again" and "Forty Naughty Girls." Production comes under the guidance of Robert Sisk.

The film will give Joe Penner his first chance at a starring role, and will also give Lucille Ball her first opportunity at a leading part.

The supporting cast will include Vicki Lester, seen in "This Marriage Business" and "Vogues of 1938"; Fritz Feld, featured in "Bringing Up Baby" and "Tovarich"; Bradley Page, one of the screen's foremost heavies; Richard Lane, Tom Kennedy, Granville Bates, George Irvin, Margaret Armstrong, Frank M. Thomas, William Franey and Jack Carson.

Release date: April 22, 1938.

Mr. Moto's Gamble

(20th Century-Fox)

Mystery et Al

Many are familiar with the adventures of the Oriental detective, "Mr. Moto." J. P. Marquand's *Saturday Evening Post* stories and Peter Lorre's screen creation of the character have served to make a favorite of the tricky sleuth, whose favorite stunt is character changing.

To support Lorre in "Mr. Moto's Gamble," producer Sol M. Wurtzel has rounded up a well balanced cast. Key Luke, who has made a favorable name for himself as "Lee Chan" in the Warner Oland series, will be seen in a similar role of a super-willing but comically ineffective assistant. Romance will be handled by Dick Baldwin, seen in "Love and Hisses," and Jayne Regan, who appeared in the romantic lead in "Thank You, Mr. Moto." A third side of this romantic triangle will present Lynn Bari. Harold Huber, seen in several "Chans" and "A Slight Case of Murder," is another important principal. The supporting cast will include Douglas Fowley, Maxie Rosenbloom, prize fighter remembered for "Nothing Sacred"; John Hamilton, George E. Stone, Ward Bond, Lon Chaney, Jr., and Pierre Watkins.

The story is based on an original screen play by Charles Belden and Jerry Cady, and is being directed by James Tinling, who made "Sing and Be Happy," "Angel's Holiday" and "The Holy Terror."

Release date: April 8, 1938.

Island in the Sky

(20th Century-Fox)

Mystery Melodrama

The locale is New York and the time is the present. Chills, thrills and comedy are the substantiating qualities going into the story. Two young folk who desire very much to be married are caught up in a murder case which threatens to lead to the execution of an innocent man.

Novel in its approach to this standby entertainment formula, in which suspense, danger and excitement are balanced by lively romance and comedy, "Island in the Sky" will feature Gloria Stuart and Michael Whalen, previously teamed in "Professional Soldier," "The Poor Little Rich Girl" and "Change of Heart." The principal supporting cast will feature Paul Kelly, Robert Kellard, a newcomer seen in "Annapolis Salute" and "Walking down Broadway," June Storey, who was prominent in "In Old Chicago," and the dependable comedian, Paul Hurst. Leon Ames, Willard Robertson, George Humbert, Aggie Herring and Charles D. Brown will have character and atmosphere roles.

A Sol M. Wurtzel production, "Island in the Sky" is based upon an original story by Jerry Cady, who collaborated on several "Charlie Chans." The screen play was completed by Francis Hyland and Albert Ray, who together have done several originals and adaptations for Twentieth Century-Fox, among them "Change of Heart" and "City Girl."

The film is being directed by Herbert I. Leeds, a cutting room graduate who also handled "Love on a Budget," a recent number in the "Jones Family" series.

Release date: March 18, 1938, tentatively.

Nurse from Brooklyn

(Universal)

Crime Rears Romance

The story substance is of a type that often has served as a basis for love stories born of the deceptions of crime. Usually such films are highly melodramatic and full of suspense and action, with comparatively little comedy. Such is the formula being followed here by producer Edmund Grainger.

A killer endeavors to make it appear that a police officer is not only the murderer of her brother but also the instigator of many other crimes.

The story is an original by Steve Fisher. The adaptation was by Roy Chanslor, who wrote many screen plays for Warner Bros. The director, S. Sylvan Simon, previously made "A Prescription for Romance" and "A Girl with Ideas," both for Universal.

The principals are Sally Eilers, Paul Kelly and Larry Blake, who is given his first chance at a featured role. Among the supporting players are Maurice Murphy, Morgan Conway, James Blaine, William Royle, Charles Sullivan, David Oliver, Howard Christie and Peggy Bernier.

Story content plus the drawing power of Miss Eilers and Paul Kelly are considered by Mr. Grainger as the most prominent exploitation assets.

Release date: April 8, 1938 (tentative).

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Jezebel

(Warner Brothers)

American Period Play

Showmen who have been wondering what to do about shouting down the rumors about "Recession" have here a practical solution to their problem.

Unless everybody who is anybody in Hollywood was mistaken when he saw it on Monday evening, "Jezebel" is just about the liveliest set of marquee letters in the library at this writing. Displayed in appropriate proximity to the names of Bette Davis, Henry Fonda, George Brent, Donald Crisp, Fay Bainter and as many more of the cast as space will allow, this title will put the population on notice that a most extraordinary motion picture is to be seen within after the usual wicket formalities.

The press has been diligent in spreading the news about "Jezebel" and will be more so, now that the Coast correspondents have had a look.

Most of the publicity, it will be recalled, has had to do with whether or not Warner Brothers determined to produce "Jezebel" as a means of cashing in on the sustained publicity about "Gone With the Wind" and who's to play whom in it, when and if David O. Selznick ever gets around to producing it. Formal denial of this unseemly charge didn't quench the rumor or allay suspicion. It did keep the pot boiling.

Now that the picture has been seen, it is reasonable to suppose that all this speculation will be revived again, but on a different basis. The picture may or may not be accepted as proof that the motives prompting its production were pure, but it will be accepted as proof that the brothers Warner were not just having fun with a competitor when they started shooting. All this means box office, for both pictures.

"Jezebel" didn't just roll out of a staff typewriter on the Warner lot. It came from the typewriter of Owen Davis and did quite well for itself as a Broadway stage play in 1934. Mr. Davis got his material for it from the records of what happened in New Orleans when yellow fever rode the bayous in 1853. Clements Ripley, Aben Finkel and John Huston adapted the Davis play to the screen, and Warners borrowed William Wyler from Sam Goldwyn to direct it for associate producer Henry Blanke. None of these gentlemen was kidding the competition either.

Bette Davis, Warner Academician extraordinary, was given the title role, as unsympathetic an assignment as ever handed a heroine, and Henry Fonda signed up for the male lead, no bargain either as such things are reckoned among players who treasure their fan mail. George Brent took the third and but slightly more favorable casting, which includes getting killed, and none of the other parts was what the professional describes as "fat." Further, they played them to the nines, subordinating performance to character and giving the story its head.

The story is not pleasant, it is powerful, in

the way unpleasant stories often are, and it contrives to achieve a broad, deep sweep without containing word or deed unsuitable for any sector of the age scale. It is big enough to engulf the actors without for a moment discounting them, and strong enough to send a Hollywood preview audience out talking to itself.

Miss Davis plays "Julie," New Orleans belle of 1852, whose whimsical fractures of the lighter social proprieties cause her fiance, "Dillard," to break their engagement. Contrite, she prepares to welcome him home from a trip north and is crushed when he introduces his Yankee bride. "Julie" determines to break up the marriage by any practical means and succeeds in getting "Cantrell," another suitor, killed in a duel. Her friends desert her. Then "Dillard" is stricken with yellow fever and "Julie" persuades his wife to let her go in her stead with him to a leper island where victims are being isolated. The picture ends on this tragic note.

In common with certain other productions of recent date, "Jezebel" gives full scope to the historical background against which the fiction plot is played and draws substance and color therefrom. The New Orleans of 1852-53 reproduced here is as convincing and interesting as the New Orleans recently brought to life by Cecil B. DeMille in "The Buccaneer," without

being in any sense reminiscent thereof. The yellow fever epidemic which figures vitally in the story of "Jezebel" is strikingly pictured, an unpretty but immensely effective piece of production.

Previewed at the Warner Hollywood theatre. The audience, which had been professionally unimpressed by advance reports of the picture said to have been inspired by a yen to beat "Gone With the Wind" into distribution, found itself repeatedly applauding as the story progressed.
—WILLIAM R. WEAVER.

Produced and distributed by Warner Bros. Associate producer, Henry Blanke. Director, William Wyler. Assistant director, Bob Ross. Cameraman, Ernest Haller. Art director, Robert Haas. Film editor, Warren Low. Sound, Robert B. Lee. Unit manager, Bob Fellows. Technical advisor, Dalton S. Raymond. Gowns, Orry-Kelly. Music scored by Max Steiner. Music and lyrics by Warren and Dubin. P. C. A. Certificate No. 3915. Running time, when seen in Hollywood, 103 minutes. Release date, March 26, 1938. General audience classification.

CAST

Julie	Bette Davis
Preston Dillard	Henry Fonda
Buck Cantrell	George Brent
Dr. Livingstone	Donald Crisp
Amy	Margaret Lindsay
Aunt Belle	Fay Bainter
General Bogardus	Henry O'Neill
Jean La Cour	John Litel
Ted	Richard Cromwell
Mrs. Kendrick	Spring Byington
Dick Allen	Gordon Oliver
Zette	Theresa Harris
Huger	Irving Pichel
Ti Bat	Stymie Beard
De Lautruc	George Renevant
Molloy Allen	Janet Shaw
Stephanie Kendrick	Margaret Early
Gros Bat	Eddie Anderson
Uncle Cato	Lou Payton

Rebecca of Sunnybrook Farm

(Twentieth Century-Fox)

Study in Box Office

TO THE EDITOR:

Your flooded but faithful California correspondent takes typewriter in lap to suggest that it's high time something be done about this Shirley Temple person. High time, I mean, to take steps with respect to her placement among the MOTION PICTURE HERALD's Money Making Stars of 1938.

If something isn't done, and quickly, she'll finish up there in first position again this year, as in 1935, '36 and '37, and I submit that this is artistic monopoly, not to say monotony, and a static state of affairs crying aloud for adjustment. I have, of course, a plan, and this is it:

In tennis, golf and certain other fields of endeavor where proficiency is determined by process of competitive elimination, cups, ribbons and things like that pass into permanent possession of 3-time winners. This has the altogether agreeable effect of lifting the champion above, if not precisely out of, routine competition—Helen Wills, Bobby Jones, Babe Ruth, Man O' War—and reopening the clogged path of glory to other worthy contenders. I suggest that Miss Temple be given permanent

title to the box office championship right about now and so be eliminated, with due notice and distinction, from the 1938 trials. This will give promising youngsters like Clark Gable, Gary Cooper and Sonja Henie a sporting chance of getting to the top of the ladder before they die. I regret to report that everything in and about "Rebecca of Sunnybrook Farm" indicates plainly that, what with the calendar on Miss Temple's side, they'll never get there otherwise.

You see, the Shirley Temple of 1938 isn't just the sweet little child prodigy of '35, '36 and '37. This 10-year-old is a professional entertainer asking no odds for age and doing her stuff totally without benefit of conditional story, camera tricks, plot manipulation or character breaks. The studio that gave her everything in the story-books to work with in "Heidi" left her strictly "on her own" in this distinctly unglorified setup and she proved, if anybody had doubted it, that she's got everything. There isn't the slightest reason for thinking she'll drop out of that top spot in the next ten or fifteen years, and that would be less than fair to the ten or fifteen sterling players who can't hope for better than second place if we don't set up a separate classification for triple winners (there might even be another one, some time).

I don't ask you to reconcile all this excitement with your recollections of "Rebecca of Sunnybrook Farm," either as Kate Douglas

(Continued on page 39)

A vintage movie poster for 'South Sea Thrills'. The background is a warm, textured orange-brown. In the upper left, a woman with dark hair, wearing a dark dress and a thick lei of white flowers, looks down. In the lower right, a man with a mustache, wearing a fedora and a suit, looks down with a serious expression. In the lower center, a woman with curly hair, wearing a blue and white floral dress and a lei of white and purple flowers, looks up with an open-mouthed expression. The title 'OF SHIPS AND MEN' is in large, bold, black letters at the top right. Below it, 'and SOUTH SEA THRILLS...' is in smaller, bold, black letters. At the bottom, the tagline 'and a boy who sang his way through high adventure!' is in a smaller, italicized, black font.

OF SHIPS AND MEN

and
**SOUTH SEA
THRILLS...**

*and a boy who
sang his way
through high
adventure!*



BOBBY BREEN

Hawaii Calls

NED SPARKS ★ IRVIN S. COBB

RAYMOND PAIGE and his ORCHESTRA

DIRECTED BY EDWARD F. CLINE PRODUCED BY SOL LESSER

A PRINCIPAL PRODUCTION

SCREEN PLAY BY

R K O
RADIO
PICTURES

WANDA TUGHOCK

**ROARING ROMANCE AND GOLDEN SONG
UNDER CRIMSON TROPIC SKIES!...**

with the wonder boy of melody trilling his way to your heart, in a story of fighting men and daring deeds . . . of flaming days and native nights . . . of action and laughs and heart-throbs from San Francisco to Waikiki! . . . A melody-melodrama punched to perfection with showmanship angles and seat-selling hokum!

Hear him sing "Down Where The Trade Winds Blow," "Hawaii Calls," and other swell songs!

(Continued from page 36)

Wiggin wrote it or Mary Pickford and all those other Rebeccas played it. There is no similarity between any of those versions and Miss Temple's picture of the same name. They were tenderly sentimental works aimed at the cardiac and lachrymal reflexes. This is a type of product pointed at eye, ear and, in a sense, intellect. Rhythm and its uses, humor unrooted in precocity and, most of all, sheer professional ability to perform entertainingly, comprise the stuff with which this expert young lady demonstrates that she doesn't need curls, tears and Jean Hersholt—or anybody else—to put her over.

After they threw the book away, Karl Tunberg and Don Ettlinger pieced out a sort of story about a youngster named "Rebecca" whose step-father, "Henry Kipper," turns her over to her "Aunt Miranda" when he believes she has failed in an audition for a breakfast food radio program. Later on he finds out she didn't fail and gets her back, hoping to share her earnings, but she pretends to lose her voice and he loses interest, whereupon everything comes out right for "Rebecca" and a lot of other persons who have got more or less tangled up in the proceedings. This could have been a tearful little eye-fel, of course, but it never gets serious at any point and the plot never threatens the musical numbers nor interferes with goings on in the comedy department.

Probably you'd never identify the picture as a Raymond Griffith production, either, his being slickish, glib and glossy products in the main, nor would you guess that Allan Dwan, who used to direct them the old way when "Rebecca" was a Wiggin character, directed this quite as offhandedly as though he'd never heard of the book. Mr. Dwan by no means has lost step with the procession.

Others involved are engaged in more familiar pursuits. Bill Robinson, for instance, dances in union with Miss Temple, once quite briefly, early in the picture, and again, at the close, for what seems seven or eight matchless minutes during which the camera never takes its eye off the pair and the pair never blow a tap or gesture—the all time high for these inseparably paired virtuosi.

Randolph Scott plays the straight man whom Gloria Stuart ultimately marries, Phyllis Brooks the songful and presumably sinful gal he gets away from. Helen Westley plays the stern aunt, who relaxes under slight pressure, and Slim Summerville the fellow who applies it. J. Edward Bromberg, Dixie Dunbar and Alan Dinehart are also present, and Jack Haley does as well as could be expected with a thankless role, Franklin Pangborn better with a silly one.

"Toy Trumpet," a trick tune by the evidently infallible Raymond Scott, whose Quintette plays it, is the best musical item, although possibly a little too far off the beaten track to take top popularity. Lyrics for this are by Lou Pollock and Sidney D. Mitchell, who toss three songs of their own into the proceedings, while Mack Gordon and Harry Revel, and Sam Pokrass and Jack Yellen, supply one each.

In addition to these numbers, Miss Temple, stepping out of character—if she may be said ever to get into any save her own—sits at a piano and sings bits of songs she sang in earlier pictures that made her famous and vice versa. This wholly informal departure from "Rebecca" registers with terrific impact.

I guess that's about all there is to tell you about "Rebecca of Sunnybrook Farm." In a word, it is proof enough for me that Miss Temple has the 1938 box office championship clinched right now and possesses what it takes to hold it right on through the gawky years into whatever young womanhood brings, which, with all that talent aboard, needn't be beauty, although it probably will. Let's give her a permanent box office championship and have it over with.

Oh yes—the picture was previewed at *Grauman's Chinese*, *Hollywood*, and *wowed 'em*.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, Raymond Griffith. Directed by Allan Dwan. Screen play by Karl Tunberg and Don Ettlinger. Suggested by the Kate Douglas Wiggin story. Music and lyrics by Mack Gordon and Harry Revel; Lou Pollock and Sidney D. Mitchell; Sam Pokrass and Jack Yellen; Raymond Scott. Dances staged by Nick Castle and Geneva Sawyer. Photographed by Arthur Miller. Film editor, Allen McNeil. P. C. A. certificate No. 3909. Release date, March 18, 1938. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Rebecca Winstead.....	Shirley Temple
Anthony Kent.....	Randolph Scott
Orville Smithers.....	Jack Haley
Gwen Warren.....	Gloria Stuart
Lola Lee.....	Phyllis Brooks
Aunt Miranda Wilkins.....	Helen Westley
Homer Busby.....	Slim Summerville
Aloysius.....	Bill Robinson
Dr. Hill.....	J. Edward Bromberg
Purvis.....	Alan Dinehart
Raymond Scott Quintet.....	Themselves
Receptionist.....	Dixie Dunbar
Mug.....	Paul Hurst
Henry Kipper.....	William Demarest
Melba.....	Ruth Gillette
Cyrus Bartlett.....	Paul Harvey
Jake Singer.....	Clarence Hummel Wilson
Radio Announcers.....	Sam Hayes
	Gary Breckner
	Carroll Nye
Hamilton Montmarcy.....	Franklin Pangborn
Reverend Turner.....	William Wagner
Mrs. Turner.....	Eily Malyon
Florabelle.....	Mary McCarty

The "Crime" of Dr. Hallet

(Universal)

Melodrama

Here is no ordinary entertainment and it should not be exploited as such. While comparisons with "Arrowsmith," produced on much grander scale and with great names in 1931 by Samuel Goldwyn, will be made because of slight similarity of theme, showmen might use to good advantage modifications of campaigns for the Goldwyn picture with perhaps more beneficial box office results than producers of this had expected in setting its budget.

The picture tells the story of a scientist seeking an antitoxin for "red fever" in the Sumatran jungle and his devotion to duty to mankind even though he jeopardizes his freedom through committing a crime which is justified by results. The obvious weight of the plot is lifted by telling injection of restrained comedy into the adaptation of the original story of Carl Dreher. Cole, veteran writer, and Brown Holmes wrote the screenplay. This marks the first screen story credit of Dreher, who has deserted the ranks of Hollywood's top sound and patents men to take up writing. S. Sylvan Simon directed, with Edmund Grainger producing.

The cast is composed of Ralph Bellamy, Josephine Hutchinson, William Gargan, Barbara Read, John King, Charles Stevens and Nella Walker.

"Dr. Hallet," with "Jack Murray," assistant, seeking an antitoxin for red fever in their jungle laboratory in Sumatra, is sent young "Dr. Saunders" to succeed another aide killed by the fever. "Hallet" assigns menial tasks to "Saunders," who, undaunted, conducts experiments on his own. Thinking of the fame which might come to the group and himself and with an eye to pleasing his wife, whom he left in New York, "Saunders" inoculates himself with the bacteria and, as "Hallet's" remedy fails, mumbles to "Hallet" to use "Saunders'" notes to cure him. "Hallet" thinks the youth is in delirium and the lad dies. After packing to leave, "Hallet" discovers the youth has found a cure and determines to carry on the experiments in order that "Saunders" might have posthumous credit. "Hallet" assumes "Saunders'" identity and forges his traveler's checks to carry on the work. "Mary Reynolds," research physician sent to the jungle camp on "Murray's" call, complicates the situation because the men were unaware that the new assistant would be a woman. Further complications arise when "Mrs. Saunders" unexpectedly arrives and "Hallet's" ruse is exposed to "Mary Reynolds," with whom he has fallen in love. "Mrs. Saunders," stricken with the fever, is

saved by the cure her late husband has prepared. Still determined to prosecute, "Mrs. Saunders" is won over by a trick of "Murray."

Previewed at the Pantages theatre in Hollywood to an audience which expressed agreeable surprise at the quality of the picture.—VANCE KING.

Produced and distributed by Universal. Producer, Edmund Grainger. Director, Sylvan Simon. Screen play by Lester Cole and Brown Holmes. Original story, Carl Dreher. Cameraman, Milton Krasner. Art director, Jack Otterson. Film editor, Philip Cahn. P. C. A. Certificate No. 4069. Running time, when seen in Hollywood, 68 minutes. Release date, March 11, 1938. General audience classification.

CAST

Dr. Paul Hallett.....	Ralph Bellamy
Dr. Jack Murray.....	William Gargan
Dr. Mary Reynolds.....	Josephine Hutchinson
Claire Saunders.....	Barbara Read
Mrs. Carpenter.....	Nella Walker
Dr. Philip Saunders.....	John King
Anne.....	Eleanor Hansen
Susan.....	Constance Moore
Talamu.....	Charles Stevens
Molugi.....	Honorable Wu

Nocturno

(Gustave Schwab)

Strong Stuff

Up to the moment of writing, exhibition of this imported European film has been none too enthusiastic or successful. Screened for official inspection, the production has received condemnatory treatment from both the New York State Board of Censors and the Board of Regents, governing body of education in the Empire State from whose ruling appeal was made after the picture had been officially rejected by Irwin Esmond, director of the Division of Motion Pictures, New York State's official motion picture censorship board. According to Mr. Esmond's words as reported in *MOTION PICTURE HERALD* of February 5, the work was rejected on the grounds that "at best, the play is a sordid story of wifely infidelity," with strong objection being made to setting several of the scenes in an immoral house.

Considering the thematic immoral implications and some suggestive scenes detailing the professional pursuits of those feminine workers euphemistically labeled "ladies of pleasure," screening of the film as far as the general audience field is concerned is definitely closed. "Advanced" movie-goers, who claim to be interested in the artistic rather than the moral or sensational aspects of a film, will be the element to derive from a study of the production entertainment values for their "liberalized" esthetic appreciations.

Despite several structural defects in plot building, the work as a whole has been given careful and competent care. Gustav Machaty, whose previous directorial importation, "Ecstasy," met with controversial consideration from censorial bodies throughout the country, has fashioned the story into a stark, vigorous and potent piece of screen craftsmanship. A cast of proficient players, and particularly the principals, produce performances that are effective. Noteworthy are the appealing acting of an attractive child actor, Donata Ray, and the striking camera manipulation of an unidentified photographer. Several scenes, including the sequence wherein the deserted father contemplates committing suicide with his child, the footage devoted to the parent's plight as a sign carrier for a saloon and the portions devoted to picturing the tiny son singing a nursery tune to his sleeping father, are arresting moments.

The story begins with the desertion by the mother, Maria, who runs off with a man who she believes will be able to give her the luxury her pleasure loving nature demands. The husband, Karl, tries to drink his way out from under the weight of his grief. The young girl, Mia, is introduced as having come to live in a house of ill repute with the notion that the place was a respectable domicile. When the establishment is raided, the girl flees for safety to Karl's apartment on the floor above, and escapes arrest by posing as the ailing child's mother. In the meantime, by distracting excursions, it is learned that Maria's affair has ended tragically. The lover turns out to be a scheming adventurer

(Continued on page 42)

A SCREAMING

CONDEMNED

WITH

**ALLY EILERS
LOUIS HAYWARD
ANNE SHIRLEY**

WOM

**DIRECTED BY LEW LANDERS
PRODUCED BY ROBERT SISK
SCREEN PLAY BY LIONEL HOUSER**

ROCKET OF REALISM!

RKO RADIO'S sensational picture of women convicts! . . . It dares to give you the inside story of life behind the bars, where female transgressors are more deadly than the male! . . . **NO PUNCHES PULLED** to hurl to your screen drama red-hot from the blazing inferno of hate and fear and desperation behind the brooding granite walls of a women's prison!

WOMEN

RIOT! FIRE! JAILBREAK! . . . Girls herded into iron cages at the point of a gun! . . . Somebody's sweetheart, somebody's sister, snarling like cornered beasts! . . . Can things like these be true? . . . See the amazing, startling, daring drama that tells it all — that bares the soul of a woman in love! . . . It's a show that you can go to town with the way you used to do in the good old days of honest-to-God **MOVIE THRILLERS!**

R K O
RADIO
PICTURES

(Continued from page 39)

and murderer and the pair sink lower and lower. The final chapter of this sordid misalliance terminates when the lover kills Maria, believing that she has informed the police of his murderous career when, in fact, she has been out paying a farewell visit to her son. It is indicated that Karl and Mia will marry to give the child the care he deserves.

The picture was seen without English titles but it is expected that a running translation of commentary will be added if and when the film is ever released generally.

Screened for the trade press at a New York showing.—JOSEPH F. COUGHLIN.

Produced by Mawofilm A. G., Glarus. Distributed in the United States and Canada by Gustave Schwab. No. P.C.A. Certificate. Running time, 90 minutes. Release date undetermined. Adult audience (if any) classification.

CAST

Mia	Ria Byron
Maria Lehmann	Maria Ray
Karl Lehmann	Hans Stuewe
Dreamy	Donata Ray
Gordon	Anton Pointner
Hans Marr	Senor Cruz
Also: Renee Gerhardt, Mimi Shorp, Fritz Imhoff.	

Women in Prison

(Columbia)

Melodrama

A melodrama concocted of elements of life in a women's prison and in gangster movements, with the story shifting between the two and eventually merging as one, this picture is exciting in spots. It is designed to interest audiences who like melodrama and those who derive satisfaction from the presentation, if somewhat remotely, of social problems.

While there is a social problem in the screen play by Saul Elkins, who adapted from the story by Mortimer Baus, the picture is essentially melodrama. The cast is headed by Wyn Cahoon, Scott Colton, Arthur Loft, Mayo Methot, Ann Doran and Sarah Padden.

"Daisy" (Mayo Methot), a hardboiled gangster "moll" and a second offender, is sent to prison for complicity in a bank robbery. By way of double crossing the gang, "Daisy" hid the quarter of a million stolen from the bank and then gave herself up to escape the gang's vengeance. "Barney" (Arthur Loft), head of the gang, has "Ann" (Wyn Cahoon) daughter of Warden "Martha Wilson" (Sarah Padden) framed and sent to prison in order to make a deal with the warden for "Daisy's" freedom.

The warden refuses, "Daisy," knowing she is responsible for "Ann's" incarceration, effects an escape and takes "Ann" with her. "Daisy" is discovered and shot down by "Barney's" henchmen. "Ann" indirectly contacts the district attorney and a trap is set for "Barney." He discovers the plant and forces "Ann" to reveal the hiding place of the money as told to her by "Daisy." At the hiding place "Barney" is about to kill "Ann" when the police arrive.

Reviewed at the Rialto theatre in New York. The house caters to an audience who enjoy exciting pictures. A typical clientele that filled the theatre on a cold afternoon appeared to like the offering.—PAUL C. MOONEY, JR.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story by Mortimer Baus. Screen play by Saul Elkins. Assistant director, Sam Nelson. Photography by Benjamin Kline. Film editor, Dick Fantl. Sound engineer, George Cooper. Musical director, Morris Stoloff. P. C. A. Certificate No. 3865. Running time, 59 minutes. Release date, January 1, 1938. Adult audience classification.

CAST

Ann Wilson	Wyn Cahoon
Bob Wayne	Scott Colton
Barney Morse	Arthur Loft
Daisy Saunders	Mayo Methot
Maggie	Ann Doran
Martha Wilson	Sarah Padden
Mrs. Tatum	Margaret Armstrong
Jerry Banks	John Tyrrell
Florence	Bess Flowers
Mac	Dick Curtis
Manny	Eddie Fetherston
Henry Russell	John Dilon
District Attorney	Lee Prather

Night Spot

(RKO Radio)

Melodrama and Romance

Although name value is not high and story follows familiar pattern, intelligent directing technique and good characterizations establish "Night Spot" as acceptable entertainment.

Told against a background of criminal underworld activities, the melodrama is balanced with romance, and the meager comedy, delivered mainly by Parkyakarkus, is effectively included. Similarly, action and suspense have been made a part of the semi-mystery treatment given the story.

Arrested as a murder suspect, "Marty David," crooked night club owner, proves an alibi through Marge Dexter, who is given a job as an entertainer as her reward. The police spot rookie officers Pete Cooper and Riley in the dance band to watch the suspect. Romance, with numerous complications, develops between "Marge" and "Cooper." With "Gashouse's" comedy enlivening matters, "Davis" and his gang plan to execute several robberies. Cooper, discharged for neglect of duty, convinces Inspector Wayland that through association with the girl he has the key to "Davis' doings. The story builds to an action climax as the police set a trap for "Davis' mob. In a thrill finale, "Cooper" captures "Davis." Though he is revealed as an officer, "Marge" is not greatly disappointed when he is promoted and given two weeks' vacation for their honeymoon.

While complicated in spots, the film moves speedily, and no great emphasis is placed upon either imagination or credulity.

Names being of no great importance, the most effective showmanship should be found in the production detail which illustrates the modern methods whereby police use dictographs to obtain information on criminals.

Previewed at the United Artists Theatre, Inglewood, Cal. Some in the audience were not very impressed but on the whole the crowd seemed satisfied.—GUS MCCARTHY.

Produced and distributed by RKO Radio. Produced by Robert Sisk. Director, Christy Cabanne. Screen play, Lionel Houser. From a story by Anne Jordan. Musical director, Roy Webb. Photographer, Nicholas Musuraca. Art director, Van Nest Polglase. Associate, Howard Campbell. Gowns by Renie. Recorded by Shelby C. Chapman. Edited by Harry Marker. Song "There's Only One Way to Say 'I Love You'", music Sam Stept, lyrics, Herman Ruby. P.C.A. Certificate No. 3975. Running time, when seen in Hollywood, 60 minutes. Release date, February 25, 1938. General audience classification.

CAST

Gashouse	Parkyakarkus
Pete Cooper	Allan Lane
Riley	Gordon Jones
Marge Dexter	Joan Woodbury
Flo	Lee Patrick
Marty David	Bradley Page
Shallen	Jack Carson
Headwaiter	Frank M. Thomas
Insp. Wayland	Joseph Crehan
Smokey	Crawford Weaver
Lorrywether	Cecil Kellaway
Vail	Rollo Lloyd

Prison Nurse

(Republic)

Melodrama

With floods creating newspaper headlines, radio news broadcasts, and with stories emanating daily from the stricken areas of prisons inundated and prisoners commandeered to assist the citizenry in bolstering weakened levees, this has an unusually timely theme. Out of a situation of such topical ingredients this melodrama has been fashioned.

A flood is the motivating force that upsets the prison's routine, what with an epidemic of typhoid, the arrival of three nurses to aid the prison's doctor and the taking over of the medical situation by a prisoner, a discredited doctor, when the prison doctor succumbs to typhoid. From there the story develops into a prison break with the discredited doctor and a nurse the central figures.

Henry Wilcoxon portrays the doctor sen-

tenced to 10 years for a mercy death and Marian Marsh is the nurse who clears him of conspiracy in the prison break. Supporting players include Bernadene Hayes, Ben Welden, Ray Mayer, Addison Richards and Frank Reicher.

As the killer who engineers the prison break Ben Welden is a convincing and ominous figure throughout the picture. With the aid of "Jackpot" (Ray Mayer), who helps in the hospital, the killer has himself confined there, whence he breaks for freedom, forcing "Dale" (Wilcoxon) to accompany him.

The killer and his hireling "Jackpot" are both killed and when "Dale" is caught he is accused of the murder of a guard and is indicted. In a rather weak concluding sequence for a melodrama of this sort "Judy" (Marian Marsh) discovers a diary kept by "Jackpot" which convinces authorities of "Dale's" innocence. He is paroled.

Reviewed in projection room in New York.—P. M.

Produced and distributed by Republic. Associate producer, Herman Schlom. Directed by James Cruze. Screen play by Earl Felton and Sidney Salkow. Story by Adele B. Buffington. From a novel by Louis Berg, M.D. Production manager, Al Wilson. Photography, Ernest Miller. Supervising editor, Murray Seldeen. Film editor, William Morgan. P. C. A. Certificate No. 4082. Running time, 67 minutes. Release date, March 1, 1938. General audience classification.

CAST

Dale	Henry Wilcoxon
Judy	Marian Marsh
Pepper Clancy	Bernadene Hayes
Gaffney	Ben Welden
Jackpot	Ray Mayer
Mouse	John Eriedge
Warden Benson	Addison Richards
Dr. Hartman	Frank Reicher
Sutherland	Minerva Urecal
Parker	Selmer Jackson
Miller	Fred Kohler, Jr.
Deputy	Norman Willis

The First Hundred Years

(MGM)

Marital Difficulties

Lots of persons may consider "The First One Hundred Years" unimportant despite the presence of Robert Montgomery, Virginia Bruce, Warren William, Binnie Barnes, Alan Dinehart and several other familiar capable players in the cast. However, where light and well turned semi-sophisticated comedy romance is understood and appreciated, the show should win popular favor. As accepted by the preview audience, the chances are more than favorable that it will prove a surprise attraction.

The story is a combination of clever dialogue, engaging situations and amusing incidents. Gay and airy in all detail, there being no tendency to indulge in any breast beating or hand wringing, it is a tale of domestic discord that foundered on the rocks of husband and wife misunderstanding of their respective family duties and financial responsibilities.

The wife, played by Miss Bruce, a successful theatrical agent, prefers to be family bread winner and keep her husband, Montgomery, as a pet. Above all she does not want to leave New York for New Bedford, where he has landed a job and where he wants her to be just a wife. One squabble leads to others, and all culminate in a separate maintenance action in which, through bombastic blundering of her attorney she is ordered to provide her husband's support. An uncle's peace making intentions get nowhere until a thunder storm convinces the wife she needs a husbandly shoulder on which to rest. Legal shenanigans complicate the reconciliation matters momentarily. But when she learns she is to have a baby, which news is shortly discovered by her husband, both are happy to go to New Bedford.

Under Richard Thorpe's capable direction, easily adaptable showmanship sticks out all over the picture. But for general purposes, in addition to accentuating the importance of names, campaigns that assure audiences that they will get plenty of laughs should be devised to stir up the patronage to which the show is entitled.

Previewed at the Village Theatre in West-

wood, Cal. The audience quickly came under the spell of the picture and the applause during the running and at the conclusion indicated the crowd thoroughly enjoyed the offering.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Norman Krasna. Director, Richard Thorpe. Screen play, Melville Baker. Original story, Norman Krasna. Musical score by Dr. William Axt. Song, "Misunderstood" by Bob Wright and Chet Forrest. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Urie McCleary, Edwin B. Willis. Wardrobe, Dolly Tree. Photographer, Joseph Ruttenberg. Film director, Conrad A. Nervig. P. C. A. certificate No. 4118. Running time, 70 minutes. Release date, March 11, 1938. Running time, 73 minutes. General audience classification.

CAST

David Conway.....	Robert Montgomery
Lynn Conway.....	Virginia Bruce
Harry Borden.....	Warren William
Claudia Weston.....	Binnie Barnes
Samuel Z. Walker.....	Alan Dinehart
Uncle Dawson.....	Harry Davenport
Midge.....	Nydia Westman
Chester Blascob.....	E. E. Clive
Karl.....	Torben Meyer
Martha.....	Bodil Rosing
Wilkins.....	Irving Bacon

Condemned Women

(RKO-Radio)

Melodrama

Grim but strong even in romantic chapters, this realistically told story of women in prison is composed of elements that should excite comment and discussion. Although some sequences are prolonged unnecessarily and the film depends upon sharply drawn characterizations to drive home its punch, "Condemned Women" may be accepted as above average adult entertainment.

Seriously toned throughout, comedy being entirely absent, the production gives Sally Eilers the best opportunity for forceful portrayal she has had in a long time, and enables Lee Patrick and Anne Shirley to deliver outstanding performances.

Similar in manner of presentation to other prison shows, this differs in that the women are presented as desperate, dangerous, caged creatures, enemies of society, who live only for vengeance. Romance is brought in in uncommon fashion, as the love interest involves convict Eilers with prison doctor Louis Hayward.

Prison routine, discipline, and the various caste systems being vividly illustrated, and romance permitted to flower under dangerous circumstances, the love affair is brought to the attention of the Warden and admitted by both. Determined to break it up, he appeals to her to demonstrate to her sweetheart that she is not a worthy woman. Sacrificing one love to a greater, she is involved in a prison escape in which "Millie" (Anne Shirley) is killed and as a result of which "Big Annie" (Lee Patrick) dies. Tried, "Linda" (Miss Eilers) is on the verge of conviction when "Philip" (Hayward) interferes to demonstrate that all the damning testimony is perjury and that she was not the ringleader. Mitigating circumstances reduce her sentence and there is promise that "Philip" will be waiting upon its completion.

Essentially an adult attraction, the film is wide open for the spectacular exploitation which has made previous prison films matters of wide interest. The woman angle should not be overlooked.

Previewed in the RKO Projection Room.—G. M.

Produced and distributed by RKO-Radio. Produced by Robert Sisk. Directed by Lew Landors. Story and screen play by Lionel Houser. Musical director, Roy Web. Photographed by Nicholas Musuraca, A.S.C. Art director, Van Nest Polglase. Associate, Feild M. Gray. Recorded by Earl A. Wolcott. Montage by Douglas Travers. Edited by Desmond Marquette. Assistant director, Sammy Ruman. P. C. A. No. 4029. Running time, 70 minutes. Release date, March 18, 1938. Adult audience classification.

CAST

Linda Wilson.....	Sally Eilers
Phillip Duncan.....	Louis Hayward
Millie Anson.....	Anne Shirley
Matron Glover.....	Esther Dale
Big Annie.....	Lee Patrick
Kate.....	Leona Roberts
Warden Miller.....	George Irving
David.....	Richard Bond
Sarah.....	Netta Packer
Cora.....	Rita LaRoy

Bulldog Drummond's Peril

(Paramount)

Prime Melodrama

Crammed full of repartee, the production has action and melodrama in sufficient quantities to satisfy the already established "Drummond" fans and perhaps win new ones. This new episode in Paramount's versions of the H. C. (Sapper) McNeile story series again has John Barrymore, John Howard, Louise Campbell, Reginald Denny, E. E. Clive and Nydia Westman in the same roles they portrayed in "Drummond's Revenge" and "Drummond's Comeback," the first two on this season's program. The support includes Porter Hall and Halliwell Hobbes.

The formula fun feud between "Neilson" and "Drummond" forms the basis of the new offering, but this picture differs from the previous ones in that it offers more action.

James Hogan directed the adaptation by Stuart Palmer.

Stuart Walker draws credit as associate producer.

This time "Drummond" runs afoul of a diamond merchant who is after a formula of a scientist who makes diamonds by a synthetic method. "Neilson" as usual attempts to dissuade "Drummond," but the young Englishman barges into and out of trouble with the thieves and murderer and the plot comes to a successful conclusion with the aid of regular characters, as usual leaving "Drummond's" long planned and long foiled marriage to "Phyllis Clavering" about to be arranged anew at the final fadeout.

Previewed at the Stadium Theatre, Hollywood, to an audience which, while not highly enthusiastic, evidently enjoyed it.—V. K.

Produced and distributed by Paramount. Director, James Hogan. Screen play, Stuart Palmer. Based on "The Third Round" by H. C. "Sapper" McNeile. Sound mixer, Charles Hisserich. Film editor, Ed Dmytryk. Art directors, Hans Dreier and Robert Odell. Photographer, Harry Fischbeck. Running time, 66 minutes. P. C. A. certificate No. 3986. Release date, March 18, 1938. General audience classification.

CAST

Colonel Nielson.....	John Barrymore
Captain Hugh "Bulldog" Drummond.....	John Howard
Phyllis Clavering.....	Louise Campbell
Algy Longworth.....	Reginald Denny
Tenny.....	E. E. Clive
Dr. Botulian.....	Porter Hall
Aunt Blanche.....	Elizabeth Patterson
Gwen Longworth.....	Nydia Westman
Anthony Greer.....	Michael Brooke
Professor Bernard Goodman.....	Halliwell Hobbes
Sir Raymond Blantyre.....	Matthew Boulton
Mrs. Weevens.....	Zeffe Tilbury
Constable McThane.....	David Clyde
Constable Sacker.....	Clyde Cook
Roberts.....	Austin Fairman
Raoul.....	Gregory Gaye
Expressman.....	Pat X. Kerry
Expressman.....	Dave Thursby
Hoffman.....	Torben Meyer

Maid's Night Out

(RKO)

Comedy

Residents of Inglewood, Cal., venturing out in the wake of the receding waters in quest of whatever relaxation might be discovered beneath the uninformative banner, "Major Studio Feature Preview Tonight," found a lot to laugh at in this adroitly fabricated, faultlessly timed comedy of errors.

Inglewood is such a town as "Life" might have selected for its American community, a broad sampling of the great middle class to the whim of which the motion picture and just about every other successful thing is of necessity patterned. This would seem to argue that showmen dependent upon this staple type of client for principal support can count on taking a bow as the customers file out after the show. Getting them in is, of course, the trick.

Getting them in is likely to prove a somewhat more arduous chore than most showmen have been in the habit of rolling up their sleeves for in this season of name-studded farces, burlesques and absurdities. The top name in the formal

billing is Joan Fontaine, identified chiefly as the girl who played opposite Fred Astaire in "Damsel in Distress," and the male lead is one Allan Lane, relatively unknown heretofore but likely to be talked about as a runner-up for Cary Grant after the public gets a chance to see him toss off this gay assignment.

But when the showman looks further down the list he will find such dependable players as Billy Gilbert, Hedda Hopper, Solly Ward, Eddie Gribbon, George Irving, Mary Vaughn and Cecil Kellaway, and, as he and his public well know in advance, accountable for much of the solid entertainment that this and many another good comedy of the year have fattened on. No showman worthy of the name lacks ways and means of getting the public in to see that cast at play.

The story is about a young fellow, who sets out to work a month as a driver for his wealthy father's dairy, and a young socialite whom he mistakes for a domestic.

Incidents preceding the inevitable disclosure of identities and clinch include a roller coaster episode, a brawl at a charity ball, certain piscatorial passages, a seeming abduction and a breakneck flight from pursuing police. All hands carry the ball alternately, for consistent gains through tackle and around end during all this, although Solly Ward's line, "I'm Helping a Son of the Rich," is distinctly offside.

The production bears in composition, pacing and ensemble the unmistakable imprint of Robert Sisk, producer. Ben Holmes' direction reflects a genuine sense of comedy values and timing. Bert Granet's screen play, from a story by Willoughby Speyers, is strictly in the wide, sure groove of mass comprehension.

Previewed at the United Artists Theatre, Inglewood, where the reaction was as noted.—W. R. W.

Produced and distributed by RKO Radio. Produced by Robert Sisk. Director, Ben Holmes. Screen play, Bert Granet. Photographer, Frank Redman. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Associate, Howard H. Campbell. Gowns by Edward Stevenson. Recorded by Richard Van Hesse. Set dressing, Darrell Silvera. Edited by Ted Cheesman. Story by Willoughby Speyers. P.C.A. Certificate No. 4013. Running time, when seen in Hollywood, 65 minutes. Release date, March 4, 1938. General audience classification.

CAST

Sheila.....	Joan Fontaine
Bill.....	Allan Lane
Mrs. Harrison.....	Hedda Hopper
Norman.....	George Irving
Wally.....	William Brisbane
Popopolopolis.....	Billy Gilbert
Geoffrey.....	Cecil Kellaway
Adele.....	Vicki Lester
Mary.....	Hilda Vaughn
Hogan.....	Eddie Gribbon
McCarthy.....	Frank M. Thomas
Mischa.....	Solly Ward

Gold

(Paramount)

Where It Comes From

Not all is gold that glitters and by the same token not all is gold in a gold mine. One of the largest of the mines, supplying one-half of the world's production, is in Johannesburg, South Africa. Herein is pictorially described the production of the metal from its beginning, three-quarters of a mile below ground through the multifarious refining processes to its ultimate shipment to the world markets as gold bricks. The gold is mined by native Kaffir boys who supply an added attraction here by performing one of their native dances. Narrated by Alois Havrilla. Running time, 10 minutes.

Yokel Boy Makes Good

(Universal)

Animal Cartoon

Snuffy Skunk laments his ostracism by the other animals, particularly when he is excluded from a show given by Oswald in his barn. Even disguises fail to get Snuffy past the doorman but finally he becomes a hero when his unique methods of attack prevent Mr. Bull from disrupting the show, which has disturbed his sleep.

MONOGRAM IN DRIVE FOR \$5,500,000 SALES

Observance of W. Ray Johnston's 25th Year in the Industry Coupled with Campaign

A "Johnston Silver Anniversary Drive" was launched by Monogram this week after franchise holders of the company met at the Coronado Hotel, St. Louis, last Saturday, and committed themselves to a \$5,500,000 sales quota during the drive which will end January 14th, 1939.

As a climax to the campaign, and in celebration of W. Ray Johnston's 25th year in the motion picture industry, a banquet will be held in January. Mr. Johnston is president of Monogram. Edward Golden, general sales manager, who was among the home office executives at the St. Louis meeting, will be director of the drive for new sales contracts.

On the suggestion of John Mangham of Atlanta, it was decided that all salesmen would be placed on a quota, according to their zone's quota, and that they would be allowed a special bonus commission for all sales above their quota.

Scott R. Dunlap, vice-president in charge of production, announced that the Monogram feature line-up for 1938-39 will include 42 productions, of which 26 will be melodramas and 16 westerns. Complete details on the coming season's product were withheld for announcement at the company's annual sales convention, which will be held April 24th to 27th at the Netherlands Plaza Hotel, Cincinnati.

Among the home office executives at the St. Louis gathering were Mr. Johnston, Leon Fromkess, treasurer; Mr. Dunlap, Mr. Golden and George West.

Among the franchise holders attending were Joe Felder, New York; Sam Rosen, Philadelphia; Harry Bachman, Washington; William Onie, Cincinnati; Robert Taylor, St. Louis; Lester Durland, Kansas City; John Mangham, Atlanta; Steve Broidy, Boston; Harry Benkson, Buffalo; Henri Elman, Chicago; Sam Schultz, Cleveland; John Franconi, Dallas; Lon Fidler, Denver; L. O. Ringler, Des Moines; F. E. Judd, Des Moines; William Hurlbut, Detroit; Sam Decker, Detroit; Charlie Trampe, Milwaukee; Ben Nathanson, Minneapolis; Charles Weiner, Minneapolis; Ben Welansky, Pittsburgh; Carr Scott, Oklahoma City, and Ed Blumenthal, Dallas.

Norton V. Ritchey, Monogram foreign export manager, who is now on a three months' tour of Latin America, this week reported to his home office that he has signed contract for all of Monogram's 1937-38 product with International Films S. A. in Brazil and with Monogram Pictures de Mexico, S. R. L., in Mexico.

Xavier Liceaga, who formerly handled Paramount product in Mexico, is now in charge of the Monogram office there.

"Paradise Isle" and "God's Country and the Man" will be the first of the Monogram pictures to be exhibited under the new contracts.

SHORT PRODUCT PLAYING BROADWAY

Week of March 5

CAPITOL

What Price Safety.....MGM
Cleaning House MGM

CRITERION

Stranger Than Fiction,
No. 3 Universal

MUSIC HALL

Quintupland RKO Radio

PARAMOUNT

Accent on Beauty.....Paramount

RIALTO

What Price Porky.....Vitaphone
Snow Foolin' Columbia

RIVOLI

White Magic RKO Radio

ROXY

Feminine Fun Columbia
The Miss They Missed.....Educational
Gandy the Goose.....Educational

STRAND

The Sneezing Weasel.....Vitaphone
Pictorial Review, No. 7....Vitaphone

"Tom Sawyer" Breaks Records; Texas Governor Honors Stars

"The Adventures of Tom Sawyer" last week established one all time record, one 11-year record, a four-year record and four week end marks and two opening day records, according to United Artists. The all-time record was established Saturday at the Fox, Tucson, and the 11-year record was established at the Fox, Phoenix, both in Arizona, on the same day.

The picture, the company reported, broke a four-year record for the Saturday-Sunday week end business at the Denver theatre, Denver, Col. Other week-end marks were established at Loew's Grand, Atlanta, Ga.; Palace, Norwalk, Conn.; Capitol, Wilkes-Barre, Penn., and the Strand, Scranton, Penn. Extended playing time was arranged for the picture at the Garde, New London, Conn., and the Riviera, Binghamton, N. Y., after opening day records were broken.

James V. Allred, Governor of Texas, Monday, honored Tommy Kelly and Ann Gillis, juvenile stars of "Tom Sawyer," who arrived in Dallas for personal appearances. In a special ceremony at the Palace theatre, young Kelly was appointed an honorary Texas Ranger, and little Miss Gillis was dubbed the youngest admiral in the Texas Navy. Young Kelly also acted as honorary Mayor of Dallas for the balance of the day.

Roxy Report Approved

The final accounting and report rendered by Howard S. Cullman, trustee in reorganization for the Roxy theatre, New York, was formally approved by Federal Judge Francis G. Caffey in the United District Court Wednesday.

Cartoon Process Uses Dolls in Place of Drawings

A motion picture cartoon process employing moulded figures, instead of drawings, was brought to New York last week from Europe, for possible introduction in Hollywood, by George Pal, young Hungarian, who says he has been working on the idea for five years.

A new figure is used for each movement, the same as cartoonists now use a new drawing for each different animation.

Mr. Pal the other evening gave the first screening of his "Puppet-toons" before an American audience, at the McMillin theatre, Columbia University, before members of the film study group of Columbia's Extension School.

He calls his technique "the color cartoon in third dimension." Dolls perform against sets in miniature, with synchronized music, song and sound effects employed in the same manner as for silently-made animations of Hollywood's present pen-and-ink cartoons.

Although Mr. Pal's "players" are puppets, there are no strings. They are stationary. Movable figures in past puppet-films, he says, caused a jerkiness. Where the present screen cartoonist draws a separate figure for each motion-step, Mr. Pal builds a separate doll. Each phase of movement is photographed as a single frame of film. He reports that for a typical single scene, a large staff of woodworkers and artists must work for two days making some 56 dolls, each representing a different movement.

The dolls are mostly fabricated from wood, on machines. Hand carving, he said, would be too impractical from the standpoint of time. Glass, cellophane and some metals are also occasionally used.

Color drawings are first created, and photographed, to get a rough cartoon version, as a guide, before puppets are placed on the sets. After the photographing of each frame the dolls are replaced by those representing the next phase of action and positioned in proper relation.

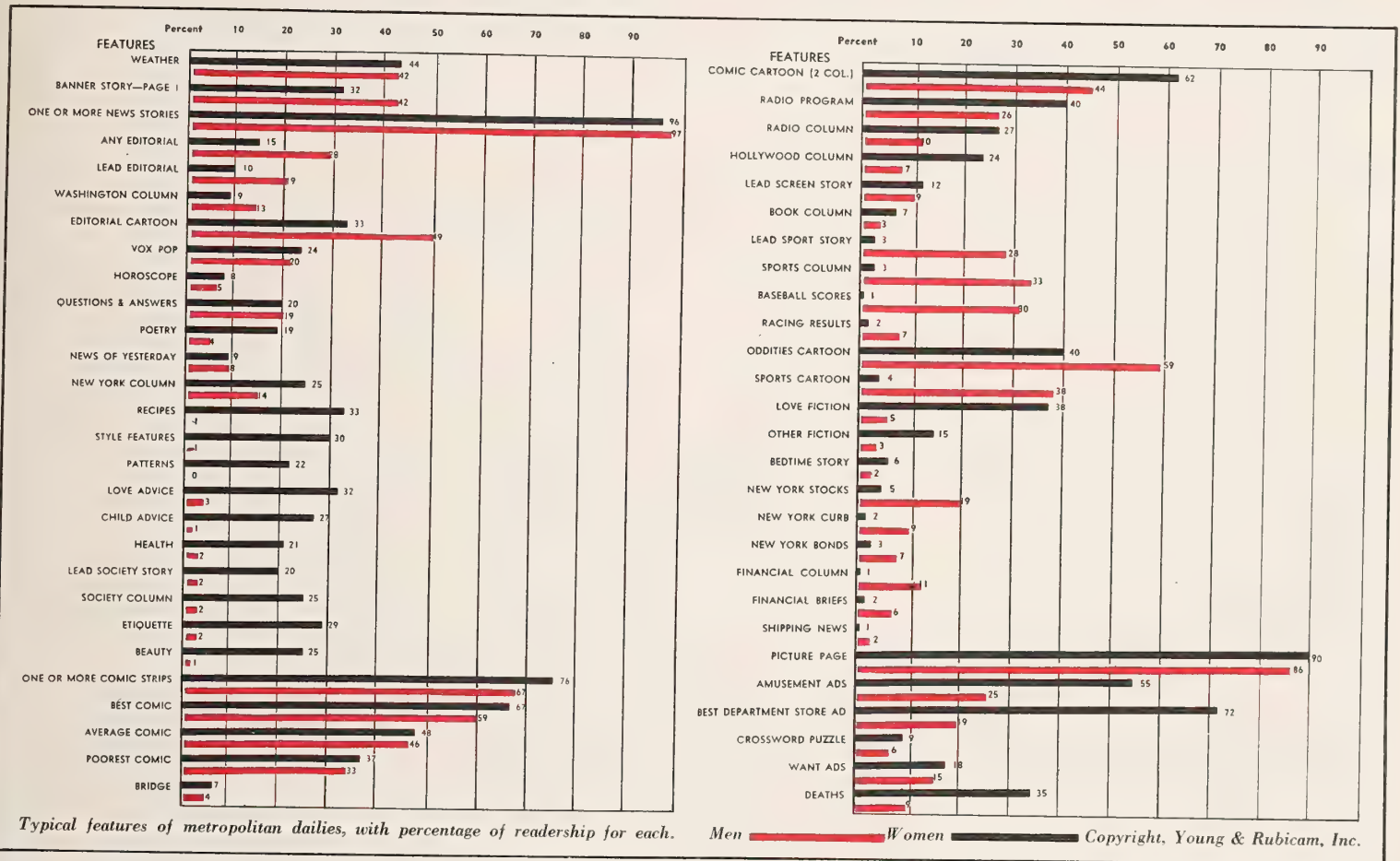
Comparison of production costs of the Pal process and present systems employing drawings has not been made by Mr. Pal. He has his own studio, in Holland, maintaining a staff of 30, said to be the largest outside of Walt Disney's in Hollywood, and where he has made some 25 subjects in his five years of experimentation, mostly "sponsored" reels for advertisers. Philips Company, European radio set manufacturer, is accredited with considerable of the Pal support to date.

Mr. Pal does not intend to enter production here through the advertising films field, but through regular entertainment channels. He has not decided whether he will lease his process to Hollywood producers on a royalty basis, or produce independently for states rights or for "major" company distribution.

Mr. Pal, born in Cegled, Hungary, in 1908, became a film animator in Budapest in 1928, then headed Ufa-Film's animation, at Berlin, for two years, forming his own company in 1930 with studios first at Berlin, then Paris, and now at Eindhoven, Holland.

He is represented in New York by Douglas Duff Connah.

NEWSPAPER THEATRE ADS ATTRACT AS MANY READERS AS PAGE ONE 'BANNER'



AMUSEMENT advertisements in a daily newspaper have more women readers than does the Page One "banner story," or lead.

A Hollywood column attracts as many as does a report on the activities of bonds in the financial market.

Radio programs are scanned by more men and women than are the New York stock transactions.

These and a score of other facts about what is read in newspapers are reported by Dr. George Gallup, director of the Institute of Public Opinion, in the chart published on this page.

The chart, reproduced from *Advertising and Selling*, brings up to date a "decade of research," according to Dr. Gallup, vice-president of the advertising agency, Young & Rubicam, Inc. The percentage results are based on interviews with 100,000 adult readers of 40 daily newspapers, 33 in cities of more than 100,000 population and seven in cities of 50,000 to 100,000.

More Women Read the Ads

Amusement ads, including those of motion picture theatres, are read by 55 per cent of women newspaper readers, contrasted with only 35 per cent six years ago. Approximately the same number of men, 25 per cent, read them in 1932.

This year's study also reveals a wider circle of radio program readers than in 1932, the percentage comparison being, for

men, 26 and 25, and for women, 40 and 30.

First place, in number of readers, goes to the broad classification of "one or more news stories." The second greatest attraction is the picture page, with 86 and 90 per cent of the male and female readers, respectively. Pictures of Hollywood stars are frequently part of a newspaper's pictorial layout.

Third place is taken by another general classification, "one or more comic strips." A breakdown of the number of comic strip readers shows that the best comic in a paper is read by 67 and 59 per cent of the women and men readers, respectively, while the poorest comic has 37 per cent of the women and 33 per cent of the men as readers. These percentages are greater than those credited to editorials, Washington columns, or financial columns.

And the "Love Advice"

Women read newspapers more thoroughly than men, according to the survey results. The total points for the women is 1,427 as compared to 1,095 for men.

There is a wide difference in the number of men and women readers of the best department store ad in a newspaper, 72 per cent of the women reading the ad as against 19 per cent of the men.

Shipping news attracts only two per cent of the male readers while love advice is read by three per cent.

Dr. Gallup points out that "by and large, the studies made during the last six years

show a high correlation with the findings of the study reported earlier. . . . The average deviation for 38 items is only three per cent."

Variations and Typography

He also explains that there are variations from city to city in the reading of certain features. "Change in the typographical treatment," he continues, "or in position can often double the number of readers of a given feature. For example it is possible to increase materially the reading of features like Vox Pop, advice columns, various kinds of political, radio, New York and Hollywood columns by giving them greater prominence and by treating them typographically in a way to invite reading."

"On the other hand such features as local news stories, comic strips, picture pages, stock and bond reports, department store, amusement and classified advertising have an almost uniform reading from city to city."

The study was carried on by equipping each interviewer with a copy of the paper for the day preceding the interview. He then went through the paper, column by column, with the reader to find out exactly what each one read in the particular issue. The law of averages, Dr. Gallup says, ironed out the individual differences arising from the fact that some readers spent more than their usual time reading the issue while others spent less time than usual in the perusal of the newspaper.

CHANCE GAMES HIT IN 3 STATES, GAIN IN ONE

Georgia Supreme Court Refuses to Review "Lottery" Ruling; Legal in Kentucky

Chance games received setbacks this week in Georgia, where the supreme court refused to review its decision classifying theatre "Bank Night" a lottery, and in Chicago, Montreal, Missouri, St. Louis, Alabama and New York, but in Kentucky the legislature passed a measure legalizing theatre giveaways. This bill is awaiting the signature of Governor Chandler. The legislature has adjourned. It is believed that efforts now will be made to have the games legalized in Ohio. Exhibitors there see a precedent established by the passage of the Kentucky bill.

In Chicago, Corporation Counsel Barnett Hodes ruled all Bunco games illegal, and Judge Joseph Burke dissolved an injunction preventing police interference with such games. In Montreal, police opened a drive to stamp out giveaways in theatres. "Sho-bonus" was termed a lottery under the laws of Missouri by the Attorney General.

In St. Louis Fanchon and Marco announced that the circuit's first runs and neighborhood houses operated by the St. Louis Amusement Company had permanently eliminated merchandise giveaways, while in Alabama the Superintendent of Insurance suggested grand jury investigation of "jackpot guarantee." In New York, the Brandt circuit was speeding plans to introduce vaudeville in about 20 houses as a cure for chance games.

Charged with Operating Lottery

The Georgia supreme court action was taken in the case of Frank Barber, of Albany, Ga., charged with operating a lottery in connection with Bank Night at his theatre. After an Albany judge had overruled his demurrer in the case, Mr. Barber appealed. The court of appeals and later the supreme court upheld the judge's decision. The case now will be tried in Albany on its merits.

A survey among exhibitors in key situations in Ohio showed practically a unanimity of opinion that an important precedent had been established for Ohio by the passage of the Kentucky bill legalizing theatre giveaways.

Montreal police, in opening their drive to stamp out giveaways, charged three theatre owners with operating a lottery. They pleaded not guilty. One of the cases will be taken as a test case to decide the legality of theatre giveaways in Montreal. According to the police, 10 local theatres were operating the games.

Called "Unequal Contest"

The opinion terming "Sho-bonus" a lottery was written by Assistant Attorney General Franklin E. Reagan, who had charge of the attorney general's departmental investigation into various box office stimulants for motion picture theatres and other amusements. Under the "Sho-bonus" plan it was proposed to distribute weekly prizes up to a total of \$500 a week to persons submitting the correct answers to three questions.

In commenting on the plan, Mr. Reagan said: "There appears to be no rule or yardstick by which the correct answers to the questions submitted are to be determined by the judges. The

CAUTION USE OF CLIPPINGS

Circuit executives in New York are cautioning their managers to make sure that when reproducing newspaper clippings and other material for publicity purposes, there is nothing in them which might be made the basis of a damage suit. The action resulted from the filing of a \$500,000 suit against Balaban and Katz, Chicago, by a man whose name and likeness appeared in a "blowup" of newspaper clippings used on a poster to exploit "Torture Money."

contest is open to all persons 10 years of age or over. It is therefore an unequal contest."

Fanchon and Marco first-runs in St. Louis, the Ambassador, Fox and Missouri, as well as the St. Louis Amusement Company's neighborhood and suburban houses have permanently eliminated merchandise giveaways, according to Harry Arthur, executive of Fanchon and Marco.

Mr. Arthur said that a careful study of box office results over a long period had indicated that the merchandise giveaways were not really beneficial. Experience with Movie Trading Stamps, however, had been different, showing benefit to theatre and merchants, he said.

Frank N. Julian, Alabama superintendent of insurance, suggested grand jury investigation of a practice of guaranteeing collections of theatre "jackpots," saying "it is clearly against the insurance laws of Alabama unless the operators are authorized guaranty companies." Mr. Julian said no individual or corporation had been authorized to engage in the "jackpot guarantee" business, and none would be, "unless they can post \$100,000 cash and meet other requirements of the law." Theatre Jackpots recently were held to be lotteries by the Alabama supreme court.

Introducing Vaudeville

As a means of stimulating attendance, the Brandt circuit in New York is speeding plans to introduce vaudeville in about 20 theatres in the metropolitan area. Harry Brandt, president, said that arrangements are being made with the stagehands' and electricians' union. He believes that theatres are putting too much stress on "outside attractions," like cash games, and that they have overdone such stimulants to a point where theatre operations now need a "hypodermic."

While the circuit is willing to pioneer in the move to bring vaudeville back to film houses it will have to be on a business basis, without inflated costs, since the circuit plans to present the combination policy at present admission scales, it was said.

The giveaway test case for Connecticut, appealed to the supreme court of errors by Ernest Dorau, manager of the Capitol, Middletown, has been heard and the decision is awaiting in April or May.

Denver police issued an order barring the use of wheels or cards or series of cards in determining winners in theatre giveaways. The stamp of approval was placed on drawings in which coupons were used and it was not necessary to purchase a ticket in order to par-

ticipate. The police said they desired to do away with any appearance of lottery if possible.

The National Annuity League, an old age pension group, is sponsoring "pension nights" twice weekly at five Denver Fox houses, holding as bait a chance on a prize for all who buy tickets from the organization.

Mayor Feiker of Northampton, Mass., has threatened to withhold theatre licenses unless chance games are discontinued. The mayor's edict hit two of Northampton's three theatres that have been operating giveaways. In Springfield, Mass., Mayor Putnam revealed he had been requested to cooperate with Mayor Feiker in studying the question of legality of Bank Night. He said the question will be subject to review by the city's Law Department.

At a meeting of the Des Moines Council of Churches in Des Moines the subject "The Moral Implications of Bank Night" was discussed by representatives of city groups. The Reverend Percy Thomas, representing the Des Moines Ministerial Association, charged that Bank Nights were creating a gambling psychology in the public and diverting energy from creative purposes, that the inauguration of Bank Nights was an admission by theatres that they could not survive on the merits of their product alone, that thousands of persons were spending money for Bank Night when they should spend it for their families.

Mrs. S. E. Lincoln, vice-president of the Des Moines council of Parent-Teacher Association's committee of motion pictures, said both the Des Moines and the state PTA are on record as opposed to Bank Night and that it is a lottery even though the Iowa supreme court declines to so call it.

G. Ralph Branton, manager of Tri-State Theatre Corporation, in defending Bank Night, said the Iowa supreme court had declared it was not a lottery, that Bank Night had been a business stimulant to theatres and had enabled many to stay open and run at a profit.

Milwaukee Agitation Renewed

Agitation against chance games in Milwaukee theatres, which culminated in visits by the police to some 20 houses in January for evidence without a single warrant being issued, had been renewed with a request to the state attorney general by the Milwaukee Ministerial Association as to the legality of the games.

In response to the request the attorney general's office declared that it was still studying the statutes and was uncertain when an opinion would be handed down. Pending further action by law enforcement officials, the games continued in use in Milwaukee theatres.

Chief of Police Ralph Brooks, Portland, Maine, and Sheriff Henry Burnell of Cumberland County were planning to enforce the ban on Beano. The game was declared illegal some time ago.

V. L. Chandler, operator of the Rex Theatre in the Negro section of Tulsa, Okla., was freed without bond after pleading not guilty to a lottery charge in connection with Bank Night.

New Trailer Company Formed by Schwartz

E. Schwartz, who headed Ad-Vance Trailer Service, will reenter the trailer field with a new company to be known as Trailer-Made, Inc., with headquarters in the Film Center Building, New York. Pathe Film Corporation is a partner in the new company, and it is understood that J. A. Sisto and Company, Wall Street investment house, also will be a participating factor in the setup.

Operations of the new company will begin immediately. Mr. Schwartz headed Ad-Vance Trailer Service until it was bought out by National Screen Service seven years ago. He also produced a number of short subjects and also heads the Peerless Outdoor Advertising Company.

OPENING DAY RECORDS!

WEEK-END RECORDS!

4 YEAR RECORDS!

11 YEAR RECORDS!

ALL-TIME RECORDS!

are tumbling as theatre operators write this advertisement for David O. Selznick's greatest hit!

OF COURSE YOU KNOW IT'S • • •

NEW LONDON . . . *Garde Theatre—Hits top mark for opening day and first week-end, as Warner Brothers theatre official I. J. Hoffman extends playing time.*

BINGHAMTON . . . *Riviera Theatre — Thousands jam theatre as each succeeding day tops the previous one.*

ATLANTA *Manager Eddie Pentecost of Loew's Grand wires: "Sidewalk in front of theatre blocked with waiting line." Sunday, the third day of the run, topped all previous Sundays.*

NORWALK *Palace Theatre—Biggest first two days of any Selznick hit; tops STAR IS BORN, and PRISONER OF ZENDA.*

SCRANTON *Strand Theatre—Thousands turned away opening Saturday. House jammed at every performance.*

WILKES-BARRE . . . *Capitol Theatre—First three days send Paramount Comerford theatre operator John Nolan into raves as Sunday gross again tops all Selznick record-breakers.*

DENVER *Tom Sawyer opened March 1st at the Fox Denver Theatre. Its fourth day was \$407.00 bigger than its third day and Saturday and Sunday were the biggest combined week-end gross in the past four years.*

PHOENIX *On Saturday, March 5th, at the Fox Theatre, the biggest gross since 1926.*

TUCSON *At the Fox Theatre, March 5th, the biggest Saturday in the history of the house.*

Selznick International presents Mark Twain's

THE ADVENTURES OF TOM

OPENING DAY RECORDS!

WEEK-END RECORDS!

FOUR YEAR RECORDS!

ELEVEN YEAR RECORDS!

ALL-TIME RECORDS!

Immortal classic now in **TECHNICOLOR**

SAWYER

PRODUCED BY
DAVID O. SELZNICK

Directed by
NORMAN TAUROG

Released thru United Artists

The Best

OF DAVID O. SELZNICK'S
10 BEST PICTURES!

THE WHISPER
HAS GROWN
TO A SHOUT!

The Best OF DAVID O. SELZNICK'S 10 BEST PICTURES
**THE ADVENTURES OF
TOM SAWYER**

IN TECHNICOLOR

Released thru United Artists

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

TIME MAGAZINE, parent of the March of *Time* magazine newsreel and of *Fortune Magazine*, is observing its 15th birthday. For which, Congratulations, *Time*. To friends and "prospects," *Time's* proud staff is sending a fac-simile copy of Volume I, No. 1. Thereto is attached a note, written by Albert Sindlinger, advertising manager, as follows: "I am sure you will get just as big a kick as I did out of reading the first copy of *Time*, especially out of the development of *Time's* Cinema Department, from the 'custard-piety' of Chaplin 15 years ago to the reviews and news of the cinema today from our own Hollywood correspondent."

Aside to Mr. Sindlinger: We certainly did get a "big kick" out of reading the first (fac-simile) copy of *Time*, and especially out of *Time's* first Cinema Department, with its "custard-piety," as exemplified by the following lone item constituting the whole Cinema Department of that first issue:

CINEMA

Adolph Zukor, now in Paris (March, 1923), replying to the queries of French reporters as to whether Hollywood was really as wicked as all that, responded sternly in the negative.

"Hollywood," said Mr. Zukor, "is a very quiet place." He paused. "How disappointing!" chorused the French reporters politely. "A very quiet place," he resumed, emphatically. "No drinking—very little smoking. And as for the evenings—they're just as quiet! Why they're practically inaudible. No sound at all but the popping of the California poppies." And the reporters went disconsolately away.

Time Marches On!



We have come into possession of the funniest-looking snapshot ever to meet our eyes, of a four-year-old standing in the altogether, who later grew to be Montague (Monty) MacLevy, Brooklyn Randforce Circuit press agent and also conductor of the MacLevy Health Gym in New York. Mr. MacLevy may gain possession of the photo on the delivery of solid gold life passes to each and every one of the Randforce theatres, and a life membership in his gymnasium, with towels gratis.



Times being what they are, United Artists' home office workers got a palpitation the other Friday pay day when each received a "blue slip" from the personnel manager, Mr. Norris Wilcox. The cardiograph registered normal again, however, after the employees opened the slips and read:

PERSONNEL

A refrigerator has been installed on the 15th floor in the cloak room. This is for the preservation of milk only and not for any other purpose or foods.

Empty milk bottles are to be washed and placed on the floor adjacent to the refrigerator. Your milkman should be notified to collect empty bottles there. Milk bottles must not be left in the halls either, full or empty.

Mr. Wilcox won't budge on his stand that the ice-box shall not be used for any other purpose, emergency calls for ice-cubes notwithstanding.

LIFE'S LITTLE DRAMAS DEPARTMENT, as actually written in America newspaper headlines:

GARBO MEETS STOKOWSKI AS VACATION PAL

GARBO AND STOKOWSKI VISIT ISLAND OF CAPRI TOGETHER

STOKOWSKI AND GARBO TOGETHER IN ITALIAN IDYL

CURIOUS CROWD BESEIGE GRETA AND STOKOWSKI

"NO ADMITTANCE" SIGNS UP ON GATE AS CROWDS SEEK GLIMPSE OF GRETA

Stocked with Food, They Stand Siege of Curious

MAYOR OF RAVELLO IDENTIFIES ACTRESS AND CONDUCTOR

But See Only Dark Glasses and Hat Brim Pulled Low

CONDUCTOR IRRITATED BY THE NOTORIETY

GUNS GUARD STOKOWSKI AND GRETA GARBO

GRETA GOES A-MILKING, STOKOWSKI GOES ALONG

Greta Garbo and Leopold Stokowski and a Cow in Play

CONDUCTOR TURNS VEGETARIAN FOR LOVE OF ACTRESS

BEERY TO BE BEST MAN FOR STOKY, GARBO

SPINSTER GARBO TO WED AT LAST

GARBO REPORTED WED TO STOKOWSKI IN ITALY

With a parting of, "I never thought I raised my son to be a competitor," Jesse Louis Lasky, Hollywood producer for RKO, now visiting New York, stamped across his Waldorf-Astoria Hotel suite bewailing the hard-heartedness and hard-headedness of Jesse Louis Lasky, Jr., for not giving him first "crack" at the purchase of "No Angels in Heaven," a novel just completed by the son.

Mr. Lasky had been wiring propositions to his son clear across the continent while en route to New York, urging him to "Give your old man a break." Lasky Senior even raised his original bid of \$7,500 to \$10,000. But it was no use. Young Lasky told the father he would have to sell the story to the highest bidder. And four bids are already in hand from as many of the large companies.



"From laughs to tears in 30 seconds" is a terrific "throat-strain of emotional acting," and Claudette Colbert is able to do it for Paramount only with Lucky Strike Cigarettes, according to this week's magazine testimonials.

ON February 15th, Mr. Vance King, staff reporter of *Motion Picture Herald* in Hollywood, wrote to the New York news desk as follows:

"A standard gag out here, good for a laugh at all gatherings where persons are acquainted with its DRYNESS, is the Los Angeles River, in reality a sandy depression in the ground.

"With great hullabaloo, James Vandiveer, in charge of the KFI-KECA stations' special events, rigged up a stunt. He planned to take his portable transmitter pack to the river, with Ben Blue, comedian, and 'set sail' on the river, picking up, in the meantime, three Paramount showgirls."

Whether Mr. Vandiveer himself was to "pick up" the Paramount showgirls, or the girls were to be picked up by the microphone, Correspondent King never disclosed. Nor was it determined whether Mr. Vandiveer even reached the arid river with this transmitter. However, if he had only been patient for another two weeks, he could have sailed with ease right down Hollywood Boulevard in a coast guard cutter and literally picked up a choice selection of Busby Berkeley Beauties, Glamorous Goldwyn Girls, RKO Radio Revelers and an assortment of Republican Renegades (from the western-film contingent), to say nothing of a varied collection of writers, directors and producers swimming around in the flood waters without life-preservers. He could have left the studio "efficiency experts," the yes-men and the supervisors until another time.



If that flood had continued just another few days some of those Hollywood producers would have had the American Red-Cross financing their production.



The George Brjur Advertising Agency in New York telephoned our information department to ask what kind of business "Snow White" might be doing in three months.



Three alumni of Grinnell (Iowa) College who got together in the restaurant of Chicago's Standard Oil Building, the other afternoon, were John Canning, Jr., Frank James Cooper and William Francis Crouch. It was a kind of preview for the annual meeting of Grinnell alumni to be held this Sunday at the Chicago Women's Club.

Mr. Frank James Cooper is none other than Hollywood's own Gary Cooper. He has been back for a Grinnell homecoming only once before since he left college, but not once since "arriving" in Hollywood. This trip, then, is intended to bring blushes to the old dramatic coaches at Grinnell, who "blacklisted" him twice, from the dramatic class for "showing no promise."

Mr. William Francis Crouch is the "Bill" Crouch of MOTION PICTURE HERALD's Chicago staff.



Applications of the Schine Circuit in New York State for candidates for the job of theatre manager require the applicant to state his "athletic prowess." Not a word is asked about the candidate's proclivities at explaining things to patrons.

IN COURTS

Paramount Copyright Suit Is Dismissed

The copyright infringement suit brought by Paramount Productions, Inc., and Exclusive Movie Studios, Inc., against Benjamin Leder, who does business as Leader Motion Picture Film Company, and Nathan Leder was dismissed by Federal Judge Samuel Mandelbaum in the United States district court in New York this week because the plaintiffs were not ready to proceed with the trial.

The suit charged infringement of 20 cartoon short subjects produced by Fleischer Studios, Inc. It was alleged that the defendant sold 16 mm. prints in violation of a license granted to Exclusive Movie Studios. A permanent injunction and damages were asked.

Order Claims Filed on French Corporation

Creditors of the French Motion Picture Corporation, distributors of French films in North and South America, this week were ordered to file their claims with Special Master John E. Joyce before March 18th by Federal Judge William Bondy in the United States district court in New York. A hearing at which creditors and stockholders will be represented was ordered held on March 23rd before the special master.

The debtor was authorized to continue royalty payments to producers whose films are being exhibited, but the order did not carry approval of the contracts. The corporation's petition for permission to reorganize under section 77B of the bankruptcy law was approved by Judge Bondy on February 23rd.

Second RCA Extension Granted

A second 30-day extension has been granted to RCA Manufacturing Company, Inc., wholly-owned subsidiary of Radio Corporation of America and Electrical Research Products, Inc., wholly-controlled affiliate of Western Electric, defendants in two separate suits brought by Acoustic Films, Ltd., wholly-owned subsidiary of Gaumont British. Cases have been set for the first part of April in United States district court, district of Delaware. Delay was granted for preparation of technical defense against charge of patent infringement.

Paramount Sued

Suit for \$90,000 damages for alleged plagiarism in the Bing Crosby film, "Double or Nothing," has been filed against Paramount by Charles D. and Harriet Livingston of Detroit, in Federal court there. Plaintiffs base their claim on a play they claim to have written, using the same title and story, in 1933.

Order Details in Suit

Casino Productions, Inc., and Yermi Stern, who are suing Warner Brothers for \$50,000 damages as the result of an alleged libel in the Warner film, "Go Into Your Dance," were ordered to file a bill of particulars by Federal Judge William Bondy in the United States district court in New York this week.

Loew Stockholder Motion To Be Heard Friday

A hearing on the motion made by Loew's, Inc., to consolidate six separate stockholders' actions against it was set for Friday by Justice Aaron J. Levy in the New York supreme court this week. The suits name as defendants Loew's, the members of the board of directors and some of the officers, and seek an accounting for alleged "acts of mismanagement, waste and extravagance." It is charged that the defendant paid excessive salaries and percentages of net profits, voted options on stock purchases to themselves and made "secret commissions."

Bernard Epstein, a stockholder, started the first suit on January 20th. Other plaintiffs are Arba Dike Faxon, Nicholas Lowy, Charles Alpert, Pearl R. Ginsburg and Hana W. Goldstein, all stockholders. At the same time, Justice Levy will hear arguments on a motion made by Mr. Epstein to examine Loew's before trial through Nicholas M. Schenck, president; David Bernstein, J. Robert Rubin, Arthur M. Loew, Alexander Lichtman, Edward J. Mannix, Sam Katz, Edward A. Schiller, vice-president; Leopold Friedman, secretary, and Louis B. Mayer, vice-president in charge of production.

Upon consent of all sides, all further action on the six suits was stayed until the consolidation motion is determined. It was learned that attorneys for various parties are trying to reach an agreement on the mechanics of the consolidation. The trial of the suit is expected to take place some time this spring.

Fleischer Plans Feature Cartoon

Plans for the production of a feature-length cartoon in color and using third-dimensional effects have been completed by Max Fleischer and Paramount. The film, as yet untitled, will be started in the present Fleischer studio in New York and will be completed in the producer's new Miami plant now under construction and which will be completed about August 15th.

Court Enjoins John Torr

Judge Woolsey in Federal court in New York this week issued a permanent injunction against John M. Torr and others in favor of the Securities and Exchange Commission, which had charged the defendants with violations of the law in connection with the sale of a block of stock of Trans-Lux Daylight Pictures Screen Corporation.

Legal Digest Service

Herbert T. Silverberg, Los Angeles motion picture attorney, is planning to establish a digest service which will make available to motion picture attorneys, film executives, libraries and research bodies the legal decisions rendered by State and Federal courts in their respective jurisdictions. He also plans to have six representative lawyers of the industry serve on a committee, the duty of which will be to govern the editorial policies of the digest.

Open Minneapolis Exchange

The new Twentieth Century-Fox exchange building in Minneapolis, Minn., was opened this week. William C. Gehring, central division manager, and M. A. Levy, district manager, attended the opening.

OBITUARIES

Max Young Dies

Max M. Young, 42, eastern Ohio independent theatre operator, died at Miami, Fla., from a heart attack February 24th. Mr. Young operated the Mozart, State and McKinley theatres in Canton, Ohio. At the time of his death he and his associates had plans for a new \$100,000 theatre at Akron, Ohio.

Ralph A. Pilbrook

Ralph Alger Pilbrook, 40, former exhibitor, died in Haroer Hospital, Detroit, after a short illness. He is survived by his widow and three children.

Ike M. Hartzell

Ike M. Hartzell, 61, former theatrical man in Youngstown, Ohio, died suddenly at Miami Beach, Fla., March 3rd, following a heart attack. Mr. Hartzell at one time owned the Bijou theatre and later the Princess and several others in Youngstown.

Mrs. Elizabeth Mannix

Mrs. Elizabeth Mannix, mother of Edward Mannix, Metro-Goldwyn-Mayer producer, died at her home, 330 Main Street, Fort Lee, New Jersey, March 7th, in her 72nd year.

Prudential Signs for RCA Service

Morris Seider, acting as secretary of the Prudential Circuit, New York, has signed a contract with RCA Photophone for servicing in 16 theatres in New York City and Long Island. A similar contract for four other houses in the circuit were signed by Charles E. Casey. At the same time, Mr. Seider arranged for the replacement of old sound equipment with new RCA High Fidelity apparatus in the Playhouse, at Hicksville; the State, at Ozone Park; the Garden, at Springfield Garden; and the Strand, at White Plains. Edward C. Cahill, RCA Photophone service manager, also disclosed a service contract consummated with the Saenger Theatres Corporation covering the sound equipment in 65 theatres.

Reduce Canadian Rates

A further reduction in railway express charges for shipments of films and accessories for film exchanges and exhibitors has been made by the Canadian Pacific and Canadian National Railways with the publication of a new schedule of rates to meet the growing use of highway transport services for delivery and pickup of films and supplies. The rates were materially reduced in September, 1935.

"Happy Landing" Voted Best

"Happy Landing," Twentieth Century-Fox's third musical starring Sonja Henie, has been selected by motion picture critics of the Scripps-Howard newspapers as the best picture released in January.

French Bar One, Pass Another

The censor board in Paris has refused to permit the dubbing of "Dead End" into French, though the picture has been shown in the original form for several weeks. The board has approved "The Road Back" after certain deletions.

THE SOLUTION

FINE grain, solver of many a photographic problem, has finally overcome the problem of duplicating. Eastman Fine Grain Duplicating Films are capable of making "dupes" that cannot be distinguished from originals. Now the original in the laboratory and the duplicate in the vault can be actually equal in quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Renaissance

A renaissance of production is announced by Warner Brothers First National Productions at Teddington, which suspended activity on Irving Asher's departure to the United States, and which he declared would remain dark until the Quota act had become law.

Mr. Asher, having changed his mind, now announces that 15 films will be made in the current production year from April, 1938 to March 1939, and that the first of these will be the "The Return of Carol Sawyer" in which Bebe Daniels has been signed to star.

"I have worked out a programme only in its early stages," said Mr. Asher, "but I thought that anything I could do should be done now without waiting for the final decision on the Films Bill.

"Carol Sawyer" will be a large scale film and though I intended to cast it from America I have decided that Miss Daniels is perfect for the part, and I shall make the production on its original proportions."

The producer is to arrange a programme for at least four major films, which by the time they are in production, will have taken the studios in full employment over the waiting period, and quota commitments will be known.

Max Miller, one of Vaudeville's most popular star comedians, is scheduled to go on the floor shortly in a new comedy titled "Everything Happens to Me."

Two other scripts are in preparation for large scale productions "The Kid's Last Fight" and "The Murder at River House."

A new Claude Hulbert comedy will be made, and the script is at present under way in the hands of Brock Williams and Reginald Purdell.

The advent to our shores of Hollywood stars and directors for Warner Brothers First National Productions hangs greatly upon the final stages of the Films Bill, but Mr. Asher hopes to bring over artists among whom may be Joan Blondell, Pat O'Brien and Frank McHugh.

He also hopes to make films based on plays recently acquired and which include "The Amazing Doctor Clitterhouse", "George and Margaret", "Blondie White", "Wise Tomorrow" and an original "A Gentleman from Kimberley".

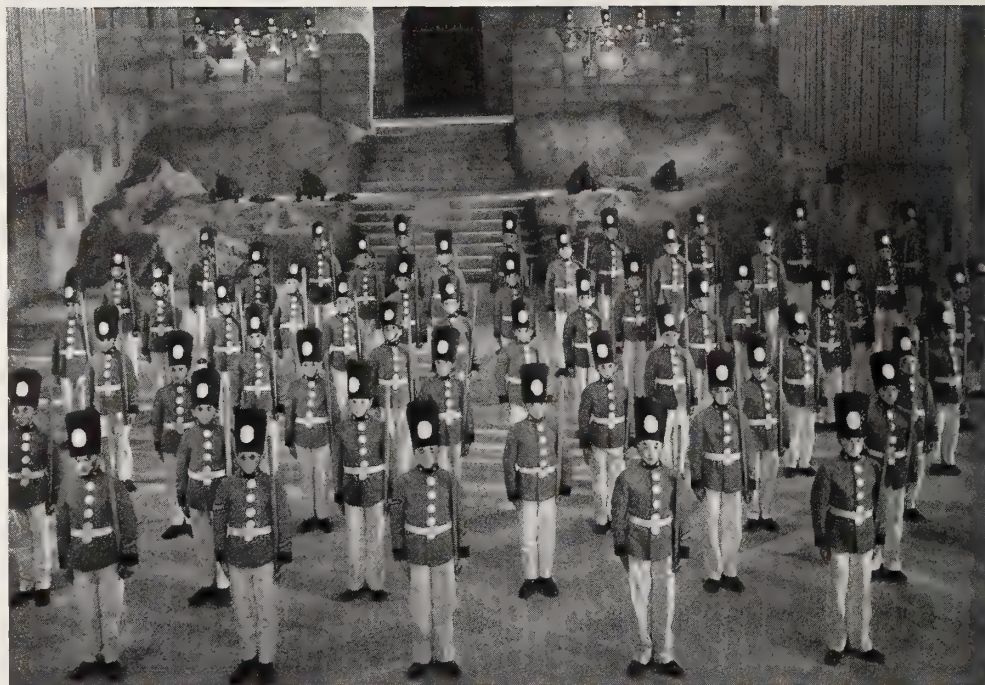
Reopening

Activity is to commence again this Spring, promises Basil Dean, executive in charge at the Associated Talking Pictures Studios at Ealing Green, London.

The studio has been closed for some time, no pictures having been made there since production was completed on the George Formby comedy "I See Ice."

Mr. Dean states that he has two productions scheduled, one a film in which the leading roles will be taken by Edmund Gwenn and the Lancashire discovery Betty Driver. This is to be a musical and has already been provided with the working title of "Penny Paradise".

The other will be a new George Formby comedy, script and production of which will once again be in the hands of Anthony Kimmins, and which has received the title of "It's in the Air".



The Duke of York's boys, junior military organization, as they appear in "Stepping Toes," musical recently completed at Sound City Studios by John Barter for U.K.-Two Cities Productions. The film stars Hazel Ascot, juvenile dancing discovery.

"Penny" Films

Production is now almost completed on "Meet Mr. Penny" the British National production which is to bring to the screen "Mr. Penny," one of Britain's radio's favorite characters. Richard Golden, creator on the air of the original "Penny" role, also plays the name part in the film production.

David Macdonald has been directing and is to direct others in the series which John Corfield of British National intends to continue.

Playing in the films are a small band of personalities already known and popular on British radio; they include Fabia Drake, who plays the part of Mrs. Penny, Vic Oliver, rapidly shooting to top stardom as a radio vaudeville quick-fire comedian, Hermione Gingold, whose "Mrs. Trotter" sketches are popular on the air, and Kay Walsh whose work in the George Formby comedies have attracted attention.

"Drum" Ready

Waiting its West End Premiere is London Film Production's "The Drum," latest Technicolor opus from Denham Studios, and responsible for production of which is Zoltan Korda, brother of Alexander Korda.

Set on the North West Frontier of India and with exterior shots taken on the North West Frontier of Wales, "The Drum" brings to the screen again Sabu, the "Elephant Boy" of the film of that name, Raymond Massey, Roger Livesey and Valerie Hobson.

Military scenes in this country were supervised by distinguished military experts.

Documentary

"Conquest of the Air," the London Films documentary drama of the history of flight, is at last completed. One of Alexander Korda's first tasks on his return from America was the supervision of the final editing of the picture.

The picture starts with man's study of the flight of birds and a summary of the early attempts at human flight to be found in legend and mythology. From this it passes through all the phases of achievement and finishes with prophetic reconstruction of the possibilities of flight in the future, based on present day study of the stratosphere.

These final sequences were devised by Ned Mann.

Although "Conquest of the Air" may be termed a documentary film, it has dramatic interest. The many historical episodes connected with the invention of mechanical flight have been re-enacted by a large cast. Laurence Olivier plays the part of Lunardi, one of the early balloonists, and Margaretta Scott is seen as Isabella d'Est in the sequences dealing with Leonardo da Vinci.

De Rosier, the brothers Montgolfier, Count Zeppelin, Borelli, Louis Bleriot, Robert Cocking, Otto Lilienthal, Blanchard, Jeffried, Roger Bacon, Jerome d'Ascoli, Nero, Simon the Magician, Leonardo da Vinci, Wilbur and Orville Wright are a few of the many characters found in this film.

"Conquest of the Air," which was directed by Alexander Shaw and produced by Donald Taylor for Alexander Korda, will have its premiere very shortly in the West End.

DO YOU THINK YOUR CUSTOMERS ARE *Hottentots?*



Can you count on doing a brisk business *exclusively* with visiting Hottentots this summer? If so, don't bother to install Fairbanks-Morse Air Conditioners. But if you want to attract the natives of this nation, it would be wise to let Fairbanks-Morse *comfortize* your place of business with *air conditioning at its best*.

F-M Air Conditioners not only *cool* the air . . . they also regulate its moisture content. Your customers will get no blast of chilly air when they come in . . . but the complete *comfort* that can be achieved only by correct control of *both* temperature and humidity.

Whether for a single room or a skyscraper, F-M Air Conditioners are installed under Fairbanks-Morse supervision . . . and F-M guarantees its equipment! For the answers to your questions about air conditioning for home or business, write today for a free copy of "A Guide to Air Conditioning." Fairbanks, Morse & Co., 600 S. Michigan Ave., Chicago, Illinois.

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TECHNOLOGICAL

The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 103-B

F. H. RICHARDSON

Question No. 103-B was: (A) Explain why a wire of commercial copper offers to all intents and purposes the same resistance to current flow in any amount up to normal, rated capacity of the wire. (B) What determines the normal capacity of copper wires? (C) To what is increase in resistance of copper wires proportional? (D) Upon what basic temperature is all copper wire resistance based?

The following made acceptable replies: C. Rau and S. Evans; H. Edwards; M. and J. Devoy; J. R. Prater; W. Limmroth; L. Cimikoski; W. H. Edmonds; C. Oldham; J. A. Zachritz; H. Bunker; J. J. Petersen; L. H. Kelley; T. W. Redhouse; O. H. Schmidt; E. M. and F. Wentworth; E. H. Toedte; W. Schoeneman; L. F. and G. Brown; R. W. Grotton; S. O. Sears; R. and K. Wells; C. A. Whitlock; F. W. Brandenburg; L. Johnson; G. L. Goss and Son; R. M. Schnider; L. D. Tomlinson; M. F. Robinson and L. A. Beachwood; S. Hewitt; C. H. Lowrie; M. D. McGuire; T. and W. Turk; L. R. Whitmore; H. S. Benjamin; J. K. Robinson and R. E. Bullard; D. A. Shea; H. T. Plum and J. B. Bratenburg; R. R. Jacobs and B. B. Hornstein; D. and W. Porter; A. D. Lonby; L. M. Richardson; E. Exline; C. Umphry; R. L. Sampson; W. R. Davis and B. L. Bunt; T. D. Williams; L. J. Rubin; F. H. S., and P. Dalbey; B. L. Kent; K. Irwin; M. Samuels and O. L. Goldstein; N. S. Reid and H. T. Watkins; R. H. Carter; A. C. Greene; D. Coates; J. R. Davidson and W. R. Matthews; L. E. Dodson and H. T. Todd; Q. R. Rolton; G. T. Jones and A. Leonard; H. M. Jackson and W. V. Henderson; F. E. Dorp and H. A. Ames; W. Winkler and R. R. Robbins; P. and L. Felt; J. Morton; G. T. Vieller; C. L. Brant; S. U. Lamont; L. B. Daniels; W. B. Myers and L. G. Dillon; L. G. Simmons; R. Davis and F. M. Brown; A. W. Baxter and J. M. Kelner; K. L. Brant; L. and F. L. Saylor; S. L. Maxwell; J. Morton; H. T. Randolph.

Before giving answers to this question I'd like to refer to occasional "kicks" from "students" that their names are seldom or never near the top of the list of acceptable answers. No attempt is made to regulate position of names. Position means just exactly nothing at all. If your name appears, you have answered acceptably—the last as acceptably as the first. Now the answers to Question 103-B (there were two questions numbered 103; the present was submitted in the January 8th issue).

(A) W. H. Edmonds replies, "The maximum safe carrying capacity for commercial copper wires is based by the authorities on the current they may convey without appre-

BLUEBOOK SCHOOL Question No. 109

(A) Name the evil effects of too much or too little pressure of brushes upon the commutator of a generator.

(B) Tell us how you would measure brush pressure and how often you do it?

(C) What is the generator rocker or yoke, and how should it be set?

(Note: Remember this is a Bluebook school and the answer to all save possibly some social questions can be found in that book.)

cial rise in temperature. Since, aside from injury to the wire in such manner as will reduce its area of cross-section at some point, or by heating that will alter its resistance (and since, as before said, the wire will not heat appreciably when carrying any amperage up to its normal, rated capacity), it may safely be said that undamaged wires of commercial copper will offer uniform resistance up to rated capacity.

(B) Few answers to this one were overly informative. R. and K. Wells say, "The normal capacity of a commercial copper wire was arrived at by practical tests to determine at what point increase in current flow (amperage) would cause a rapid rise in temperature. Up to a certain point (slightly above the rated capacity), rise in current flow causes no appreciable rise in temperature. When the point was reached where additional current flow caused an immediate and rapid rise in temperature, that point, presumably with some reduction as a safety factor, was set as the rated capacity."

(C) E. H. Toedte says, "In electrical conductors, resistance rises above its normal amount at 75 degrees Fahrenheit as temperature rises above 75 degrees, except carbon, in which the opposite holds true. It then follows that increase in resistance in commercial copper wires is proportional to increase in temperature above the normal, 75 degrees.

Messrs. Rau and Evans go further. They say, "Commercial copper wire resistance calculations are based upon a normal temperature of 75 degrees Fahrenheit, or 24 degrees Centigrade. The resistance of one milfoot of such wire (one-thousandth of an inch in diameter and one foot in length) is 10.5 ohms at normal temperature. [The exact actual resistance is 10.79 ohms. In the Bluebook I gave 10.5 ohms to simplify calculations for users of the book, without any appreciable effect on results in practical

work. I make this explanation lest some criticize the 10.5 figure.—F. H. R.] What is known as the 'temperature coefficient' is used to determine the increase or decrease in resistance due to increase or decrease of temperature above normal. The coefficient is multiplied by the number of degrees Fahrenheit away from normal and the result added to or subtracted from resistance at normal temperature, depending upon whether temperature be above or below normal."

Altec To Construct Los Angeles Warehouse

Plans for the establishment of a Los Angeles warehouse to serve western emergency stock points were announced this week by Altec Service Corporation following the completion of two deals with western theatre circuits.

Contracts were signed with United California Theatres, Inc., to service 75 houses in California and with the Griffith interest in Texas, which includes 129 theatres operated by Griffith Amusement Company, Consolidated Theatres, Inc., Westex Theatres, etc., and R. E. Griffith Theatres, Inc.

The company's new warehouse will be at West Washington and Vermont Streets, former headquarters of Fox West Coast Theatres.

Akron ITO Opposes Additional Houses

Pointing out that there is one theatre seat for every nine persons in Akron, the Akron Independent Theatre Owners resolved at its annual meeting to oppose the construction of any additional theatres in the city.

Stresses High School Film Classes

Mrs. Jeannette W. Emerick of the East Coast Preview Committee, New York, addressing the meeting of the Better Films Council, Delaware Federation of Women's Clubs, at Wilmington this week emphasized the importance of the move to establish classes for the study of motion pictures in high schools. Teachers as well as parents must be taught the value of this new feature before it can be a success, she said. There are about 5,000 high schools in the country with this new feature, Mrs. Emerick pointed out.

It's Erpi Classroom Films, Inc.

ERPI Picture Consultants, Inc., New York, has changed its corporate name to Erpi Classroom Films, Inc.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 5, 1938, from 64 theatres in 13 major cities of the country was \$886,557, a decrease of \$54,928 from the total for the preceding week ended February 26, 1938, when 64 theatres in 13 large cities aggregated \$941,485.

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Theatres	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston							
Boston	3,246	35c-55c	17,700	"Radio City Revels" (RKO) and.... "Night Spot" (RKO)	7,000	"Happy Landing" (20th Cent.-Fox) 6,500 and "Charlie Chan at Monte Carlo" (20th Cent.-Fox) (2nd week)	
RKO Memorial	2,907	35c-65c	13,600	"Snow White and the Seven Dwarfs" (RKO) (plus stage show) (3rd week)	28,000	"Snow White and the Seven Dwarfs" (RKO) (plus stage show) (2nd week)	38,000
Loew's Orpheum	2,970	25c-55c	14,500	"Goldwyn Follies" (U.A.).....	15,000	"Bad Man of Brimstone" (MGM) 16,000 and "Paradise for Three" (MGM)	
Metropolitan	4,332	25c-55c	26,000	"Gold Is Where You Find It" (F.N.) and "Penrod and His Twin Brother" (W.B.)	12,000	"Big Broadcast of 1938" (Para.).. 16,000 and "Scandal Street" (Para.)	
Paramount	1,793	30c-55c	8,000	"Of Human Hearts" (MGM) and "Swing Your Lady" (W.B.)	7,500	"The Buccaneer" (Para.) and..... 10,500 "The Patient in Room 18" (W.B.)	
Chicago							
Apollo	1,400	75c-\$1.50	7,100	"In Old Chicago" (20th Cent.-Fox) (5th week)	13,100	"In Old Chicago" (20th Cent.-Fox) (4th week)	13,500
Chicago	4,000	35c-75c	35,500	"The Big Broadcast of 1938" (Para.) (on stage: Shep Fields and Revue)	32,500	"Gold Is Where You Find It".... 29,000 (W.B.) (plus stage show)	
Garrick	900	35c-65c	6,800	"Paid To Dance" (Col.).....	5,200	"The Hurricane" (U.A.)..... 5,000 (3rd week)	
Oriental	3,490	35c-75c	17,500	"Goldwyn Follies" (U.A.)..... (stage: Sylvia Clark and Revue) (2nd week)	24,000	"Goldwyn Follies" (U.A.)..... 30,000 (stage: Sylvia Clark and Revue) (1st week)	
Palace	2,509	35c-75c	19,900	"Double Danger" (RKO)..... (stage: Mae West and Revue)	36,000	"Stage Door" (RKO)..... 17,000 (plus stage show) (2nd week)	
Roosevelt	1,591	35c-75c	13,000	"The Baroness and the Butler" (20th Cent.-Fox)	14,000	"I Met My Love Again" (U.A.).. 7,500	
State-Lake	2,775	20c-55c	14,800	"Crashing Hollywood" (RKO)..... (stage: Borrah Minnevitich)	13,800	"Beg, Borrow or Steal" (MGM).... 14,400 (stage: Judith Allen and Revue)	
United Artists	1,700	35c-75c	17,500	"A Yank at Oxford" (MGM).....	18,200	"Everybody Sing" (MGM) 11,500	
Cleveland							
Allen	3,000	30c-55c	5,700	"International Settlement" (20th Cent.-Fox) (2 days) and "Walking Down Broadway" (20th Cent.-Fox) (5 days)	3,400	"Bordertown" (W.B.-reissue)..... 4,400 (4 days) and "Crashing Hollywood" (RKO) (3 days)	
Hippodrome	3,800	30c-55c	12,700	"Snow White and the Seven Dwarfs" (RKO) (3rd week)	14,000	"Snow White and the Seven Dwarfs" (RKO) (2nd week)	22,000
RKO Palace	3,100	30c-75c	17,800	"The Baroness and the Butler".... (20th Cent.-Fox)	18,000	"City Girl" (20th Cent.-Fox)..... 23,000 (stage: Al Pearce and Radio Gang)	
State	3,500	30c-55c	17,200	(stage: Dave Apollon and revue) (30c-66c) "Bad Man of Brimstone" (MGM) 15,000		"Mannequin" (MGM) 13,500	
Denver							
Denham	1,750	25c-40c	6,700	"The Big Broadcast of 1938" (Para.)	9,500	"Romance in the Dark" (Para.).... 6,000	
Denver	2,500	25c-50c	9,600	"The Baroness and the Butler" (20th Century-Fox)	8,500	"Gold Is Where You Find It".... 9,000 (W.B.)	
Orpheum	2,600	25c-40c	7,300	"Snow White and the Seven Dwarfs" (RKO) (2nd week)	11,500	"Snow White and the Seven Dwarfs" (RKO) (1st week)	22,000
Los Angeles and Hollywood							
Carthay	1,518	50c-\$1.50	11,800	"Snow White and the Seven Dwarfs" (RKO) (10th week)	11,524	"Snow White and the Seven Dwarfs" (RKO) (9th week)	12,500
Chinese	2,500	30c-75c	11,600	"The Baroness and the Butler".... (20th Cent.-Fox)	12,150	"A Yank at Oxford" (MGM) and.. 13,553 "Love on a Budget" (20th Cent.-Fox)	
Four Star	900	50c-\$1.50	4,000	"In Old Chicago" (20th Cent.-Fox) (7th week)	5,285	"In Old Chicago" (20th Cent.-Fox) (6th week)	5,100
Hillstreet	2,700	30c-65c	8,000	"Bringing Up Baby" (RKO)..... (2nd week) and "Double Danger" (RKO)	7,500	"Bringing Up Baby" (RKO)..... 13,060 (1st week) and "Women in Prison" (Col.)	
Loew's State	2,500	30c-75c	14,700	"The Baroness and the Butler" (20th Cent.-Fox) and "52nd Street" (U.A.)	13,819	"A Yank at Oxford" (MGM) and.. 16,202 "Love on a Budget" (20th Cent.-Fox)	
Pantages	3,595	30c-65c	8,100	"Bring Up Baby" (RKO) (2nd week) and "Double Danger" (RKO)	8,700	"Bringing Up Baby" (RKO)..... 14,800 (1st week) and "Women in Prison" (Col.)	
Paramount	3,595	30c-65c	18,400	"The Big Broadcast of 1938" (Para.) (plus stage show)	16,250	"The Buccaneer" (Para.)..... 13,500 (plus stage show) (3rd week)	
W. B. Hollywood.....	3,000	30c-65c	10,400	"Goldwyn Follies" (U.A.)..... (2nd week)	13,775	"The Goldwyn Follies" (U.A.).... 20,500 (1st week)	
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Big Broadcast of 1938" (Para.)...	6,000	"Hollywood Hotel" (F.N.)..... 6,000 (6 days)	
RKO Orpheum	2,900	25c-40c	7,200	"Bad Man of Brimstone" (MGM) (6 days)	5,000	"Dead End" (U.A.)..... 11,000	
State	2,400	25c-55c	5,600	"Dead End" (U.A.).....	4,000	"Lancer Spy" (20th Cent.-Fox) and 3,000 "Fit for a King" (RKO)	

[THEATRE RECEIPTS—CONTINUED]

Theatres	(Average weekly grosses for 66 weeks period from January 4, 1936, to April 3, 1937)			Current Week		Previous Week	
	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Montreal							
Capitol	2,547	25c-60c	9,300	"Everybody Sing" (MGM) and... "The Jury's Secret" (Univ.)	8,500	"Paradise for Three" (MGM) and "Change of Heart" (20th Cent.-Fox)	8,000
Loew's	3,115	25c-50c	11,000	"Non-Stop New York" (GB) and... "Prescription for Romance" (Univ.)	5,500	"She Married an Artist" (Col.) and "Under Suspicion" (Col.)	6,500
Palace	2,600	25c-65c	10,500	"Snow White and the Seven Dwarfs" (RKO)	19,000	"Happy Landing" (20th Cent.-Fox)	12,000
Princess	2,272	25c-65c	7,600	"Wise Girl" (RKO) and... "Crashing Hollywood" (RKO)	6,500	"Tarzan's Revenge" (20th Cent.-Fox) and "High Flyers" (RKO)	6,500
New York							
Astor	1,142	55c-\$2.20	15,600	"In Old Chicago" (20th Cent.-Fox) (8th week)	8,054	"In Old Chicago" (20th Cent.-Fox) (7th week)	10,980
Capitol	4,700	25c-85c	33,400	"A Yank at Oxford" (MGM)	32,000	"Of Human Hearts" (MGM)	32,000
Criterion	1,700	25c-75c	12,000	"She Married an Artist" (Col.) (6 days)	7,000	"The Girl Was Young" (GB) (2nd week) and "The River" (Para.) (3rd week)	9,500
Paramount	3,700	25c-99c	36,100	"The Buccaneer" (Para.) (stage: Mitzi Green, C. McCoy Orch.) (3rd week)	38,000	"The Buccaneer" (Para.) (stage: Mitzi Green-C. McCoy's Orch.) (2nd week)	38,000
Rialto	594	25c-55c	7,700	"Women in Prison" (Col.)	5,500	"No Time to Marry" (Col.) (6½ days)	5,100
Rivoli	2,200	25c-99c	23,100	"Goldwyn Follies" (U.A.) (2nd week)	27,000	"The Goldwyn Follies" (U.A.) (1st week)	40,000
RKO Music Hall.....	6,200	40c-\$1.65	79,000	"The Adventures of Tom Sawyer" (U.A.) (2nd week) (plus stage show)	65,000	"The Adventures of Tom Sawyer" (U.A.) (1st week) (plus stage show)	95,000
Roxy	5,954	25c-75c	35,400	"Sally, Irene and Mary" (20th Cent.-Fox)	44,000	"The Baroness and the Butler" (20th Cent.-Fox) (plus stage show)	42,000
Strand	3,000	40c-99c	20,800	"A Slight Case of Murder" (F.N.)	34,000	"Gold Is Where You Find It" (F.N.) (2nd week)	16,400
Oklahoma City							
Criterion	1,500	15c-40c	5,300	"Snow White and the Seven Dwarfs" (RKO) (2nd week)	6,000	"Snow White and the Seven Dwarfs" (RKO) (1st week)	7,800
Midwest	1,500	10c-40c	4,300	"Swing Your Lady" (W.B.)	3,000	"Every Day's a Holiday" (Para.)	3,700
State	1,100	10c-40c	....	"Penitentiary" (Col.)	4,000	"She Married an Artist" (Col.)	2,500
Omaha							
Brandeis	1,200	25c-40c	4,900	"Radio City Revels" (RKO) and... "Missing Witnesses" (F.N.)	4,500	"Gold Is Where You Find It" (W.B.) and "High Flyers" (RKO)	5,100
Omaha	2,200	25c-40c	6,900	"Big Broadcast of 1938" (Para.) and "Daughter of Shanghai" (Para.)	7,100	"Dead End" (U.A.) and... "Change of Heart" (20th Cent.-Fox)	8,300
Orpheum	3,000	25c-40c	9,200	"Nothing Sacred" (U.A.) and... "The Jury's Secret" (Univ.)	8,200	"The Baroness and the Butler" (20th Cent.-Fox) and "52nd Street" (U.A.)	8,100
Philadelphia							
Aldine	1,300	40c-75c	9,200	"Goldwyn Follies" (U.A.) (3rd week)	11,000	"The Goldwyn Follies" (U.A.) (2nd week)	13,500
Boyd	2,400	40c-65c	14,800	"Bringing Up Baby" (RKO)	20,000	"The Baroness and the Butler" (20th Cent.-Fox)	11,000
Fox	3,000	40c-65c	17,000	"Romance in the Dark" (Para.) (5 days)	6,000	"Gold Is Where You Find It" (F.N.)	13,000
Stanley	3,700	40c-65c	15,700	"Of Human Hearts" (MGM)	10,500	"Big Broadcast of 1938" (Para.)	14,000
San Francisco							
Fox	5,000	15c-75c	11,000	"Gold Is Where You Find It" (F.N.) and "Love on a Budget" (20th Cent.-Fox)	16,000	"The Big Broadcast of 1938" (Para.) and "Daredevil Drivers" (F.N.)	14,500
Golden Gate	2,850	15c-55c	16,600	"Bringing Up Baby" (RKO) (plus vaudeville) (2nd week)	13,000	"Bringing Up Baby" (RKO) (plus vaudeville) (1st week)	22,000
Orpheum	2,440	15c-75c	8,200	"Start Cheering" (Col.) and... "Black Doll" (Univ.) (9 days)	6,500	"Wide Open Faces" (Col.) and... "Boy of the Streets" (Mono.) (2nd week)	4,600
Paramount	2,740	15c-75c	13,300	"The Baroness and the Butler" (20th Cent.-Fox) and "Great Garrick" (W.B.)	18,000	"The Buccaneer" (Para.) and... "The Kid Comes Back" (W.B.) (2nd week)	5,200
United Artists	1,200	15c-65c	6,900	"Hurricane" (U.A.) (5th week)	7,000	"The Hurricane" (U.A.) (4th week)	6,000
Warfield	2,680	15c-75c	15,300	"A Yank at Oxford" (MGM) and... "Love Is a Headache" (MGM) (3rd week)	8,000	"A Yank at Oxford" (MGM) and "Love Is a Headache" (MGM) (2nd week)	11,000
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"The Baroness and the Butler" (20th Cent.-Fox) and "Arsene Lupin Returns" (MGM)	7,150	"The Goldwyn Follies" (U.A.)	8,300
Liberty	1,800	30c-55c	7,700	"Nothing Sacred" (U.A.)	8,000	"No Time to Marry" (Col.) and... "Penitentiary" (Col.)	4,200
Orpheum	2,450	30c-40c	6,000	"Gold Is Where You Find It" (F.N.) and "Change of Heart" (20th Cent.-Fox)	6,900	"Everybody Sing" (MGM) and... "Thank You, Mr. Moto" (20th Cent.-Fox)	4,100
Paramount	3,050	30c-40c	5,200	"A Yank at Oxford" (MGM) and "City Girl" (20th Cent.-Fox) (2nd week)	5,450	"A Yank at Oxford" (MGM) and "City Girl" (20th Cent.-Fox) (1st week)	8,650



"JEZZEBEL"

Next Week Radio City



(full-color reproduction of 24-sheet)

..... As 4,000
gorgeous 24-sheets*
prepare to yell that
Warners' greatest
romance is coming
your way next!

* AT THE SAME TIME; a sweeping 24-magazine ad campaign that includes:
Pictorial Review, Woman's Home Companion, True Story, Good Housekeeping, Cosmopolitan,
Red Book, Click, Ken, Harper's Bazaar and others—reaching 76,172,492 nation-wide readers!



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



STILL SHOWMEN

It has been pointed out to us in a recent story that exhibitors are now more or less content to accept their offerings without sufficient exploitation. The middle-west has been specifically pointed out as being a prime offender in this respect.

Many factors have been claimed to be directly responsible for this apparent situation. One is that exhibitors have ceased to consider one picture "more important" than another. Another reason advanced is that double-feature bills have somewhat quieted the manager's enthusiasm in selling his product.

Frankly our mid-western showmen have been directly accused of "slapping" their product on the screen and just sit waiting for business to come.

However, judging both from the excellence and abundance of campaigns received in this office from the particular territory referred to, we are forced to take exception to the above report.

First of all, as proven in the campaigns we have received, good showmen do not single out any one attraction on which to pull "ace" angles, but rather regard each week with an equal amount of importance, and each attraction with the same respect. Consistent efforts of our fellow Round Tablers point directly to the fact that the manager, if anything, is exerting more effort than ever to lure extra box office revenue.

Also, the fact that a manager's enterprise would be dampened in the selling of any particular show by virtue of his playing a double feature program, may be dismissed with the same thought, according to the evidence at hand.

We sincerely hope that our showmen will continue to display the same spirit and originality they are at this point, in contradiction to the report we have heard. Our records reveal that the boys in the field are "hitting on all high," as never before.



SPELLING BEE

To be found in this week's Round Table Section is a detailed account of a Spelling Bee introduced by Manager Charles Alderson of the Victory Theatre, Salt Lake City.

It is reported to be such a success that it is being used throughout the entire Intermountain Circuit. Frankly we are not surprised that it has "caught on" in such fine fashion, for after studying it we can easily understand why it has become so popular.

It sound like exceptionally good box office for small towns, particularly, or neighborhood houses. Conducted in conjunction with a sponsor, the Bee is put on at absolutely no cost to the theatre. Furthermore, and more importantly, it is not a lottery. There is considerable "skill" connected with it, and above all, it carries a good deal of entertainment. Not to be confused with give-aways, we strongly urge your perusal of the complete details on this Spelling Bee.



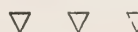
SPRING PLANNING

Showmanship is challenged each year with the coming of Spring. Reports have invariably indicated a decrease in attendance receipts along about when the old ball park is thrown open, and now seems to be the proper time to make plans to keep up attendance at your theatre.

In an early Round Table issue will be found many ideas dealing with theatre merchandising for Spring and Easter. Fashion shows, Easter Egg Hunts, lobbies in new Spring garb, special trailers, egg rolling contests, Mother's and Father's Day tieups, etc., etc., will all be discussed and addressed to your attention.



Mayor Myron B. Gessaman, of Columbus, Ohio, has designated seven days as "Loew's Appreciation Week" due to the high calibre of entertainment which has been and is being offered by the Ohio and Broad Theatres there. We can think of few other such ideas as this to sell the consistency of theatres in such a high order.



Pleasant news comes from Salt Lake City, where Charlie Pincus, manager of the Centre Theatre, was low man on the circuit of Intermountain Theatres for the number of passes issued from June 1st to December 31st. He is now, according to authentic reports, wearing a new suit of clothes given him by his employer.

Jack Goldstein



Harry Botwick, M & P State Theatre, Portland, Maine, scouted around until he unearthed one of the old wooden Indians, use of which he promoted for an exploitation tieup in connection with his opening of "Every Day's a Holiday." Planting the Indian out front, card was attached with copy reading: "Don't be a wooden Indian, see," etc., etc.

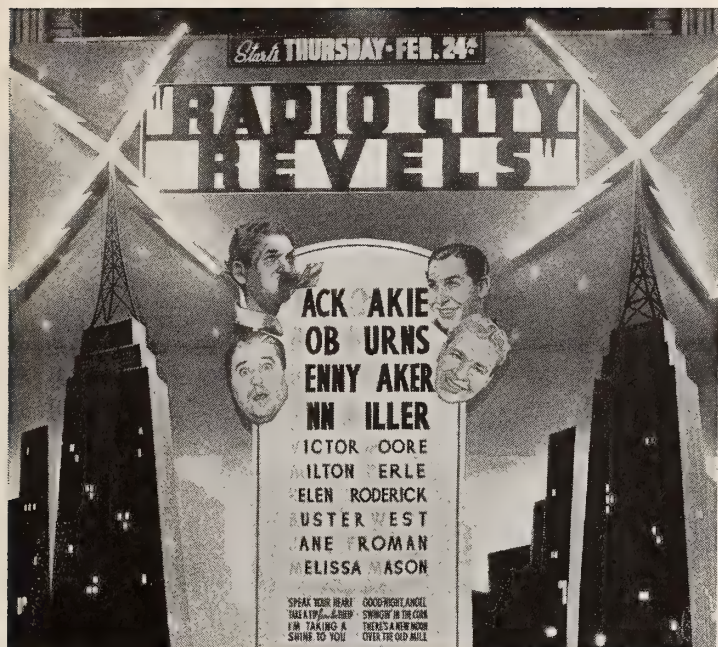
Round Table In Pictures

Outstanding indeed was the parade staged by Dewey Mousson, manager of the Knickerbocker Theatre, Nashville, for his premiere of "Snow White and the Seven Dwarfs." Governor Gordon Brown rode from the Capitol to the theatre; seated in the back of the official car were the Seven Dwarfs "in person."



Promoted by Johnny Sebis and his assistant, N. Krasny was material used to sell their opening of "Nite Spot" at the Terminal Theatre, Newark. Through the cooperation of local police, radio equipment was borrowed and planted in lobby ahead and during run.

Engineered by Eddie Dowden, of Loew's home office publicity department for "Wells Fargo" was parade of stage coach and cowboys, which proceeded to New York City General Post Office to pick up print of the picture. Shown at left is official from main branch of public library receiving picture script from cowgirl.



Smash lobby display shown above was used by Norman Sprowl, Utah Theatre, Salt Lake City on "Radio City Revels." Designed by Intermountain Theatres' artist, Stan Samuelson, the display with its red neon animation is reported to have attracted plenty of attention.

Local shoe merchant cooperated with Ray Bell, publicity director, Loew's Theatres, Washington, to exploit his engagement of "A Yank at Oxford." With window carrying tiein copy and plugging sale of store's "oxford" ties, merchant further offered gratis autographed photos of Robert Taylor.



Created by Manager Rudy Kuehn and Assistant Bob Deitch, Stanley Theatre, Jersey City, was "Buccaneer" lobby display shown above. Ship was attached to small turntable and motor which created swaying motion, flanked by six foot star cutouts.



Promoted by Charles Perry, Aldine Theatre, Philadelphia, was Gimbel's attractive window display of Charlie McCarthy dolls in connection with the opening of "Goldwyn Follies." Store also plugged the sale of the dolls in toy department.



Described in detail elsewhere in the Round Table section is Tom Soriero's fashion show at the United Artists Theatre, Los Angeles. Through tieup with local merchant, mannequins paraded in lobby in latest fur styles. Store credit card was prominently displayed.

QUICK REPORTS FROM THE FIELD

Street Broadcast

Regular sidewalk interview from the front of the State Theatre, Portland, Maine was arranged for "Wells Fargo" by Manager Harry Botwick with head of the Express Company on the air who was questioned on the traditions and romance of that era. Spot announcements were secured over local stations and brief synopsis was given over air.

Botwick took the motion picture critic of the Express to Boston with him to attend a sneak preview at which Frank Lloyd was present, which brought excellent reviews in local Portland paper. On return preview was held for critics and local prominents, special lobby displays were built and contest run in dailies for which guest tickets were awarded.

Anniversary

Numerous were the slants used by Jack Markle, Coolidge Corner Theatre, Brookline, Mass. to celebrate that house's fourth anniversary. Weeks ahead, giant setpiece was planted in lobby tacked to which were wires and letters from town and state officials and stars from Hollywood. Planted next to giant birthday cake which was placed on a revolving table, was blowup of congratulatory letter from Governor Charles Hurley addressed to Markle.

Entire front was decorated in festive dress, 200 silver window cards were spotted in merchants' stores, gala anniversary program printed, and door and telephone hangers distributed as were imprinted mirrors, plugging current attraction and the anniversary.

School Tieup

Manager Ray Hughes of the Liberty Theatre, Heavener, Okla., has hit on a plan to increase the average school daily attendance at all schools in his section. Hughes gives a pass to his house to every school child who makes a perfect record of attendance each month and will continue to do so until the end of the present school term.

MANAGER CHALLENGES PATRONS TO CHECKERS

It isn't every showman that is a crackerjack checker player but S. M. Perry, Skouras' Broadway, Haverstraw, looking for a buildup on "Checkers" landed some front page publicity on the date.

Perry who is reported as an expert at the game, challenged anybody in town in groups of eight players, offering guest tickets to those who could beat him. And according to clips received, the theatreman didn't lose a game.

Every manager hasn't this talent, but the gag can be used by engaging an expert.

Broadcast

Week ahead of opening of "I'll Take Romance" at Loew's Rochester, Rochester, N. Y., Les Pollock planted a contest over local broadcasting station offering guest tickets in connection with an essay contest on "Why I would like to see," etc., etc.

Six day serialization was run in the Rochester Abendpost, 10 spot announcements were received over WHEC two days ahead and orchestrations were placed with leading night club bands.

Special Edition

E. G. Fitzgibbon, Palace Theatre, Peoria, promoted his own paper and ran off several hundred peach-colored copies with flier across top reading, "N. Y. riots to see Mae's Film," followed by a cut with stories on the New York premiere of "Every Day's a Holiday." This special May West edition was distributed to dinner time folks with reported excellent results.

Classified Ad

Newspaper co-op contest with a little different twist was used by Pete Egan, Palace Theatre, Calgary for "The Buccaneer." Contestants were instructed to go over each ad on the page and carefully sum up the number of times each letter in the title appeared and to then see how many times the word "Buccaneer" could be spelled completely from the letters accumulated. Guest tickets were given to first ten submitting greatest number.

Ventriloquist

The advent of "Percy and Dummy," a Charlie McCarthyish character into the Major Hoople comic strip, gave Ray Bell, Loew's publicity director, Washington, D. C., an opportunity to tie up interest on Charlie McCarthy's appearance in "The Goldwyn Follies," playing at Loew's Palace. The Washington Daily News, one of the papers carrying the Hoople comic, ran a special one-column box for a week, copy reading, "Charlie McCarthy may drive Phil Baker crazy in 'The Goldwyn Follies,' coming to Loew's Palace soon, but it's nothing the way Percy, the Dummy, is fixing to upset poor old Major Hoople and the other folks in," etc., etc.

For "Yank at Oxford," Bell tied up local shoe store several days ahead of Valentine's Day to christen stock of oxfords the "Yanks." Special window, embellished with collegiate atmosphere, was used, and store and theatre distributed four-page pamphlet asking women to write Valentine to Robert Taylor and for the six most interesting love notes management offered a pair of the oxfords.

Lobby Front

Attractive indeed was Walter Davis' "Victoria the Great" front at the Capitol Theatre, Regina, which was converted into a replica of Windsor Castle, with large door through which patrons entered, entire front was also covered with bunting. Miniature model of Queen Victoria's carriage was planted in selected window with theatre copy and special stories in local papers concerning makeup artist for the production were landed.

Practically all teachers organized theatre parties for their pupils and radio stations plugged the attractions. Davis took advantage of local holiday by hanging signs on all closed stores to the effect that merchants had gone to see the picture, and through tieup with local baker, special cakes were made with the letters "V. R." on the icing. Small picture card plugs were inserted in each box of cake sold.

Street Car

Manager Eddie Pentecost of Loew's Grand, Atlanta, Ga., to ballyhoo "Everybody Sing" chartered a street car to advertise the engagement. Covered with four-sheets, the vehicle made the city's entire loop of car tracks.

PUNCH
That's what you want in every foot
... and that's what you get when
you order Special Trailers from
FILMACK TRAILER CO.
842 South Wabash Avenue, Chicago, Illinois

Quigley Award Winners Named

(Continued from page 15)

tario, "Silent Barriers"; W. Clyde Smith, Paramount, Hot Springs, Ark., "Mountain Music";

JULY: Ted Kirkmeyer, Rio, Helena, Mont., "Star Is Born"; E. A. Patchen, Main, Pueblo, Colo., "Captains Courageous";

AUGUST: Joseph A. DiPesa, Loew's Orpheum, Boston, Mass., "Stella Dallas"; Barney Dobrans, M & P Crown, New London, Conn., "Make Way for Tomorrow";

SEPTEMBER: Ray Bell, Loew's Palace, Washington, D. C., "Stella Dallas"; Ray O'Connell, Capitol, Lancaster, Pa., "Stella Dallas";

OCTOBER: Jules Seltzer, Boyd, Philadelphia, Pa., "Emile Zola"; George Limerick, Yale, Cleburne, Texas, "Artists and Models";

NOVEMBER: Lyle Harding, Sheridan Square, Pittsburgh, Pa., "Emile Zola"; Guy Martin, Colfax, South Bend, Ind., "Firefly";

DECEMBER: R. Lee Kline, Colonial, Germantown, Pa., "Alcatraz Island"; Elias Lapinere, Paris, Paris, France, "Day at the Races."

Leading in the compilation of the 1937 Monthly Plaque Winners, are theatre-men in the Loew Circuit with a total of four winners. Ray Bell of the Palace Theatre, Washington, D. C., was the only man in the field with two Monthly Plaques to his credit.

Paris, France, was represented by Elias Lapinere's entry and Toronto, Ontario, by that of H. C. Main of the Hanson Theatres.

Subsequent runs as well as first runs were included among the Monthly Awards Winners, and communities as small as Cleburne, Texas, were in successful competition with cities as large as New York and Philadelphia.

During the year 1937, approximately 200 First and Honorable Mention Certificates were awarded various showmen in addition to the Monthly Silver and Bronze Plaques.

As has been the custom in the past two years, the Grand Awards will be presented again this year in Hollywood. Early in May the Grand Awards Winners will be transported to the Coast via United Airlines as guests of the MOTION PICTURE HERALD.

Besides the formal presentations which studio heads, stars, directors and others are expected to attend, a gala round of special entertainments is planned.

The 1937 Quigley Silver, and Bronze Awards plaques will be the same as those given in the 1936 Competitions and measure approximately 11 inches by 14. Names of Monthly Silver and Bronze winners are to be included on these Grand Award Plaques.

Money Back Guarantee

Unique slant in newspaper advertising was used in San Francisco by Manager Cliff Work at the Golden Gate Theatre. Theatreman for the run of "Bringing Up Baby" offered to refund anyone's admission price who failed to enjoy the comedy. There were no requests for refunds.

Educational is investigating the possibility of making a short subject dealing with the history, resources and attractions of the State of North Carolina, it was said last week by E. W. Hammons, president of the company, before leaving New York for Asheville, N. C., for a few days of golf.

Novel Contests Highlight "Non Stop"

For the opening of "Non Stop New York," Ted Kirkmeyer and Harold Woods of the Rio Theatre, Helena, Montana, launched their campaign with a tieup with Western Air Express, whereby the air line gave one round-trip pass to Great Falls and one to Butte to the holders of winning tickets on the opening matinee. The give-away was advertised by lobby cards, one-sheet A-board on sidewalk in advance of the showing and a man carrying a sandwich board on the opening day.

Merchant Provides Window

The theatre also arranged with a local merchant, who is located on Helena's busiest street, for a full window display on a guessing contest as follows: Large map, 10 feet long and four high, showing London, New York and the Atlantic Ocean was placed in the window. In a slot drawn from London to New York was placed a small airplane attached to a belt and pulley. An eight-day spring clock drew the plane slowly from London to New York. By use of a five-foot slot and a six-inch pulley, the plane completed the distance in approximately 120 hours. Thus, the plane starting Monday afternoon completed the trip on Saturday, opening day of the picture. On one side of the map were picture credits and on the other details of the contest; idea was for contestants to guess the exact time the plane would arrive in New York. Entry blanks and receptacle were provided in the store in addition to the window display.

Fashion Show Is Staged In Lobby

In advance of the showing of "Mannequin," Tom Soriero, manager of the United Artists Theatre in Los Angeles, staged a fur fashion show in his lobby.

While in the past these fashion shows were produced on the stage, Soriero utilized his beautiful lobby for this show, thus eliminating the cost of stage hands and musicians, and reports that by having the models parade in the lobby it created a more intimate effect, with the patrons of the theatre being able to view the girls at close range.

Thirty mannequins beautifully gowned, wearing \$50,000 worth of furs furnished by one of Hollywood's leading furriers, paraded up and down the lobby all day, from opening to closing of the theatre. There were different models for each day, and the furs they wore were an attraction in themselves. (See photo in Round Table picture section.)

Soriero reports that shows of this type are being staged every month at his theatre with much success.

"Let's Hear From You!"

Star Appointed Governor for Day

For the first time in the political history of Rhode Island a female governor ruled the destinies of the state. And for one day only. Her Excellency was none other than Judy Garland, who was appointed to the exalted position by Governor Robert E. Quinn and brought about by the ingenuity of Howard Burkhardt, manager of Loew's State in Providence, and his division manager, H. M. Addison.

"KATHLEEN"

Definitely a Box Office Smash Hit!



CONSOLIDATED AMUSEMENT ENTERPRISES, INC.
EXECUTIVE OFFICES
1580 BROADWAY, NEW YORK

TELEPHONE
BR 9-9999-410-6

AVON THEATRE	FLEETWOOD THEATRE	MY EDEN THEATRE
ARENA THEATRE	LUXOR THEATRE	THOLI THEATRE
FORUM THEATRE	THES THEATRE	WILLIS THEATRE
ESQUIRE THEATRE	MORRIS THEATRE	OXFORD THEATRE
ODEN THEATRE	TURKED THEATRE	HUBBARD THEATRE
ASOT THEATRE	KENT THEATRE	JEROME THEATRE
PARK THEATRE	EARL THEATRE	SURREY THEATRE

Mr. J. H. Hoffberg
729 Seventh Ave., N. Y. C.

Dear Mr. Hoffberg:

Congratulations to you and your organization on your picture "KATHLEEN" which is now being shown at our Squire Theatre where it is breaking all house records.

We are now in our seventh week with no let-up in business. Our patrons love the picture and the word of mouth advertising has helped swell the gross. Not only have the Irish of New York taken "Kathleen" to their hearts, but the general public as well—give us more "Kathleens."

Wishing you every success, we remain

Yours very truly,

CONSOLIDATED AMUSEMENT ENTERPRISES, INC.

BY: *Al Hoffman*

JLS:k

***N. Y. DAILY NEWS

"She'll bring you to tears with a tug at the heart-strings, prime you to laughter before the tears have dried." . . .

THE LEGION OF DECENCY

"It is a pleasure to add our meter of praise and appreciation of the film Kathleen." . . .

JAMES A. FARLEY, Postmaster General

"I enjoyed it very much as did my daughter Ann, who accompanied me." . . .

Endorsements from prominent Irish Leaders and Catholic Organizations. . . .

FOR DIRECT BOOKING



729 SEVENTH AVENUE
NEW YORK CITY

Congratulations

Ted Kirkmeyer and Jules Seltzer are the winners of the 1937 Quigley Grand Awards.

Kirkmeyer, selected for the annual Silver Plaque, is manager of the Rio Theatre, Helena, Montana. His entry on David O. Selznick's "A Star Is Born," awarded the Quigley July, 1937 Silver Plaque, was the campaign that won him this coveted honor.

Seltzer, who is the winner of the annual Bronze Plaque, is head of the Warner Brothers press department in Philadelphia. He won on his entry of "The Life of Emile Zola" which had earned him the Quigley October, 1937, Silver Plaque. Maurice K. Gable aided on the campaign.

Distribution, exhibition and advertising leaders of the industry, comprising the Grand Awards Judging Committee, convened at the Hotel Astor on Tuesday, March 8th. In the News section of this issue will be found a list of Judges, photos, and story of the ceremonies.

Kirkmeyer and Seltzer as guests of Motion Picture Herald and Managers' Round Table will be accorded an all-expense trip to Hollywood and return, via United Airlines. The Grand Awards are to be presented on the coast in the presence of studio heads, stars and directors.

Wrestler and Wooden Indian Sell Picture

Harry Botwick of the State Theatre, Portland, Maine, reports two unusual promotional activities for the selling of "Every Day's a Holiday."

His first was concerned with the wrestling promoters of the Exposition Building, who stage bouts every Monday night which are usually heavily attended. Prior to the engagement of the film, an especially popular wrestler was scheduled for the main bout. Generally regarded by the sporting fans of Portland as the accepted "bad man," this wrestler was presented with a huge bouquet from Botwick consisting of a variety of vegetables and flowers.

This presentation was made in the center of the ring before the bout started, and was visible to everyone in the Auditorium. The center of the bouquet had a large cauliflower which was surrounded by carrots, peas and lilies.

Harry remarks that the announcement speech, which was carried over the loudspeakers, created a lot of laughs and much comment. At the same time a great plug was obtained for Harry's film.

His second promotional scheme involved a wooden Indian. He placed a three-line ad in the local newspaper advising the theatre's need of a wooden Indian. Although this was obtained from another source, the paper received credit for it, and as a result ran a three-column, 12-inch promotional ad in their classified section at no cost to the theatre.

The figure was placed in front of the box office of the theatre. Attached was a sign

bearing the following copy: "Don't be a Wooden Indian—for the Thrill of a Lifetime see 'Every Day's a Holiday.'" (See photo in Round Table Picture Section.)

Botwick claims this attracted a crowd to the theatre, and an unusual twist to it all was insuring the Indian against fire, wind-storm, hail, explosion, etc. He received excellent newspaper publicity on the presentation of the insurance policy.

"Let's Hear From You!"

Thousands Enter in "Snow White" Contest

Highly successful was a "Snow White" Scrambled—Name 'Em contest, conducted through the medium of the RKO Newsette, published by John Dowd's Home Office publicity staff at RKO under the supervision of Division Manager Charlie McDonald.

Dowd reports that this contest brought 11,000 replies.

Printed in the newsette were the heads of the Seven Dwarfs cut into fourteen separate pieces. In other words, each dwarf was cut in half, and entrants were asked to piece the proper halves together.

Alongside of the cut showing the Dwarfs, was a story with the rules, including the fact that after entrant pasted heads properly together, he had to identify each one with the proper name.

Guest tickets were given as prizes.

"Let's Hear From You!"

Candid Camera Idea

With the candid camera craze in full swing in Toronto, Manager Jules Bernstein of Loew's Theatre, pulled a good one by displaying an array of unposed photographs of local people in the lobby of his theatre. Any person establishing his identity in one of the candid shots is presented with passes for the current week. It is reported that the stills attracted much general attention.

Sponsored Spelling Bee Tied Up With Radio Station

Reported highly successful is a Spelling Bee introduced at the Victory Theatre in Salt Lake City by Manager Charles Alderson, and according to Helen Garrity, publicity representative, it is now being used throughout the entire Intermountain Circuit. It is definitely explained that this is not a lottery.

The scheme is costless to the theatre by virtue of a tieup with radio station KDYL. Besides pleasing the audience immensely, the Bee is claimed to definitely sell tickets.

Although it is preferable to have a radio hook-up with a sponsor since this eliminates cost to the theatre, it is not absolutely necessary. Anyone in the audience may participate with the exception of theatre employees, the sponsor or his employees or anyone connected with the radio station.

Approximately 20 words are used. A certain amount of money is awarded for the correct spelling of each word. One special word is singled out for a larger "prize" than the others, creating more interest. To win a prize, one must not only spell the word correctly, but first pronounce it, then spell it, then pronounce it again. Fifteen seconds is the time limit allowed. Only two opportunities are given to spell a word. If both persons misspell it, the prize money then automatically goes into the following week's prize fund. These rules are announced at the beginning of each program and whenever the prize money is carried over, this is explained to the audience.

The program opens with a commercial for the sponsor. This may or may not be broadcast from the theatre. If not, it is made from the station before the Bee begins. An announcer acts as master of ceremonies. He carries his mike out to the center of the stage and his two assistants walk down the aisles with their mobile mikes.

List Prepared in Advance

The master of ceremonies works without a script, having only a list prepared in advance of the words to be used, with the amount each will bring as a prize. The two assistants who work the aisles should be well known and should understand crowd psychology.

The Hudson Bay Fur Company is the sponsor of the Victory Theatre, Salt Lake City, Spelling Bee. They contribute the prize money as well as the radio time, getting in return, the opening and closing commercials.

As to where to get the words to be used is concerned, the announcer may solicit a list of words from High School and University teachers. This, however, is not exactly necessary, since most newsstands carry a book entitled "1,000 of the Most Frequently Mispronounced and Misspelled Words," which could be used for guidance.

Besides, Miss Garrity reports that this has proven definite box office in Salt Lake City, she further advises that in Twin Falls, Iowa, patrons refuse to go up to the balcony on the grounds that they will miss a chance to spell.

SOME AUSTRALIAN THEATRE ADS

Continuing our Round Table weekly series of ad layout pages from the various circuits, this week we swing overseas to Australia. Reproduced herewith are ads from Albert Livermore, of the Roxy Theatres, Ltd. in Sydney.

A cordial invitation is extended to other of our overseas members and readers to contribute samples of their ad work for reproduction on this page.

CAMEO
PITT ST. NR. PARK ST.

Fred MacMURRAY
Jack OAKIE **Jean DARKER**
in **"Texas Rangers"**

FIRST RELEASE

PLUS: **"Lady be Careful"**
LEW AYRES - KITTY CARLISLE

CAMEO
PITT ST. NEAR PARK ST.

GARY COOPER **MADEIRA CARROLL**
in **"THE GENERAL DIED AT DAWN"**

A Paramount Picture with William Frawley
Dudley Digges - Akim Tamiroff - Porter Hall

NOW SHOWING
at 11 a.m., 2 p.m., 5 p.m., 8 p.m.
MA6708-9

THE MOST AMAZING ROMANCE
OF THE ORIENT EVERY TOLD
AND 1001 THRILLS FOR ALL
WHO SEE IT!

Plus **Charlie RUGGLES** **Mary BOLAND**
"WIVES NEVER KNOW"
ADOLPHE MENJOU

CAMEO
PITT ST. NEAR PARK ST.

NOW!
Daily at 11-2-3-8
MA 1548

"Will you marry me?"
what, before dinner?"
CAROLE LOMBARD
FRED MacMURRAY
in **"The PRINCESS COMES ACROSS"**

PLUS
Famous **JIMMIE ALLEN**...
How by right of courage!
Jimmie Allen
"THE SKY PARADE"
Plus **Popeye** **CARTOON**

CAMEO
PITT ST. NR. PARK ST.

A CRAZY
PAIR OF SCREEN
LOVERS....
JOAN BENNETT
and **CARY GRANT**
in **"WEDDING PRESENT"**

plus **RAULH BELLAMY**
KATHERINE LOCKE
in **"STRAIGHT FROM THE SHOULDER"**

4 sessions daily!

CAMEO
NOW 1122 MATINEE

CLAUDETTE COLBERT
"I MET HIM IN PARIS"
Melvyn Douglas - Robert Young

Plus **Charlie RUGGLES**
"Turn off the Moon"

THE GREAT ZIEGFELD

NOW NOW

CAMEO Plus M.G.M. Shorts

CAMEO
PITT ST. NR. PARK ST.

NOW SHOWING...
at 11 a.m., 2 p.m., 5 p.m., 8 p.m.
(MA6708-9) for
reserves....

Plus **BLONDE TROUBLE**
ALEXANDER WATKINS - JOHNNY
DORRAN - LUTHER OVERMAN

Plus **Angel**
MARLENE DIETRICH
HERBERT MARSHALL
MELVYN DOUGLAS

THE GREAT ZIEGFELD

SHOW OF SHOWS
STARRING
WILLIAM POWELL
MYRNA LOY
LOUISE RAINER

The greatest of all musical
extravaganzas.. with
the stars you love!

50 Stars

CAMEO
PITT ST. NR. PARK ST.

CAMEO NOW!
at 11-2-3-8
MA 6709

Lionel BARRYMORE
"A FAMILY AFFAIR"

also 25 minutes
as in title
Chicago film
with some new
and clever...

JOE LOUIS
James J. BRADDOCK
DICK FORAN
The CHEROKEE STRIP

Farewell TODAY! Petticoat Fever
UNGUARDED HOUR

Gangway for romance!
CAROLE LOMBARD
FRED MacMURRAY
in **"The PRINCESS COMES ACROSS"**

Plus **Jimmie Allen** **"THE SKY PARADE"**

CAMEO
TOMORROW!

Norma SHEARER
Leslie HOWARD
in **"ROMEO AND JULIET"**

with **JOHN BARRYMORE**
EDNA MAY OLIVER **BASIL KATHORNE**
G. AUBREY SMITH **ANDY DEVINE**

CAMEO
PITT ST. NR. PARK ST.

SESSIONS
at 11 a.m., 2 p.m., 5 p.m. & 8 p.m.
MA6708-9

NOW AT POPULAR PRICES!

YOU ARE INVITED TO JOIN UP

CARROLL T. WILSON

manages the Campus Theatre in Middlebury, Vt., for the Graphic Circuit. Wilson has been in the theatre business for the past eight years, beginning as an usher in a suburban house in Melrose, Mass. From there he went to the Keith Memorial in Boston as usher and worked up to Chief. Last spring Wilson joined the Graphic outfit as manager and opened their new house in Middlebury.

ORVILLE RENNIE

is the city manager of the Tri States Theatres in Hastings, Neb., headquartered at the Rivoli Theatre. Varied has been Rennie's experience, which includes stage production work, master of ceremonies, radio, produced shorts and has managed the Paramount, Orpheum and Omaha Theatres in Omaha. Well, Orville, with that background, there's no reason why you should not send along some mighty interesting contributions to our section and we shall await them with interest.

C. L. BRUSEGARD

up in Winnipeg, Manitoba, manages the Crescent Theatre for the Western Theatres, Ltd., and started in showbusiness seven years ago as usher at the Gaiety. From there we find him working for Round Tabler Bill Novak, aiding on submitting Quigley Awards, and last year Brusegard was sent as temporary manager of the Lyceum in Winnipeg and thence to his present spot. Well, Brusegard, it's time you sent along some campaigns for Award consideration on your own hook, so let's have them.

C. ARNOLD SKELLY

manages the New Arcade Theatre in Newark, Ohio, for Clark C. Rader. While this new Round Tabler says he is fairly new to showbusiness, having been connected with the advertising and newspaper game previously, he promises to become an active contributor to our pages and we shall await his contributions with interest.

ROBERT HEEKIN

down in Jacksonville, Florida, is the house manager of the Florida Theatre. Starting in at that theatre as an usher, Heekin was later promoted to Chief of Service, then to assistant, and about eighteen months ago promoted to house manager when the previous man, Jack Hodges, good member, was transferred to another house.

GEORGE GEORGOPULOS

who is in Philadelphia managing the Venus Theatre for Stamatis and Stephens, worked for them about five years ago as usher and then left to go to the Terminal Theatre in Brooklyn, starting as usher and working his way up to Chief of Service. After three years at that house George re-joined his bosses and he joins us from the Venus, from which spot he promises to keep us informed of his activities.

Birthday Greetings

Sam Abrams
Jack T. Beachler
Edward L. Bissler
Les Bowser
Ralph W. Braswell, Jr.
Austin C. Bray
Charlie Brennan
Fahndley Bridges
Albert E. Brown
Johnnie Burrell
Jack C. Cleland
Cecil W. Curtis
J. M. Ensor
Sidney C. J. Feder
Charles E. Fish
Stanley Foreman
George Foster
Emanuel Friedman
Victor G. Geisel
Louis Gianazza
Louis D. Glinner
Jerome Gordon
Harold Gustafson
Charles B. Hann, Jr.
Harold B. Harris
Sam Harris, Jr.
S. H. Horowitz
Edward A. Hussong
Charles Lee Hyde
William E. Keating
R. T. Dick Kemper
Phil Kielpinski
James T. Lackey
Julius Lamm
Edward Lamoureux

Richard J. Ludwig
Kenneth C. Mead
Lloyd Muller
Bob Murray
Lester Neely
William F. O'Brien
R. H. Ouellette
Dallas R. Page
Roy Patience
Burton L. Prince
Leo Raelson
Jack K. Randall
William Reiser
Charles Rind
N. H. Salyer
Marvin E. Samuelson
Dave Schiller
J. P. Schnitzer
Sidney Seckler
John B. Shearer
C. H. Simpson
Henry Spiegel
Harold C. Stanzler
Don R. Stevenson
J. E. Stribling, Jr.
Jonas F. Thomas
E. R. Toerpe
Al Unger
Emory T. Warner
S. D. Weinberg
Alfred G. Wertin
John R. Willadsen
F. O. Williams
Jack Wright
Al Zimbalist

J. A. SANDERS

is city manager for the R. E. Griffith Theatres handling the Chief and Navajo in Gallup, New Mexico. Johnny says he started in business by the time he was big enough to peddle hand bills for a pass to the show, and has been artist, billposter, janitor, operator and other jobs around the theatre. Sanders says he has been a member of the Chamber of Commerce in every city in which he has managed houses. Theatres that he has worked in include the Colorado and Pueblo in Pueblo; Kiva in Lincoln, Nebraska; Palace in San Saba, Texas; Westex and Olney in Olney, and thence to his present spot.

GEORGE J. FLICKER

manages the Terminal Theatre in Upper Darby, Penna., for William Goldman; started at the Susquehanna as assistant and then became assistant operator there. From there Flicker went to the Norris, York and Jefferson in the same capacity. George operated the Bandbox, went to Sedgwick as assistant and later became manager, then to Yorktown, and from there to his present theatre.

WILLIAM H. MAC DONALD

manages the Liberty Theatre in Great Falls, Montana; was in the pit for six years and then handled all theatre advertising for ten years for the Theatre Operating Company. When Hughes-Franklin started operation and purchased the Theatre Operating Company, MacDonald went along as manager of the Lyric and Regent Theatres in Billings, Mont. Fox took over Babcock soon after Hughes-Franklin released it and Bill joined them as manager at Babcock. Later he was transferred to the Liberty, from where he joins us.

E. R. ERICKSON

manager of the Ogden Theatre, Chicago, Ill., a Warner house, started as usher at the B & K Tivoli, then went to the Avalon and thence to the Jeffrey as chief usher. From that spot Erickson moved over to the West Englewood as manager, at which post he remained a year before going to his present situation.

TED SMITH

is up in Toronto, Ontario, managing the York Theatre. Smith started in showbusiness as an usher at the Christie Theatre, from there he became head usher at the Century and then to the York, from which spot he joins the Round Table. Remember, Ted, we expect that you shall keep us posted on your activities, so let's hear from you.

DEBORAH B. WASHER

manages the Bell Cinema in Brooklyn, N. Y., for the Museum Theatre Corporation. Miss Washer worked as cashier before taking over management duties and she is close enough to Round Table headquarters to drop in and get personally acquainted soon. How about it, can we count on meeting you soon?

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name
(PRINT)
Position
Theatre
Address
City
State
Circuit

Absolutely No Dues or Fees!

WHAT THE PICTURE DID FOR ME

Columbia

COUNSEL FOR CRIME: Otto Kruger, Douglass Montgomery, Jacqueline Wells—Although no outstanding stars in this picture, it is very good. Did good business and everybody satisfied. Played February 15.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

DODGE CITY TRAIL: Charles Starrett, Marian Weldon—This Don Grayson has it. He bids fair to rival Dick Foran. A very good musical western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HOLLYWOOD ROUND-UP: Buck Jones, Helen Twelvetrees—This western is different and combines picture making with some western action that makes good entertainment as westerns go.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ROARING TIMBER: Jack Holt, Grace Bradley—I thought this picture was only very fair. Not good enough for a Holt picture. Business off and no one seemed to care for it. Holt used to be my favorite he-man actor and was very popular here, but he isn't getting anything to work with. His "Storm Over the Andes" made a few years ago by Universal was the best we've had him in years. We wish you better luck next time, Mr. Holt.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SPEED TO SPARE: Dorothy Wilson, Charles Quigley—A speedy, thrill-packed picture that keeps them interested. Played this weekend with "Dodge City Trail." Business poor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TWO GUN LAW: Charles Starrett, Peggy Stratford—This boy goes over fairly well and they get some nice cowboy songs and music worked in these, enough to help the picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Just an average Brown programmer that did slightly better than some of the high priced so called specials from some other companies. Just got by on Sunday. Outgrossed "Love and Hisses" and "Second Honeymoon" by a wide margin. Running time, 68 minutes. Played February 27-28.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

First National

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell, Hugh Herbert, Allen Jenkins—Very good comedy drama that pleased Sunday crowd. Both leads doing nice work and ably assisted by Hugh Herbert and Allen Jenkins.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SHE LOVED A FIREMAN: Ann Sheridan, Dick Foran, Robert Armstrong—Entertaining picture with action and comedy interspersed with some interesting shots of the fire boys at work and at ease.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

"SH! THE OCTOPUS": Hugh Herbert, Allen Jenkins, Marcia Ralston—Men have been shot at sunrise for less offenses than this. And if I had been there, I would have cheered them on.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TALENT SCOUT: Donald Woods, Jeanne Madden—You can take it or leave it and it will never be missed. I am finishing up last year's Warners and will be glad when they're gone.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Grand National

HERE'S FLASH CASEY: Eric Linden, Boots Malory—Amateurish. It suffers badly when compared with most of present day product. The star is excellent and any company using his talent should at least make an effort to meet the ordinary requirements of modern picture making. Played February 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE TAKES FLIGHT: Bruce Cabot, Beatrice Roberts—They had the makings of a better than

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

average picture here, but amateurish direction muffs all chances for it to survive. Maybe the cutting room is at fault, too. Poor box office returns. Played January 25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Joseph Calleia—Good old Wallace Beery and MGM certainly made a dandy picture for us small town exhibs. Not only a wonderful picture, but settings and scenery with the tinted film made it beautiful to look at.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice, John Beal—What a swell cast put over this excellent program! We'll take Morgan, Beal or Rice in any picture. The story was good and certainly kept them laughing. Running time, 72 minutes. Played February 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice, John Beal—Another good program from Metro. Why don't they make more of this type and fewer of the costumes that we pay for so that England will buy and which don't mean a thing but argument and loss of revenue.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell, Buddy Ebsen, Judy Garland, Sophie Tucker—A very good musical which does not quite measure up to the "hit" standard. The usual excellent dancing by Eleanor Powell, George Murphy and Buddy Ebsen, a couple of thrilling horse races and some brilliant comedy by Willie Howard, Robert Benchley and Raymond Walburn keep the picture going in fine manner, but the stars, the real stars, are a youngster, Judy Garland, and an old timer, Sophie Tucker. Judy's rendition of "Everybody Sing" and "You Made Me Love You" are rather ringing show stoppers, and Sophie's "Some of These Days" and "Your Broadway and Mine" share equal honors. Without them, well, it would have been just a musical. Running time, 105 minutes. Played February 26.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

DOUBLE WEDDING: William Powell, Myrna Loy—Good picture. Will please but not strong enough for extended runs. Running time, 87 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones—Excellent production in every detail and is strong enough for extended runs in any spot. Running time, 135 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer, Walter Connolly—Another masterpiece from Metro. We booked this to satisfy the more intelligent group, but it seemed to please all. Pearl Buck's great novel lost none of its appeal in its transfer to the screen. A sterling performance by Luise Rainer eclipsed Muni's acting. Stark realism stalks all through the picture in the shape of famine, plagues and storms. It is Irving Thalberg's last picture and he has left a monument which will be talked of long after the "fluff and twaddle" passes into oblivion. Thanks, Metro, for giv-

ing us one of the outstanding pictures of the year. Running time, 130 minutes. Played February 22.—J. R. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

LAST GANGSTER, THE: Edward G. Robinson, James Stewart, Rose Stradner—A fine Robinson picture and that's saying a lot because any Robinson picture is good. Rose Stradner is fine, too. Running time, 81 minutes. Played February 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MADAME X: Gladys George, Warren William—Times like these call for comedy as a steady diet but we found that for a change this non-profitable tear jerker was quite satisfactory. Running time, 72 minutes. Played February 21-22.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

MANHATTAN MELODRAMA (RE-ISSUE): Clark Gable, William Powell, Myrna Loy—Fine reissue. Stars perfect.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—Excellent and well received. Strong enough for extended runs. Running time, 92 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MAN-PROOF: Myrna Loy, Franchot Tone—One of the finest pictures we ever played that did not draw to our small town audience. MGM for some reason has gone highbrow. Miss Loy is easily the Queen of the Screen but her talents are wasted on our people. Tone is rapidly becoming the idol of the small town fans. For us this was just a program picture but, as usual, it was allocated in the "B" group, so we can write it off in the red side of the ledger. Better run it midweek to break even. Running time, 71 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—Everybody pleased with this production. Just missed being a masterpiece. Locale and incidents of time of story very, very interesting. Running time, 100 minutes. Played February 21-22.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

PARADISE FOR THREE: Robert Young, Florence Rice, Frank Morgan—One of those kind that keeps them chuckling all the way through the picture. It is clever, subtle comedy; rich man masquerading to see how the other side lived, and vamped by Mary Astor.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PARADISE FOR THREE: Robert Young, Florence Rice, Frank Morgan—Very enjoyable comedy produced on lavish lines. As the trailer says, it is really eighty minutes of hilarity. You won't go wrong on this one. Played February 19.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

ROSALIE: Nelson Eddy, Eleanor Powell, Frank Morgan—A first class production. Frank Morgan has a swell part in this and makes the most of it. Played January 30-31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROSALIE: Nelson Eddy, Eleanor Powell, Frank Morgan, Edna May Oliver, Ray Bolger—I did not know that they accepted middle aged men at West Point as a cadet; must be a new innovation. Miscast, I'd say, but as with all Metro musicals, grandeur obtains in sets and ensembles; whether that adds to the picture and the cost is problematical. The picture was liked and, of course, the build-up on it was considerable. But Powell is not so wonderful any more as a dancer; lot of these young stars in the shorts top her or equal her. She is no great shakes as an actress. Morgan and Bolger topped the show. And I agree with another exhibitor that less of Powell and more of Bolger in the dancing would have been acceptable.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TRADER HORN (re-issue): Harry Carey, Edwina Booth—Seems pretty crude, these heroics that we once thought good. Most noticeable is the recording which, compared with what is coming through on the pictures at this time, to use the musicians' slang, is corny. Did average business, but it is one that would have been just as well left unrun, which was not true about "Hell Divers" and "Manhattan Melodrama".—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WOMEN MEN MARRY, THE: Josephine Hutchinson, George Murphy—The talented Josephine Hutch-

(Continued on following page)

(Continued from preceding page)

inson is utterly wasted in this weak programmer. It may satisfy, though, if you can induce 'em in. Played January 19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Lionel Barrymore, Vivien Leigh—Have not run this one yet, caught it in another city, to see just what Metro has done to counteract the growing resentment for this too perfect specimen of beauty. Well, they have him kicking the professor in the pants, reminiscent of the Bill Haines days. The dialogue is also reminiscent of the Rover Boy days and, besides that, it was, as the title would indicate, produced in England. Looks like a good picture to let lay on the shelf; that is my opinion. Metro made Taylor what he is today, and it looks to the writer that they are far from satisfied to cast him in this role. His roles have been saccharine in the past and now they have gone to the extreme.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Cecilia Parker, Mickey Rooney—One of Metro's best pictures and one of their lowest allocations, but this picture will please more people than most of their super-colossal costume affairs that only the studio and publicity department enjoy. Will get money the second night from word-of-mouth advertising. Play it and enjoy some satisfied patronage and profits.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Cecilia Parker, Mickey Rooney—Nice picture of the average American family, well acted and a good cast. And in this one Mickey was vamped, and what a vamp, Eleanor Lynn, a sophisticated youngster that you wanted to spank where it would do the most good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Monogram

STARS OVER ARIZONA: Jack Randall—Very good western. Better than average. Randall's singing didn't go over here. People said they didn't like his voice.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

BARRIER, THE: Leo Carrillo, Jean Parker—A very good picture. Jean Parker makes the most of this opportunity to shine. The producers ought to recognize in her something worthwhile exploiting. Box office fair. The usual complaint; this isn't like the story. Played January 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross, Rufe Davis—Sell Rufe Davis in this picture, for without him you would have nothing to offer. I regret the fact that two stars of the rank of Arnold and Miss Ross were ever put into such an inexcusable production. It missed all the way around in my town. I would advise that you book your strongest short features with this one to help hold it up. Running time, 82 minutes. Played February 22-23.—R. D. Leatherman, Rialto Theatre, Denison, Tex. Railroad town patronage.

BUCCANEER, THE: Fredric March, Francisca Gaal, Akim Tamiroff—Cecil B. DeMille so far outstripped his last contribution to the entertainment world, namely, "The Plainsman," that you can not compare the two. It would be hard to believe that the same genius was responsible for both of them. March did a very smooth piece of work as expected, but I offer praise for the characterization brought to us by Akim Tamiroff. This picture is on a par with any of recent years. Get behind it and sell it. You can't say too much for it. They're bound to like it. Orchids to Miss Gaal. Running time, 124 minutes. Played February 19-21.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

BULLDOG DRUMMOND'S REVENGE: John Barrymore, John Howard, Louise Campbell—Entertaining mystery comedy drama. Played February 25-26.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DAUGHTER OF SHANGHAI: Anna May Wong, Charles Bickford—A good melodrama. Played February 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe, Charles Butterworth, Charles Winninger—There is nothing wrong with this picture. It is honest-to-goodness entertainment all the way through. A lot of brains and money spent and should do extra business in any theatre, but I am sorry to report it only did average business three days last part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell—Did a bit of swapping to get this instead of one of the new season's and it is a plenty good picture. The print is good and I'd say run it on a bargain night. It will please most of them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NIGHT CLUB SCANDAL: John Barrymore, Lynne Overman—A very interesting murder play. Fair box

office value, we'd say. Played January 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARTNERS IN CRIME: Lynne Overman, Roscoe Karns—Very good comedy. Wonder what some of the companies expect us to do with some of their double bill features, when we do not double bill? I think this would have been better suited on a double bill, although it isn't a bad comedy.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PARTNERS OF THE PLAINS: William Boyd, George Hayes, Harvey Clark—The best picture Boyd every made. This man Clark is a knockout. The cast was well chosen and the plot extremely good, without so much shooting as heretofore. We can say that this picture was different than most plots. Of course, "Windy" was missing, something all western fans look for, but Harvey Clark is a good substitute. Just a swell show. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOPHIE LANG GOES WEST: Gertrude Michael, Larry Crabbe—Fair program picture. Played on Give-away night. Would not have been so hot on any other night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SOULS AT SEA: Gary Cooper, George Raft, Frances Dee, Olympe Bradna—Very fine sea story. Well played by a fine cast. The outstanding personality, coming without warning, was Olympe Bradna. Running time, 92 minutes. Played February 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THIS WAY PLEASE: Charles "Buddy" Rogers, Betty Grable, Ned Sparks—If you want to see some patrons who haven't been in the place since radio season began last fall, set this in and advertise the radio names. They'll get patrons in who have deserted you. It didn't break any house records and I didn't get rich, but they liked it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THRILL OF A LIFETIME: The Yacht Club Boys, Ben Blue, Judy Canova, Larry Crabbe—With a persistent regularity, Paramount's pictures are missing. There is something disjointed in their direction. This was evidently produced by Fanchon and not in their own studio. From her efforts she does not know the public and what they want. Also they plugged Dorothy Lamour and the fact was that if you had batted an eye you would have missed her entirely. Judy Canova the one bright spot.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—Paramount can be depended upon to give exhibitors at least one smash hit a year and this is it. "Wells Fargo," in spite of a general run of poor business, and very bad weather, did a very nice business, which is something no other feature has done for me since August. It's terrific and good for a day longer than any picture is played. Played February 14-17.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

WELLS FARGO: Joel McCrea, Frances Dee, Bob Burns—Frank Lloyd has done a great piece of work in this one. You are delighted by the unique impressionistic graphic picture of the passing of the years as the picture touches on outstanding events of historic moment, by the way the picture rushes through the years and never seems to drag, and by the nice way in which Joel McCrea handles his part. Frances Dee was slightly disappointing. This picture is good for your best dates. You cannot oversell it. Running time, 114 minutes. Played February 12-14.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

Republic

PORTIA ON TRIAL: Frieda Inescort, Walter Abel—A very fine picture. Advertise it big and you won't be sorry. I did not do any business with it, perhaps due to the fact that the stars are not so wellknown. I played this at same time I played the Government film, "The River," and they were both fine. Let all the school teachers in free and they told the school children about "The River."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnette—Very good. Burnette's "Bugle Song" at first of picture helps lift his role to better than average. Autry's are always good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

UNDERCOVER MAN: Johnny Mack Brown, Suzanne Kaaren—Apologies to Brown for being reluctant to try his pictures. This had all the ingredients that it takes and more besides, including a very pretty girl. Running time, 58 minutes. Played February 25.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

RKO Radio

ANNAPOLIS SALUTE: James Ellison, Harry Carey, Marsha Hunt—A swell little program picture with Harry Carey at his best. Ran it on a double feature with "First Lady" and it saved the day for us. The company has made a remarkable improvement in their product this season. These Service pictures are coming more and more to the front. Run-

ning time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

EVERYBODY'S DOING IT: Sally Eilers, Preston Foster—This particular concoction of slapstick took them all by surprise and pleased quite well. Foster, as usual, turns in a good performance but I am convinced that if he had been confined to roles such as he had in "You Can't Beat Love" we exhibitors would have occasion to be really proud of him. Running time, 67 minutes. Played February 26-27.—H. Wilson, Wahoo Theatre, Dubach, La. Small town and rural patronage.

FIGHT FOR YOUR LADY: John Boles, Jack Oakie, Ida Lupino, Margot Grahame—Quite a good deal of action and a fair amount of comedy. Seemed to please our patrons. Just an average production and good for town or country. Played February 5.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack—Play this one and watch the satisfied look on the customer's face as he leaves theatre. Joe really got a break in this picture and as usual he made good. Running time, 73 minutes. Played February 20-22.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

HITTING A NEW HIGH: Jack Oakie, Lily Pons, John Howard—Played on a Bargain Day but would not have been a bargain at half the price. Cannot say much for this one from any angle. Might fit well in some situations but it didn't click with a bunch of railroad brakemen. Miss Pons had a role that a canary bird could have played to better advantage. Oakie was inexcusable. Better book March of Time with this one or you will be off of RKO for life. Running time, 85 minutes. Played February 17.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

ON AGAIN-OFF AGAIN: Wheeler and Woolsey—Folks don't say anything. I guess they know not to expect their money's worth every time. Any picture with this pair wherein Woolsey is paired off to any extent whatever with a woman has been a dismal flop. Fred Guiol, for one, knew a few of these things, but look what we have now. Running time, 68 minutes. Played February 19-20.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice—Very interesting and suitable to small towns and country houses. Our patrons seemed to greatly enjoy the show. Action and comedy enough to please everybody all the way through.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

TOAST OF NEW YORK: Edward Arnold, Jack Oakie, Frances Farmer, Cary Grant—Here is one of those swell pictures hid behind a weak title. Don't let that scare you, for this is one grand piece of real entertainment. Business above average but should build up on second day of any length run. Running time, 109 minutes. Played February 16-17.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Twentieth Century-Fox

ALI BABA GOES TO TOWN: Eddie Cantor, Tony Martin, June Lang, Roland Young—Good for any place, town or country. Plenty of action and comedy. One of the good pictures of the year. Of course, Eddie Cantor was the whole show. Played February 12.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

BIG TOWN GIRL: Claire Trevor, Donald Woods—Girl makes good as singer in spite of criminal husband, who tries to drag her back to his life. Woods as a newspaper man who inadvertently helps the girl while trying to unmask her as a fraud. Clever comedy angle made this a pleasing program.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BIG TOWN GIRL: Claire Trevor, Donald Woods—Just a nice program picture with a smash finish. Running time, 65 minutes. Played February 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BIG TOWN GIRL: Claire Trevor, Donald Woods—A pretty good program and on bargain night did a right nice business. Not a big picture, but fairly entertaining.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CHARLIE CHAN ON BROADWAY: Warner Oland, Joan Marsh—This is our second Chan picture and I feel sure that interest in these is increasing among our folks. Running time, 68 minutes. Played February 17-18.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

DANGER-LOVE AT WORK: Ann Sothern, Jack Haley—One of those screwy ones. Not too good, but not bad either. People seem to like them, so why should we worry? Running time, 81 minutes. Played February 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HAWAIIAN BUCKAROO: Smith Ballew, Evalyn Knapp, Benny Burt—My first from this star. Played it brand new and have nothing but something good to say about it. I notice that his other two pictures have received bad comments. I have been dreading to play any of them. "Hawaiian Buckaroo" is very good. It's different and your people can't help but

like it. I used a Deluxe trailer on it and the trailer is also fine. Smith Ballew's singing was very good but somehow it seemed that he wasn't doing the singing. Notice it when you show the picture. Several people mentioned it to me and I had noticed it also. This is a western with a different story and settings. Music excellent. Evalyn Knapp fine as leading lady. Benny Burt good as laugh provider. I will gladly welcome more Smith Ballews if they are as glad as this one was. But from all accounts his first two were not so hot. Of course, he's no finished actor, but he gets by with the action fans, and it won't matter as long as the pictures are otherwise good. Congratulations, Fox, you have at last released a western that people liked. When will you do it again?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HOLY TERROR, THE: Jane Withers—Went back and picked this up in preference to some program picture on the new group and think we were smart. It went over very well. Jane seems to draw them in. Running time, 67 minutes. Played February 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JUDGE PRIEST (REISSUE): Will Rogers, Anita Louise—We use these instead of some new punks and they still draw better than average business. Henry B. Walthall's part in this is worth the money, and if anything gets better with age, it is these Will Rogers' pictures.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LANCER SPY: George Sanders, Dolores Del Rio—We couldn't find any way to make money on this one but it pleased. Sanders was excellent, as was also, for that matter, Dolores. Running time, 84 minutes. Played February 24-25.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

SECOND HONEYMOON: Loretta Young, Tyrone Power—Just as we expected, a swell better-than-average program picture. This pair certainly has what it takes, and what a supporting cast, including that little Marjorie Weaver gal who is certainly a honey, to say nothing of Claire Trevor and Stuart Erwin. Running time, 79 minutes. Played February 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SECOND HONEYMOON: Tyrone Power, Loretta Young, Stuart Erwin, Marjorie Weaver—A very good picture that will go over well anywhere. Held attention of our patrons all the way through. One dark reel that was not so good. I enter my protest against pictures so dark that almost nothing can be clearly seen. Played February 26.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

THANK YOU, MR. MOTO: Peter Lorre, Jane Regan—My patrons like these chiefly because they have read the story in some magazine and there is always plenty of action and mystery combined in some very good entertainment.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Ritz Brothers, Don Ameche, Tony Martin, Joan Davis—We know we can't have everything, but an increase in business would have been most welcome. Fine picture. Business was not so hot.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

United Artists

ELEPHANT BOY: Sabu, Walter Hudd—Good jungle picture, but it failed to do business. Too much elephant for most patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

52D STREET: Ian Hunter, Pat Paterson—A disappointment. No business. The picture won't bowl anybody over with its brilliance, either. Only mildly interesting. Played February 2-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

ARMORED CAR: Robert Wilcox, Judith Barrett, Cesar Romero—Excellent picture, but poor at the B. O. They liked it very much.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BLACK ACES: Buck Jones, Kay Linaker—We should think, Buck, that after dropping from number one western star you'd look at one of your finished products and understand the cause. Since we note from the credits you produce your own pictures you must see that by comparison with other nicely produced westerns of today's vintage your own are so crude that they appear ridiculous. For instance, even the photography looks cheap, awfully cheap. It has none of the snap and clarity of a Paramount western. The stories are routine formula stuff—a story is of prime importance even in a western. And worst of all are the amateurish actions of your supporting players. Buck, they are terrible. We've done an awful lot of spouting here, but honestly, Buck, it's sincere and because we'd like nothing better than to see Buck Jones again number one western star when the next poll comes around. And we believe the only thing that keeps you down, Buck, is the fact your pictures are still in rompers. Let 'em grow up and look and act like real 20th century quality action plays. Played January 29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAW FOR TOMBSTONE: Buck Jones, Muriel Evans—Some westerns that we've had lately had a cowboy who could sing and with his hat glued on so that the best fighters couldn't knock him out from under it, but Buck can't sing and he loses his hat often enough to make the action seem real. This western is god enough and worth a playdate.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MERRY-GO-ROUND OF 1938: Bert Lahr, Alice Brady—The first night we were ready to ditch this one. We didn't like the hodge podge of nonsense it contained and business was next to zero. But we let it run its course, and while it still turned in a rock bottom gross at the end of the run, we did think maybe it was fair entertainment. At any rate, no complaints, and suppose our disappointment in it was somewhat influenced by the fact we almost had to sit alone to view it. Our friends didn't seem interested and were conspicuously absent, and it's hard to find praise for a flop. Played January 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—A very good musical that did good business in spite of the weather. This Alice Faye looks like the money and she is going places. This picture has a happy combination of everything that pleases the patrons that it draws and it will draw plenty with a decent weather break.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy, Ken Murray, Oswald—The best Alice Faye musical yet and Universal had to make it. It is really streamlined musical fare and not a draggy spot in it. Ken Murray and Oswald plenty good and should be seen often. 100 per cent satisfaction on this picture. Played January 30-31.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

Warner Brothers

DEVIL'S SADDLE LEGION, THE: Dick Foran, Anne Nagel—This is the best Foran has ever made. If you fans like Foran, don't be afraid of pushing this picture to the limit. The results should surprise you. Running time, 52 minutes. Played February 18-19.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

FIRST LADY: Kay Francis, Preston Foster—Warner Brothers are hitting one hundred per cent with us this season on walkouts. First "The Great Garrick," and now "First Lady." It is a shame to use an actress with Miss Francis' talents on this type of product. If they would call a conference of independent exhibitors and talk over product for the coming season and then listen to the independent's comments, perhaps their product would be more profitable to all. This comedy was 'way over the heads of our small town patrons. Running time, 82 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FIRST LADY: Kay Francis, Preston Foster—We think most folks failed to get enough of the intended satire in this one to get much of a kick out of it. The players were fine but it is awfully talkative. There is

practically no action. Played January 29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KID COMES BACK, THE: Wayne Morris, June Travis—After "Submarine D-1" thought this kid Morris would be okay at the box office, but this one fell flat. Will be okay on weekend doubles. Running time, 60 minutes.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

MARRY THE GIRL: Hugh Herbert, Mary Boland—Positively the silliest picture that was ever made. Our customers lost no time in telling us that it was. Running time, 68 minutes. Played February 18-19.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

VARSITY SHOW: Dick Powell, Fred Waring, Ted Healy, Johnny Davis—I first reported on this after seeing it at Warner's trade show last fall. Went over pretty well; business fair. Healy very, very good. Davis didn't go so good. Waring fine; hope to see more of him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Miscellaneous

PASSION PLAY: (State Rights)—This subject, released by Monogram in New Orleans territory, went over O. K. Wonderful music and singing. Off stage voice describes the action. Characters do not talk. Picture is old but good print.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Columbia

FISHING THRILLS: New World of Sport Series—A good sport reel featuring fishing in all its forms, starting with "little fishes" and ending up with "whales." We have yet to get a poor sports reel from Columbia. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

HOLD 'EM, COWBOY: New World of Sport Series—Very good. Do not miss this one. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HOLLYWOOD PICNIC: Color Rhapsodies—Very poor cartoon. Nothing to it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KANNIBAL KAPERS: Krazy Kat Cartoons—Cartoons are always in good taste. This one O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

OH! WHAT A KNIGHT: Herman Bing—Another good two-reeler. It seems like some of the old boys are coming back to putting laughs in comedies instead of clocking them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ROOFTOP FROLICS: Broadway Follies—A dandy single reel band act with colored novelty band, good singing and dancing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

(Reports continued on following page.)

TELEGRAMS

are feature length stories in short subject form

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SCARY CROWS: Scrappy Cartoon—Fine cartoon in color.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SCREEN SNAPSHOTS: Screen Snapshots are consistently good fun fare.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCREEN SNAPSHOTS SERIES: These are all excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WHEN THE WEST WAS YOUNG: Columbia Tours—Pretty fair colored subject.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Educational

MISS LONELY HEARTS: Song and Comedy Hits This did have some good moments and some of the acts were worth watching.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SWEETIES: Two-Reel Comedies—A good comedy and when you find one of them that's something. This will fill the bill on most any program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Metro-Goldwyn-Mayer

BOSKO AND THE PIRATES: Harman-Ising—A good cartoon with frogs giving imitations of Louis Armstrong, Fats Waller, Cab Calloway, etc. Good color adds to its value. Running time, 7 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

CANARY COMES ACROSS, THE: Musical Comedies—An excellent comedy two-reel musical. Good singing and very funny. Good on anybody's program any time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CANARY COMES ACROSS, THE: Musical Comedies—Some good entertaining spots in this musical.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CANDID CAMERAMANIACS: Pete Smith Specialties—A seasonable subject at this time and will find a spot on most any program because there are quite a number of these amateur photographers running loose.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LAND OF INCAS: FitzPatrick Travel Talks—On a par with the rest on most counts. This subject, unlike the very best of the series, fails to leave one with a poignant feeling of wanderlust and nostalgia. Running time, nine minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

LITTLE BUCK CHEESER: Harman-Ising—A crackerjack. Very good, indeed. The cartoon antics are very cleverly done.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAIL AND FEMALE: Our Gang—This is good comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NATURAL WONDERS OF THE WEST: FitzPatrick Travel Talks—Some very nice shots of the well known spots, including the Black Hills.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NIGHT AT THE MOVIES, A: Robert Benchley—Smart, laughter-bringing short that places Benchley on the top insofar as comedies go. It's a natural for any program. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

OUR GANG FOLLIES OF 1938: Musical Comedies—Very good in its way, but does not pack half the laughs of a Gang one-reeler. Running time, 21 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

PIGSKIN PALOOKA: Our Gang—Swell fun.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROAMIN' HOLIDAY: Our Gang—Will please all Our Gang fans. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

ROMANCE OF RADIUM: Pete Smith Specialties—Interesting but hardly as sensational as we were led to believe. Doubtless a tough job to produce it, but it's mild and actionless.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SUNDAY NIGHT AT TROCADERO: Musical Comedies—Good but we missed the color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHAT DO YOU THINK?: M-G-M Miniatures—Another one of those mental telepathy things that create some comment and worth a playdate.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YELLOWSTONE PARK: FitzPatrick Travel Talks—This subject is absolutely the tops to dress a pro-

gram. The only one that gets a hand at the ending and isn't that something? Years ago, that would not have happened; they just accepted them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Paramount

BALL TOSSERS: Grantland Rice Sportlight with Ted Husing narration—Quite entertaining basketball subject narrated in the pleasing style of Husing. We had local basketball coaches for a morning screening and the local high school's entire team attended on their coaches' recommendation. A good short for the program. We played it with the very weak "Blossoms on Broadway." Running time, 10 minutes.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

EDUCATED FISH: Color Classics—A dandy color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOWL PLAY: Popeye the Sailor—Fair. These need something new for variety's sake.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FROM THE MINUET TO THE BIG APPLE: Headliners—A good musical short featuring the Hudson-Delange Orchestra and introducing the new dance, the "Big Apple." A good filler for any program. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

FROM THE MINUET TO THE BIG APPLE: Headliners—Up-to-date and good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IT'S A GOOD STUNT: Paragraphics—A lot of funny ways of earning a living and a good short.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MAGIC ON BROADWAY: Screen Songs—This Screen Song is clever and worth a playdate. My patrons won't sing, but they enjoy watching these.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NEW DEAL SHOW, THE: Betty Boop Cartoons—Amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POPEYE THE SAILOR MEETS SINBAD THE SAILOR: Popeye the Sailor—A two-reel Popeye in color that is worthwhile addition to any program. It's an adaptation from the Arabian Nights' Entertainment done in good style and should amuse the kids from 1 to a 100. Running time, 18 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

POPULAR SCIENCE SERIES: Play these by all means. If given the proper advertising they will become a big box office for any theatre. Running time, 10 minutes.—B. J. Aylesworth, Lyric and Connelley Theatres, Eastland, Texas. General patronage.

PROTEX THE WEAKERIST: Popeye the Sailor—Again we give praise to Paramount shorts. This is a fine Popeye cartoon, which series has a fine following here.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PROTEX THE WEAKERIST: Popeye The Sailor—Not what they once were. Might just as well run another feature at the price.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RHYTHM OF THE GAME: Grantland Rice Sportlights—We have yet to find a Grantland Rice Sportlight that is poor. This is another good piece of work with Ted Husing M. Cing some excellent sports introduced by sound alone. It's novel, distinctive, and should prove interesting to everyone. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

RIVER, THE: Government Film—I played the Government film, "The River," at the same time with "Portia on Trial" and they were both fine. Let all the school teachers in free and they told the school children about "The River."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

UNUSUAL OCCUPATIONS, NO. 3: Much better than the first of this present series as the subject matter has been selected with more care. A very good reel. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHISPERS IN THE DARK: Screen Songs—Not even a good filler. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

HARRIS IN THE SPRING: Phil Harris Band Act—This was a quite outstanding short in my situation. Harris is a favorite in Texas since he took the recent Exposition by storm in Dallas. His name on the attraction will sell tickets in Texas any time. Furnished quite a pleasing contrast to the refined warbling of Miss Grace Moore in "I'll Take Romance." Running time, 20½ minutes.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

MARCH OF TIME, NO. 1: A masterpiece in news.

The best buy of the year. Running time, 18 minutes.—Eugene Venne, Radio Theatre, Longueuil, Que. General patronage.

MARCH OF TIME: No. 4—These are always good. My patrons eat them up and ask for more. On this I extended the run two days by popular demand, so you see. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MARCH OF TIME: No. 7—Up to the standard of these reels.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PATHE PARADE, NO. 1: An asset for any program. Running time, 13 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

RENTED RIOT, A: Leon Errol—It is truly a riot of laughs. Errol never better. A comedy that will help pull any dull feature out of the hole. Running time, 18 minutes.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

SWEET SHOE: Nu-Atlas Productions—Excellent musical short, where women star, and men almost steal the show. Running time, 11 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

Twentieth Century-Fox

KING GEORGE VI CORONATION: Color Special—I ducked this as long as possible but was delightfully surprised to find that it is an excellent and impressive subject, due in no small part to fine color and sound. Running time, 28 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

Universal

BARGAIN MATINEE: Mentone Musical Comedies—Average talent. Fair entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MECHANICAL HANDY MAN: Oswald Cartoons—At least they tried to be different and it did have some funny moments, so will call it a good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TEDDY BERGMAN'S BAR-B-Q: Mentone Musical Comedies—Good collection of acts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

BED TIME VAUDEVILLE: Big Time Vaudeville Reel—These juvenile vaudeville stars are very good and will please all who see it.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

DOCTOR CUPID: Ken Murray, Oswald—One of the worst shorts I ever ran. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DAY AT SANTA ANITA, A: Sybil Jason—A fine color reel and very good entertainment. Running time, 19 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PORKY'S HERO AGENCY: Looney Tunes—A totally different cartoon that took in Greek mythology. Our fans go for these in a big way but the kids did not know what it was all about. The grownups thought it swell. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SPEAKING OF THE WEATHER: Merrie Melodies—A good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

VAUDE-FESTIVAL: Big Time Vaudeville Reel—Some mighty good acts in these and this is no exception.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WEDDING YELLS: Ken Murray, Oswald—Was a quite silly comedy but these boys seem to click for us in Denison. We had this one with the previously reviewed "Hitting a New High" (R.K.O.) and thanked the Gods of Showmen for something to please the patrons. Running time, 19 minutes.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

DANGER-HIGH VOLTAGE: Floyd Gibbons' "Your True Adventure"—Good entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Serials

Mascot

ADVENTURES OF REX AND RINTY: Rex, King of Wild Horses, Rin Tin Tin, Jr.—Picked this old one up from Monogram at a very fair rental. Had not played it before. Pretty good, nothing extra. On Chapter Seven now.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Dawn to Dusk.....	Margaret Morris-Bill Edwards.....	Nov. 1, '37†			
Night Nurse.....	Joby Jordan-Jo Carr.....	Jan. 15, '38†			
Now Is the Time.....	Joby Jordan-Jo Carr.....	Nov. 15, '37†			
Squadron "B".....	Margaret Morris-Bill Edwards.....	Sept. 15, '37†			

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Anything for a Thrill.....	Frankie Darro-Kane Richmond.....	June 15, '37			
Fighting Texas, The.....	Kermit Maynard-Elaine Shepard.....	June 22, '37			
Roaring Six Guns.....	Kermit Maynard-Beryl Wallace.....	Oct. 15, '37†			
Rough Riding Rhythm.....	Kermit Maynard-Mary Hayes.....	Aug. 15, '37†			
Swing It, Professor (G).....	Pinky Tomlin-Paula Stone.....	Nov. 15, '37†	*60.	Nov. 13, '37	
Thanks for Listening.....	Pinky Tomlin-Maxine Doyle.....	July 12, '37			
Whistling Bullets.....	Kermit Maynard-Harlene Wood.....	May 3, '37			
Young Dynamite.....	Frankie Darro-Kane Richmond.....	Sept. 15, '37†			

CELEBRITY

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
For Love of You.....	F. Foresta-Riscoe and Wayne.....			69.	
Kiss Me Goodbye.....	M. Schneider-Riscoe and Wayne.....			62.	

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Green Fields (G).....	Helen Beverley-M. Goldstein.....	Oct. 11, '37†	105.	Jan. 15, '38	

Coming

Riverside Drive.....					
Uriel Acosta.....					
Yankel the Blacksmith.....					
Yankel-Boile.....					

COLUMBIA

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
All American Sweetheart (G).....	Scott Colton-Patricia Farr.....	Nov. 30, '37†	62.	Dec. 25, '37	
Awful Truth, The (G).....	Irene Dunne-Cary Grant.....	Oct. 21, '37†	92.	Oct. 9, '37	
(Exploitation: Dec. 4, '37, p. 76; Dec. 18, '37, p. 65; Jan. 8, '38, p. 82; Jan. 29, '38, pp. 83, 84, 86; Feb. 5, '38, p. 84.)					
Cattle Raiders.....	Chas. Starrett-Iris Meredith.....	Feb. 12, '38†			
Counsel for Crime (G).....	Otto Kruger-Jacqueline Wells.....	Sept. 14, '37†	62.	Oct. 23, '37	
Criminals of the Air (G).....	Rosalind Keith-Chas. Quigley.....	Apr. 30, '37	61.	Nov. 6, '37	
Dangerous Adventure, A.....	Don Terry-Rosalind Keith.....	Aug. 1, '37	59.		
Devil Is Driving, The.....	Richard Dix-Joan Perry.....	June 25, '37	68.	July 24, '37	
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84; Oct. 30, '37, pp. 84, 87; Dec. 18, '37, p. 66; Jan. 29, '38, p. 84.)					
Fight to the Finish, A.....	Don Terry-Rosalind Keith.....	June 30, '37	59.		
(See "Taxi War," "In the Cutting Room," May 1, '37.)					
Frame Up, The.....	Paul Kelly-Jacqueline Wells.....	May 1, '37	59.		
(See "Right Guy," "In the Cutting Room," May 1, '37.)					
Game That Kills, The.....	Chas. Quigley-Rita Hayworth.....	Sept. 21, '37†	56.		
Girls Can Play.....	Chas. Quigley-Jacqueline Wells.....	June 21, '37	60.		
Headin' East (G).....	Buck Jones-Ruth Coleman.....	Dec. 13, '37†	67.	Nov. 27, '37	
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17, '38†	75.		
Hollywood Round-up (G).....	Buck Jones-Helen Twelveteens.....	Nov. 16, '37†	64.	Oct. 23, '37	
I'll Take Romance (G).....	Grace Moore-M. Douglas.....	Dec. 25, '37†	85.	Dec. 25, '37	
I Promise to Pay (G).....	Leo Carrillo-Chester Morris.....	Apr. 21, '37	65.	Feb. 27, '37	
(Exploitation: Apr. 3, '37, p. 64.)					
It Can't Last Forever (G).....	Betty Furness-Ralph Bellamy.....	July 15, '37	68.	Aug. 14, '37	
It Happened in Hollywood.....	Richard Dix-Fay Wray.....	Sept. 7, '37†	67.		
(See "Once a Hero," "In the Cutting Room," Apr. 17, '37.)					
It's All Yours (G).....	Francis Lederer-M. Carroll.....	Sept. 1, '37	80.	Aug. 7, '37	
(Exploitation: Nov. 13, '37, p. 62.)					
League of Frightened Men (G).....	Walter Connolly-Irene Hervey.....	May 25, '37	65.	July 24, '37	
Life Begins with Love (G).....	Jean Parker-D. Montgomery.....	Oct. 7, '37†	68.	Oct. 9, '37	
Little Miss Roughneck.....	Edith Fellows-Leo Carrillo.....	Feb. 23, '38†	64.		
(See "In the Cutting Room," Dec. 4, '37.)					
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....	Sept. 1, '37†	118.	Feb. 27, '37	
(Exploitation: Sept. 5, '36, p. 75; Mar. 6, '37, p. 89; May 22, '37, p. 92; July 31, '37, p. 80; Aug. 28, '37, pp. 96, 100; Oct. 30, '37, pp. 84, 97; Nov. 20, '37, p. 94; Dec. 25, '37, p. 56; Feb. 5, '38, p. 82.)					
Motor Madness.....	Rosalind Keith-Allen Brook.....	Apr. 5, '37	62.		
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)					
No Time to Marry (G).....	Mary Astor-Richard Arlen.....	Jan. 10, '38†	64.	Mar. 5, '38	
Murder in Greenwich Village (G).....	Fay Wray-Richard Arlen.....	Oct. 16, '37†	68.	Nov. 6, '37	
Old Wyoming Trail, The.....	Charles Starrett-Barbara Weeks.....	Nov. 6, '37†	56.		
One Man Justice.....	Charles Starrett-Barbara Weeks.....	July 1, '37	59.		
Outlaws of the Orient.....	Jack Holt-Mae Clarke.....	Aug. 20, '37	61.		
Outlaws of the Prairie.....	Charles Starrett-Donald Grayson.....	Dec. 31, '37†	58.		
Paid to Dance.....	Don Terry-Jacqueline Wells.....	Nov. 4, '37†	56.		
Penitentiary (A).....	Walter Connolly-Jean Parker.....	Jan. 17, '38†	79.	Feb. 5, '38	
(Exploitation: Feb. 26, '38, p. 72; Mar. 5, '38, p. 58.)					

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Rangers Step In, The.....	Bob Allen-Eleanor Stewart.....	Aug. 8, '37	58.		
Reckless Ranger.....	Bob Allen-Louise Small.....	May 30, '37	56.		
Roaring Timber (G).....	Jack Holt-Grace Bradley.....	July 4, '37	65.	Aug. 28, '37	
Shadow, The (G).....	Chas. Quigley-Rita Hayworth.....	Dec. 9, '37†	59.	Dec. 4, '37	
She Married an Artist (A).....	John Boles-Luli Deste.....	Nov. 25, '37†	78.	Mar. 5, '38	
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	May 4, '37	60.		
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)					
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20, '38†	55.		
(See "The American Legion," "In the Cutting Room," Nov. 6, '37.)					
Start Cheering (G).....	Jimmy Durante-Joan Perry.....	Mar. 3, '38†	79.	Feb. 5, '38	
Thunder in the City (G).....	Edw. G. Robinson-Luli Deste.....	Apr. 25, '37	76.	Feb. 13, '37	
Trapped by G-Men (G).....	Jack Holt-Wynne Gibson.....	Oct. 27, '37†	65.	Nov. 13, '37	
Two Fisted Sheriff.....	Charles Starrett-Barbara Weeks.....	June 15, '37	59.		
Two Gun Law.....	Charles Starrett-Peggy Stratford.....	Apr. 7, '37	56.		
Under Suspicion (G).....	Jack Holt-Kath. DeMille.....	Dec. 16, '37†	67.	Nov. 20, '37	
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....	May 14, '37	58.		
(See "In the Cutting Room," Apr. 3, '37.)					
Who Killed Gail Preston?.....	Wyn Cahoon-Robert Paige.....	Feb. 24, '38†	61.		
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15, '38†	67.		
(See "In the Cutting Room," Jan. 22, '38.)					
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17, '37	68.	Feb. 13, '37	
Women in Prison.....	Wyn Cahoon-Scott Colton.....	Jan. 1, '38†	59.		

Coming

Call of the Rockies.....	Chas. Starrett-Iris Meredith.....	Apr. 30, '38†			
Extortion.....	Scott Colton-Mary Russell.....	Apr. 25, '38†			
Flight Into Nowhere.....	Jack Holt-Jacqueline Wells.....	Apr. 18, '38†			
Hidden Trails.....	Chas. Starrett-Iris Meredith.....				
Holiday.....	Katharine Hepburn-Cary Grant.....				
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24, '38†			
Main Event, The.....	Robert Paige-Jacqueline Wells.....				
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10, '38†	66.	Jan. 8, '38	
(Reviewed under the title, "The House of Mystery.")					
Paris on Broadway.....	Lanny Ross.....				
Rolling Caravans.....	Jack Luden-Eleanor Stewart.....	Mar. 7, '38†	55.		
Stage Coach Trail.....	Jack Luden-Eleanor Stewart.....				
There's Always a Woman.....	Joan Blondell-Melvyn Douglas.....	Apr. 8, '38†			
Trail Blazer.....	Buck Jones-Marjorie Reynolds.....	Apr. 11, '38†			
When G-Men Step In.....	Don Terry-Jacqueline Wells.....	Mar. 31, '38†	61.		
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17, '38†			
You Can't Take It With You.....	L. Barrymore-Spring Byington.....				

CRESCENT

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Drums of Destiny (G).....	Tom Keene-Edna Lawrence.....	June 12, '37	60.	June 19, '37	
Law Commands, The.....	Tom Keene-Lorraine Hayes.....	May 12, '37	60.		
Raw Timber.....	Tom Keene-Peggy Keys.....	July 6, '37	63.		
Under Strange Flags.....	Tom Keene-Luana Walters.....	Apr. 12, '37	64.		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blame It On Love.....	Szlezky-Basthy.....	6, '37†	78.		
Help! I Have Inherited.....	Irene Agay.....	Dec. 24, '37†	88.		
I Married for Love.....	Kabos-Radal.....	Feb. 4, '38†	84.		
Man of Gold.....	Maria Egri-F. Kiss.....	Apr. 12, '37	92.		
Mesanto.....	Pertzel-Torzs.....	Oct. 15, '37†	87.		
Miracle of Lourdes.....	John Bara.....	Nov. 1, '37†	62.		
My Daughter Is Different.....	Turray-Kabos.....	Oct. 20, '37†	88.		
Once a Week.....	Kabos-Pertzel.....	Sept. 10, '37†	74.		
Scotchman in Hungary.....	Radey-Oresl.....	Apr. 12, '37	95.		
Storm on the Pusta.....	Kiss-Komear.....	Apr. 5, '37	78.		
Seeing Hungary.....	Travelogue.....	Sept. 1, '37†	59.		
(English Titles)					
Sister Mary.....	Javor-Sved.....	Oct. 10, '37†	91.		
Tempest in a Charda.....	Javor-Lazar.....	Jan. 7, '38†	90.		
Texas Mammy.....	Fedak.....	Feb. 18, '38†	89.		
Three Spinsters.....	Rajnay-Kabos.....	Oct. 30, '37†	72.		
Tomi (G).....	Peesi-Adam.....	Sept. 11, '37†	81.	Oct. 30, '37	
Vicki (Country Ball).....	Javor-Rose Barsony.....	Sept. 25, '37†	87.		

Coming

Lady Seeks Room.....	Zilahi-Kabos.....	Mar. 10, '38†	91.		
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(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Magnas Miksa.....	Antal Payer	Mar. 20, '38†	80.	
Noszty Lad, The.....	Hungarian Fantasy	.....	97.	
Yellow Roses.....	Kabos	Mar. 1, '38†	90.	

FIRST NATIONAL
(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G)				
271.....	Glenda Farrell-Barton MacLane	Nov. 13, '37†	61.	Sept. 11, '37
Alcatraz Island (G) 264.....	John Littel-Ann Sheridan	Nov. 6, '37†	64.	Oct. 23, '37
(Exploitation: Dec. 18, '37, p. 34; Dec. 25, '37, p. 54; Jan. 8, '38, pp. 80, 88; Jan. 22, '38, pp. 64, 67; Mar. 5, '38, p. 59.)				
Back in Circulation (A) 266.....	Jean Blondell-Pat O'Brien	Sept. 25, '37†	82.	Aug. 7, '37
Case of the Stuttering Bishop, The, 176.....	Donald Woods-Ann Dvorak	June 5, '37	70.	
Cherokee Strip 178.....	Dick Foran-Jane Bryan	May 15, '37	55.	
Confession (A) 158.....	Kay Francis-Ian Hunter	Aug. 28, '37	86.	July 24, '37
Dance, Charlie, Dance (G) 165.....	Stuart Erwin-Jean Muir	Aug. 14, '37	64.	May 1, '37
Daredevil Drivers, The, 279.....	Dick Purcell-Beverly Roberts	Feb. 12, '38†	59.	
Draughtman Courage (G) 168.....	Jean Muir-Barton MacLane	May 15, '37	58.	Aug. 29, '36
(Exploitation: Nov. 27, '37, p. 79.)				
Empty Holsters 179.....	Dick Foran-Patricia Walthall	July 10, '37		
Ever Since Eve (G) 162.....	Marion Davies-R. Montgomery	July 17, '37	79.	June 26, '37
Gold Is Where You Find It (G) 255.....	George Brent-O. de Havilland	Jan. 19, '38†	97.	Jan. 22, '38
Hollywood Hotel (G) 253.....	Dick Powell-Frances Langford	Jan. 15, '38†	109.	Dec. 25, '37
(Exploitation: Jan. 22, '38, p. 65.)				
Love Is On the Air (G) 289.....	Ronald Reagan-June Travis	Oct. 2, '37†	61.	Oct. 16, '37
Marked Woman (A) 156.....	Bette Davis-H. Bogart	Apr. 10, '37	96.	Mar. 6, '37
Men in Exile 174.....	Richard Purcell-June Travis	Apr. 4, '37		
(See "In the Cutting Room," Nov. 21, '36.)				
Missing Witnesses (G) 273.....	Dick Purcell-Jean Dale	Dec. 11, '37†	61.	Oct. 30, '37
Mountain Justice (A) 161.....	Josephine Hutchinson-G. Brent	Apr. 24, '37	82.	May 22, '37
Mr. Dodd Takes the Air (G) 159.....	Kenny Baker-Jane Wyman	Aug. 21, '37	86.	July 31, '37
(Exploitation: Oct. 30, '37, p. 88.)				
Over the Goal (G) 272.....	William Hopper-June Travis	Oct. 16, '37†	63.	Oct. 9, '37
Perfect Specimen, The (G) 257.....	Errol Flynn-Joan Blondell	Oct. 23, '37†	97.	Oct. 2, '37
Prairie Thunder 180.....	Dick Foran-Ellen Clancy	Sept. 11, '37		
Prince and the Pauper, The (G) 152.....	Mauch Twins-Errol Flynn	May 8, '37	120.	Apr. 17, '37
(Exploitation: May 29, '37, p. 68; June 26, '37, p. 121; July 3, '37, p. 68; Nov. 6, '37, p. 59; Feb. 12, '38, p. 71.)				
San Quentin (G) 163.....	Pat O'Brien-Humphrey Bogart	Aug. 7, '37	70.	Apr. 3, '37
She Loved a Fireman (G) 270.....	Dick Foran-Ann Sheridan	Dec. 18, '37†	57.	Oct. 16, '37
Sh! the Octopus (G) 268.....	Hugh Herbert-Allen Jenkins	Dec. 11, '37†	54.	Nov. 13, '37
Slight Case of Murder, A (A) 259.....	Edw. G. Robinson-Jane Bryan	Mar. 5, '38†	*85.	Feb. 12, '38
Submarine D-1 (G) 258.....	Pat O'Brien-George Brent	Nov. 27, '37†	105.	Nov. 13, '37
(Exploitation: Dec. 18, '37, p. 67; Jan. 1, '38, p. 57; Jan. 29, '38, p. 82.)				
Talent Scout (G) 166.....	Donald Woods-Jeanne Madden	July 24, '37	62.	June 12, '37
That Certain Woman (A) 254.....	Bette Davis-Henry Fonda	Sept. 18, '37†	93.	Aug. 7, '37
(Exploitation: Sept. 25, '37, p. 69.)				
That Man's Hero Again (G) 175.....	Mary Maguire-Tom Brown	Apr. 17, '37	58.	Mar. 27, '37
They Won't Forget (A) 265.....	Gloria Dickson-Claude Rains	Oct. 9, '37†	95.	June 19, '37
(See production article, "The Deep South," May 8, '37, p. 16; exploitation: Nov. 13, '37, p. 69; Nov. 20, '37, pp. 88, 92; Jan. 1, '38, p. 58.)				
West of Shanghai (G) 164.....	Boris Karloff-Beverly Roberts	Oct. 30, '37	65.	July 17, '37
(Reviewed under the title, "War Lord.")				

Coming

Adventures of Robin Hood.....	Errol Flynn-O. de Havilland	May 14, '38†		
(See production article, Dec. 25, '37, p. 14.)				
Beloved Brat (G) 267.....	Bonita Granville-Dolores Costello	Apr. 30, '38†	62.	Feb. 19, '38
Fools for Scandal.....	Fernand Gravet-Carole Lombard	Apr. 16, '38†		
(See "In the Cutting Room," Jan. 22, '38.)				
Mr. Champ.....	Johnnie Davis-Jane Wyman			
Mystery of Hunting's End.....	Dick Purcell-Ann Sheridan	May 21, '38†		
(See "In the Cutting Room," Dec. 11, '37.)				
Secrets of an Actress.....	Kay Francis-George Brent			
Torchy Blane in Panama.....	Paul Kelly-Lola Lane	May 7, '38†		
(See "In the Cutting Room," Feb. 12, '38.)				
When Were You Born?.....	Anna May Wong			
Women Are Like That 261.....	Kay Francis-Pat O'Brien	Apr. 23, '38†		
(See "This Woman Is Dangerous," "In the Cutting Room," Oct. 23, '37.)				

FRANK NORTON
(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd.....	Mary Tsagonis	Apr. 7, '37	82.	
Ftohea Toy Mpeam.....	Vasoula Manolidoy	Sept. 5, '37†	96.	
Greece of 1938.....	Newsreels	Jan. 9, '38†	90.	
Kalnourgea Zoo.....	Rita Karmen	Nov. 7, '37†	115.	
Reborn.....	Elene Papadake	Dec. 5, '37†	90.	
True Love.....	Sopheia Domogloy	Oct. 3, '37†	85.	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603.....	Geo. Ariiss-Margaret Lockwood	Oct. 15, '37	81.	Sept. 18, '37
Gangway (G) 3605.....	Jessie Matthews-Nat Pendleton	Sept. 1, '37	88.	Aug. 28, '37
Girl Was Young, The (G) 7004.....	Nova Pilbeam-Derrick de Marney	Feb. 17, '38†	70.	Dec. 11, '37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30, '37, p. 16.)				
I Was a Spy (re-issue) (G) 7013.....	Madeleine Carroll-H. Marshall	Jan. 1, '38†	89.	Sept. 23, '33
King Solomon's Mines (G) 3618.....	Cedric Hardwicke-Roland Young	Aug. 26, '37	76.	July 3, '37
(See production article, May 22, '37, p. 16.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Look Out for Love 7002.....	Anna Neagle-T. Carminati	Jan. 15, '38†		
Non Stop New York (G) 7001.....	Anna Lee-Desmond Tester	Nov. 17, '37†	70.	Oct. 2, '37
Sez O'Reilly to MacNab (G).....				
3602.....	Will Fyffe-Will Mahoney	Nov. 20, '37	83.	July 17, '37
(Reviewed under the title, "Said O'Reilly to MacNab.")				
Silent Barriers (G) 3608.....	Richard Arlen-Lilli Palmer	Apr. 29, '37	83.	Feb. 27, '37
(See "The Great Barrier," production article, Feb. 6, '37, p. 10; exploitation: Apr. 3, '37, p. 65; May 1, '37, p. 81; June 26, '37, p. 121; July 17, '37, p. 90; July 24, '37, pp. 78, 81; Aug. 7, '37, p. 94; Sept. 4, '37, p. 96.)				
Talk of the Devil (G) 3607.....	Ricardo Cortez-Sally Eilers	June 1, '37	76.	May 22, '37
Tenth Man, The (G) 3622.....	John Lodge-Antoinette Cellier	May 15, '37	65.	Aug. 29, '38
To the Victor (G).....	Will Fyffe-John Loder	Mar. 1, '38†	78.	Feb. 19, '38
Two of Us 3619.....	Jack Hulbert-Gina Maio	July 10, '37	64.	
Where There's a Will 3624.....	Will Hay	July 26, '37	74.	
Wife of General Ling (G) 7015.....	Griffith Jones-Adrienne Renn	Feb. 1, '38†	70.	Feb. 5, '38

Coming

Asking for Trouble.....	Jessie Matthews			
Empty World.....	Nova Pilbeam			
Floating City No. 1 (re-issue).....	Leslie Fenton-Conrad Veidt	Apr. 1, '38†		
Girl Must Live, A.....	Lilli Palmer-Rene Houston			
Illegal Holiday.....	John Lodge-Margaret Lockwood			
Sailing Along (G) 7003.....	Jessie Matthews-Roland Young	Mar. 15, '38†	87.	Feb. 12, '38
Show Goes On, The.....	Anna Neagle-T. Carminati	Apr. 15, '38†		
Strange Boarders.....	Tom Walls-Renee Saint Cyr			
Unconquered Woman.....	Anna Lee			
Wedding Dream.....	Nova Pilbeam			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139.....	Conrad Nagel-Eleanor Hunt	June 25, '37	61.	
Boots of Destiny 204.....	Ken Maynard-Claire Dodd	Sept. 3, '37†	56½.	
Damaged Goods 175.....	Pedro de Cordoba	Aug. 21, '37	59.	July 10, '37
Forever Yours (G) 155.....	Benjamino Gigli	May 15, '37	70½.	June 12, '37
Frontier Town 220.....	Tex Ritter	Nov. 19, '37†	58.	
Girl Said No, The (G) 210.....	Robt. Armstrong-Irene Hervey	Sept. 3, '37†	76½.	May 29, '37
Gold Racket, The (G) 138.....	Conrad Nagel-Eleanor Hunt	Apr. 10, '37	65½.	May 1, '37
Here's Flash Casey (G) 211.....	Eric Linden-Boots Mallory	Oct. 22, '37†	58.	Oct. 9, '37
Hideout in the Alps 199.....	Jane Baxter-Anthony Bushell	July 23, '37	75.	Oct. 10, '36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149.....	Tex Ritter-Jerry Bergh	Apr. 3, '37	58.	
Juggernaut (A) 154.....	Boris Karloff-Joan Wyndham	Apr. 30, '37	64.	Oct. 17, '36
Killers of the Sea (G) 135.....	Capt. Wallace Casewell	May 8, '37	49.	May 15, '37
Love Takes Flight (G) 206.....	Bruce Cabot-Beatrice Roberts	Sept. 17, '37†	71.	Aug. 7, '37
Man in the Mirror, The (A) 112.....	E. E. Horton-Genevieve Tobin	Apr. 24, '37	71½.	Jan. 16, '37
Mr. Boggs Steps Out (G) 216.....	Stuart Erwin-Helen Chandler	Nov. 12, '37†	68.	Nov. 20, '37
Mystery of the Hooded Horsemen 151.....	Tex Ritter-Iris Meredith	Aug. 6, '37	60.	
Renfrew of the Royal Mounted (G) 212.....	James Newill-Carol Hughes	Oct. 8, '37†	57.	Oct. 10, '37
Riders of the Rockies 150.....	Tex Ritter-Louise Stanley	July 2, '37	56.	
Shadow Strikes, The (G) 202.....	Rod La Roque-Lynn Anders	Sept. 10, '37†	61½.	July 17, '37
Sing, Cowboy, Sing (G) 145.....	Tex Ritter-Louise Stanley	May 22, '37	59.	June 5, '37
Small Town Boy (G) 205.....	Stuart Erwin-Joyce Compton	Sept. 24, '37†	61.	Dec. 4, '37
(Exploitation: Oct. 16, '37, p. 84.)				
Something to Sing About (G) 210.....	James Cagney-E. Daw	Sept. 30, '37†	93.	Sept. 4, '37
Spirit of Youth (G) 299.....	Joe Louis-Edna Mae Harris	Dec. 29, '37†	66.	Jan. 8, '38
(Exploitation: Feb. 19, '38, p. 82.)				
Sweetheart of the Navy 203.....	Eric Linden-Cecilia Parker	June 8, '37†	61½.	
Swing It Sailor (G) 215.....	Wallace Ford-Isabel Jewell	Nov. 5, '37†	63.	Nov. 13, '37
Tex Rides with the Boy Scouts (G) 214.....	Tex Ritter	Oct. 29, '37†	66.	Nov. 6, '37
Trailin' Trouble 208.....	Ken Maynard	Sept. 24, '37†	57.	
Two Who Dared (A) 113.....	Anna Sten-Henry Wilcoxon	May 8, '37	73.	June 6, '36
(Reviewed under the title, "A Woman Alone.")				
Wallaby Jim of the Islands 213.....	Geo. Houston-Ruth Coleman	Oct. 15, '37†	61.	Mar. 6, '37

Coming

Death Takes a Cruise.....				
Don't Lead With Your Heart.....	Anna Sten			
Flash Casey, Candid Cameraman.....	Eric Linden			
Gorgeous.....	Anna Sten			
Honolulu Honeymoon.....				
King of the Sierras 207.....	Rex Shiek			
Love Me Again.....	Anna Sten			
Love Runs into Money.....				
Murder at the Rancho.....	Ken Maynard			
Orchid Girl.....	Anna Sten			
Painter in the Sky.....				
Renfrew Rides North.....	James Newill			
Rollin' Plains 217.....	Tex Ritter			
Shadow Murder Case, The.....	Rod La Roque-Astrid Allwyn			
(See "In the Cutting Room," Jan. 8, '38.)				
Snow Covered Wagons.....				
Spy of Napoleon (G).....	R. Barthelmess-D. Haas		98.	Oct. 10, '38
Utah Trail.....	Tex Ritter			
Wallaby Jim in Trouble.....	George Houston			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Is China.....		Dec. 1, '37†	68.	

Coming

Early Bird, The.....	Richard Hayward			
Irish and Proud of It.....	Richard Hayward			
Jeannie.....	Gaby Morlay			
Luck of the Irish.....	Richard Hayward	Mar. 15, '38†	63.	

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ada Don't Do That.....	Polish Film	Oct. 15, '37	82		
Business in Distress.....	Czech Film	Oct. 15, '37	90		
Kathleen (G).....	Sally O'Neil-Irish Cast	Jan. 22, '38	75	Feb. 19, '38	
Old Curiosity Shop, The (G).....	Charles Dickens Story	Dec. 12, '37	74	Feb. 2, '38	
Phantom of Santa Fe.....	Nina Quartaro-Norman Kerry	Aug. 1, '37	75		
Song of the Lark.....	Czech Film	Dec. 8, '37	90		
Student's Romance, The (G).....	Patric Knowles	Oct. 10, '37	78	Aug. 10, '38	
Voice of India.....	Hoeffler Expedition	Jan. 28, '38	70		

Coming

Hotel Paradise.....	Swedish Film		82		
I Give My Heart.....	Gitta Alpar		78		
Invitation to the Waltz.....	Lilian Harvey		74		
Trail of Jaguar.....	Adventure Film		55		
Volga Boatman, The.....	Pierre Blanchard		90		

HUNGARIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Affair of Honor.....	Gy Kabos	Sept. 11, '37	9	rls.	
All Men Are Wild.....	Paul Javor	Oct. 21, '37	9	rls.	
Anniversary.....	Imre Raday-Ida Turay	Dec. 10, '37	10	rls.	
Bride from Torocko.....	Paul Javor	Oct. 1, '37	10	rls.	
Eighty Miles an Hour.....	Gy Kabos-M. Erdely	Nov. 19, '37	8	rls.	
Exception Granted.....	Imre Raday-Klari Tolnay	June 11, '37	9	rls.	
Hotel Springtime.....	Gy Kabos-Anna Tekes	Nov. 30, '37	10	rls.	
I Picked You for My Husband.....	Paul Javor	Nov. 4, '37	9	rls.	
It Happened in Budapest.....	Gy Kabos-Zita Perzel	Sept. 21, '37	9	rls.	
Man Sometimes Errs.....	A. Tekes-A. Pager	Feb. 4, '38	10	rls.	
Pay, Madame.....	Paul Javor	May 30, '37	8	rls.	
Sport of Love, The.....	Gy Kabos-Ida Turay	Dec. 24, '37	8	rls.	
Stytl, the Lucky Child.....	Adam Klari	Jan. 11, '38	9	rls.	
Two Prisoners.....	Paul Javor	Oct. 12, '37	10	rls.	
Village Rogue, The.....	M. Dayka-Z. Gregor	Jan. 21, '38	10	rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Dead March, The (A).....	Boake Carter	Sept. 15, '37	73	Sept. 11, '37	
Dynamite Delaney.....	Weldon Heyburn	Jan. 2, '38	80		
With Pleasure, Madame.....	Conrad Nagel-Marta Labarr	Apr. 15, '37	90		

Coming

Back from Reno.....					
Beauty Racket.....					
Deerslayer.....					
Honor Among Women.....					
Night of Crime.....					
Sky Girl.....					

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Arsene Lupin Returns (G) 824.....	Virginia Bruce-Melvyn Douglas	Feb. 25, '38	81	Jan. 29, '38	
Bad Guy (G) 743.....	Bruce Cabot-Virginia Grey	Aug. 27, '37	69	Aug. 28, '37	
Bad Man of Brimstone (G) 812.....	Wallace Beery-V. Bruce	Dec. 31, '37	89	Jan. 8, '38	
Beg, Borrow or Steal (G) 814.....	Frank Morgan-Florence Rice	Dec. 3, '37	72	Dec. 4, '37	
Between Two Women (G) 737.....	Virginia Bruce-Franchot Tone	July 9, '37	89	July 3, '37	
(Exploitation: Jan. 1, '38, p. 58.)					
Big City (A) 801.....	Spencer Tracy-Luise Rainer	Sept. 3, '37	80	Sept. 4, '37	
(Exploitation: Dec. 4, '37, p. 70; Dec. 11, '37, p. 78; Dec. 18, '37, p. 64; Dec. 25, '37, p. 56.)					
Bride Wore Red, The (G) 804.....	Joan Crawford-Franchot Tone	Oct. 8, '37	103	Oct. 2, '37	
(Exploitation: Nov. 13, '37, p. 62; Nov. 20, '37, p. 92; Dec. 11, '37, p. 78.)					
Broadway Melody of 1938 (G) 739.....	Eleanor Powell-Robt. Taylor	Aug. 20, '37	110	Aug. 21, '37	
(Exploitation: Nov. 13, '37, p. 62.)					
Captains Courageous (G) 717.....	F. Bartholomew-Spencer Tracy	June 25, '37	116	Apr. 3, '37	
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 31, '37, p. 82; Aug. 7, '37, pp. 91, 92; Aug. 21, '37, pp. 76, 78; Aug. 28, '37, p. 97; Sept. 4, '37, pp. 95, 97; Oct. 2, '37, p. 77.)					
Conquest (A) 805.....	Greta Garbo-Charles Boyer	Oct. 22, '37	112	Oct. 30, '37	
(Exploitation: Dec. 4, '37, p. 70; Oct. 11, '37, p. 76; Jan. 8, '38, p. 82.)					
Day at the Races, A (G) 730.....	Marx Brothers-Allan Jones	June 11, '37	111	June 19, '37	
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 10, '37, p. 86; July 17, '37, p. 89; Apr. 7, '37, p. 91; Oct. 16, '37, p. 84; Jan. 22, '38, pp. 64, 67.)					
Double Wedding (G) 807.....	William Powell-Myrna Loy	Oct. 15, '37	87	Sept. 25, '37	
(Exploitation: Dec. 11, '37, p. 77; Jan. 8, '38, p. 82.)					
Emperor's Candlesticks, The (G) 733.....	William Powell-Luise Rainer	July 2, '37	89	July 3, '37	
Everybody Sing (G) 819.....	Allan Jones-Judy Garland	Feb. 4, '38	91	Jan. 22, '38	
Firefly, The (G) 809.....	Jeanette MacDonald-Allan Jones	Nov. 5, '37	138	July 24, '37	
(Exploitation: Dec. 4, '37, pp. 71, 76; Dec. 25, '37, pp. 55, 58; Jan. 15, '38, p. 70.)					
Good Earth, The (A) 741.....	Paul Muni-Luise Rainer	Aug. 6, '37	139	Feb. 6, '37	
(See production article, July 11, '36, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85; Apr. 3, '37, p. 69; May 1, '37, p. 83; May 15, '37, pp. 96, 99; June 12, '37, p. 94; July 10, '37, p. 87; Aug. 7, '37, pp. 90, 92; Sept. 18, '37, pp. 82, 85; Oct. 2, '37, p. 76; Oct. 9, '37, p. 67; Oct. 23, '37, p. 82; Jan. 15, '38, p. 64; Jan. 29, '38, p. 84.)					
Good Old Soak (G) 728.....	Wallace Beery-Betty Furness	Apr. 23, '37	76	Apr. 24, '37	
(Exploitation: May 29, '37, p. 67; June 26, '37, p. 121.)					
Hell Divers (re-issue) (G).....	Clark Gable-Wallace Beery	June 4, '37	109	Dec. 26, '31	
Last Gangster, The (A) 810.....	Edw. G. Robinson-Rose Stradner	Nov. 12, '37	81	Nov. 13, '37	
(Exploitation: Feb. 26, '38, p. 69; Mar. 5, '38, p. 60.)					
Live, Love and Learn (G) 808.....	Robt. Montgomery-R. Russell	Oct. 29, '37	78	Oct. 23, '37	
London by Night (G) 740.....	George Murray-Rita Johnson	July 30, '37	69	July 24, '37	
Love Is a Headache (G) 821.....	Gladys George-Franchot Tone	Jan. 14, '38	73	Jan. 15, '38	
Madame X (A) 806.....	Gladys George-Warren William	Oct. 1, '37	72	Oct. 2, '37	
(re-issue) (G) 806.....					
Manhattan Melodrama.....	C. Gable-M. Loy-W. Powell	July 2, '37	90	Apr. 28, '34	
(re-issue) (G) 820.....					
Mannequin (G) 820.....	Joan Crawford-Spencer Tracy	Jan. 21, '38	95	Dec. 18, '37	
(Exploitation: Feb. 5, '38, p. 86.)					
Man-Proof (A) 817.....	Myrna Loy-Franchot Tone		71	Dec. 18, '37	
Married Before Breakfast (G).....					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne	Mar. 4, '38	95	Feb. 26, '38	
My Dear Miss Aldrich (G) 803.....	Edna May Oliver-W. Pidgeon	Sept. 17, '37	73	Sept. 11, '37	
Naughty Marietta (re-issue)					
(G).....					
(Exploitation: Dec. 25, '37, p. 56.)					
Navy Blue and Gold (G) 811.....	Lionel Barrymore-Robt. Young	Nov. 19, '37	94	Nov. 20, '37	
Night Must Fall (A) 727.....	Robt. Montgomery-R. Russell	Apr. 30, '37	117	Apr. 10, '37	
Nobody's Baby (G) 729.....	Patsy Kelly-Robt. Armstrong	Apr. 23, '37	67	Feb. 6, '37	
Of Human Hearts (G) 822.....	Walter Huston-James Stewart	Feb. 11, '38	105	Feb. 12, '38	
Paradise for Three (G) 818.....	Frank Morgan-Robt. Young	June 28, '38	75	Jan. 22, '38	
Parnell (G) 722.....	Clark Gable-Myrna Loy	June 4, '37	119	June 12, '37	
(See production article, Feb. 13, '37, p. 16.)					
Pick a Star (G) 735.....	Jack Haley-Patsy Kelly	May 21, '37	70	Apr. 24, '37	
Romeo and Juliet (G) 1100.....	Norma Shearer-Leslie Howard	Apr. 16, '37	127	July 17, '36	
(See production article, Mar. 28, '36, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77; Apr. 17, '37, pp. 78, 79; Apr. 24, '37, p. 94; May 1, '37, p. 80; May 8, '37, p. 74; May 29, '37, p. 70; June 26, '37, pp. 118, 119, 123; July 3, '37, pp. 69, 70; July 17, '37, p. 91; July 24, '37, p. 80; July 31, '37, p. 80.)					
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy	Dec. 24, '37	122	Dec. 25, '37	
(See production article, Nov. 6, '37, p. 34.)					
Saratoga (G) 742.....	Clark Gable-Jean Harlow	July 23, '37	94	July 24, '37	
(Exploitation: Aug. 28, '37, p. 98.)					
Song of the City (G) 724.....	Dean Jeffries-Margaret Lindsay	Apr. 2, '37	69	Mar. 27, '37	
They Gave Him a Gun (A) 731.....	S. Tracy-G. George-F. Tone	May 14, '37	94	May 15, '37	
Thirteenth Chair, The (G) 732.....	Madge Evans-Henry Daniell	May 7, '37	66	May 8, '37	
Thoroughbreds Don't Cry (G) 813.....	Mickey Rooney-Judy Garland	Nov. 26, '37	80	Nov. 20, '37	
(Exploitation: Feb. 26, '38, p. 69.)					
Topper (G) 738.....	Constance Bennett-Gary Grant	July 16, '37	97	July 17, '37	
(Exploitation: Aug. 21, '37, p. 75; Oct. 2, '37, pp. 76, 77; Oct. 23, '37, p. 84; Oct. 30, '37, p. 86; Nov. 29, '37, p. 82; Dec. 11, '37, p. 76; Dec. 18, '37, p. 69; Jan. 22, '38, p. 66; Feb. 19, '38, p. 86.)					
Trader Horn (re-issue) (G).....	Harry Carey-Edwina Booth	May reissue	126	Jan. 24, '31	
Way Out West (G) 734.....	Laurel and Hardy	Apr. 16, '37	64	Jan. 2, '37	
(Exploitation: July 17, '37, p. 92.)					
Women Men Marry, The (A).....	J. Hutchinson-George Murphy	Sept. 10, '37	61	Sept. 11, '37	
Yank at Oxford, A 823 (G).....	Robt. Taylor-M. O'Sullivan	Feb. 18, '38	103	Jan. 29, '38	
You're Only Young Once (G) 815.....					
(Exploitation: Dec. 10, '37, p. 77; Nov. 27, '37, p. 86.)					

Coming

First Hundred Years, The 828.....	Robt. Montgomery-V. Bruce	Mar. 11, '38	73		
(See "Wooden Wedding," "In the Cutting Room," Feb. 19, '38.)					
Girl of the Golden West 827.....	Jeanette MacDonald-N. Eddy	Mar. 18, '38			
(See production article, Feb. 5, '38, p. 16.)					
Judge Hardy's Children 829.....	Lewis Stone-Mickey Rooney	Mar. 25, '38			
Life on the Waterfront.....	Wallace Beery-M. O'Sullivan	Apr. 1, '38			
(See "Madelon," "In the Cutting Room," Jan. 15, '38.)					
Marie Antoinette.....	Norma Shearer-Tyrone Power				
Snug Harbor.....	Florence Rice-Dennis O'Keefe	Apr. 29, '38			
Swiss Miss.....	Laurel and Hardy	Apr. 15, '38			
(See production article, Feb. 26, '38, p. 16.)					
Test Pilot.....	C. Gable-M. Loy-S. Tracy	Apr. 22, '38			
(See "In the Cutting Room," Jan. 8, '38.)					
Three Comrades.....	Robt. Taylor-Margaret Sullivan	May 13, '38			

MONOGRAM

		Running Time	
Title	Star	Rel. Date	Minutes Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone.....	Aug. 25, '37	59. Sept. 25, '37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney.....	July 4, '37	65. Nov. 20, '37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor.....	Dec. 8, '37	76. Dec. 11, '37
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60.)			
Bride for Henry, A (G)	Anne Nagle-Warren Hull.....	Sept. 29, '37	58. Oct. 2, '37
County Fair (G)	John Arledge-Mary Lou Lender.....	Nov. 24, '37	72. Nov. 20, '37
Danger Valley	Jack Randall-Louis Wilde.....	Nov. 3, '37	53.....
Federal Bullets (G)	Terry Walker-Milburn Stone.....	Oct. 30, '37	61. Oct. 30, '37
God's Country and the Man	Tom Keene.....	Sept. 2, '37	56.....
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel.....	July 7, '37	62. July 3, '37
Legion of Missing Men	Ralph Forbes.....	July 28, '37	62.....
Luck of Roaring Camp.....	Owen Davis, Jr.-Joan Woodbury.....	Nov. 17, '37	59.....
My Old Kentucky Home (G)	Grant Richards-Evelyn Venable.....	Feb. 9, '38	72. Feb. 12, '38
Outer Gate	Ralph Morgan-Kay Linaker.....	Aug. 4, '37	62.....
Painted Trail	Tom Keene.....	Feb. 16, '38	50.....
Paradise Isle (G)	Warren Hull-Movita.....	July 21, '37	73. Aug. 14, '37
(Exploitation: Sept. 18, '37, p. 83.)			
Port of Missing Girls (G)	Judith Allen-Milburn Stone.....	Feb. 23, '38	65. Mar. 5, '38
Riders of the Dawn (G)	Jack Randall-Peggy Keys.....	July 14, '37	55. Aug. 21, '37
Romance of the Rockies.....	Tom Keene-Beryl Wallace.....	Dec. 15, '37	53.....
Saleslady (G)	Anne Nagel-Weldon Heyburn.....	Feb. 2, '38	65. Jan. 29, '38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston.....	Aug. 18, '37	69.....
Stars Over Arizona (G)	Jack Randall-Kathleen Elliot.....	Sept. 22, '37	62. Sept. 25, '37
Telephone Operator	Judith Allen-Garrat Withers.....	Dec. 8, '37	62.....
Thirteenth Man	Weldon Heyburn-I. Courtney.....	June 30, '37	70.....
West of Rainbow's End	Tim McCoy-Nora Lane.....	Jan. 12, '38	57.....
Where Trails Divide.....	Tom Keene.....	Oct. 13, '37	59.....
Where the West Begins.....	Jack Randall.....	Feb. 2, '38	.....

(THE RELEASE CHART--CONT'D)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Artists and Models (G) 3702...	Jack Benny-Gail Patrick...	Aug. 13, '37	97.	Aug. 7, '37
(Exploitation: Sept. 18, '37, p. 83; Nov. 27, '37, pp. 79, 84; Dec. 4, '37, p. 72; Jan. 15, '38, p. 64.)				
Barrier, The (G) 3716...	Leo Carrillo-Jean Parker...	Nov. 12, '37	93.	Nov. 6, '37
(See production article, Sept. 18, '37, p. 14.)				
Big Broadcast of 1938 (G)...	W. C. Fields-Martha Raye...	Feb. 18, '38	97.	Feb. 12, '38
(See production article, Nov. 20, '37, p. 14.)				
Blonde Trouble 3701...	Johnny Downs-E. Whitney...	Aug. 6, '37	67.	Aug. 7, '37
Blossoms on Broadway (G)				
3718	Edward Arnold-Shirley Ross...	Nov. 19, '37	82.	Nov. 20, '37
(See production article, Sept. 25, '37, p. 16.)				
Born to the West 3721...	John Wayne-Marsha Hunt...	Dec. 10, '37	66.	
Buccaneer, The (G) 3728...	Fredric March-Francisca Gaal...	Feb. 4, '38	126.	Jan. 15, '38
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68; Mar. 5, '38, p. 61.)				
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell...	Sept. 24, '37	64.	Sept. 11, '37
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell...	Jan. 7, '38	60.	Nov. 6, '37
Cassidy of Bar 20 (G) 3756...	Wm. Boyd-Frank Darien...	Feb. 25, '38	56.	Feb. 12, '38
Daughter of Shanghai (G) 3722...	Anna May Wong-Chas. Bickford...	Dec. 17, '37	67.	Dec. 18, '37
Double Or Nothing (G) 3707...	Bing Crosby-Martha Raye...	Sept. 17, '37	95.	Aug. 21, '37
(Exploitation: Oct. 23, '37, p. 82; Oct. 30, '37, p. 84; Nov. 20, '37, p. 97.)				
Easy Living (G) 3652...	Jean Arthur-Edw. Arnold...	July 16, '37	88.	July 10, '37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer...	Nov. 26, '37	94.	Oct. 2, '37
Every Day's a Holiday (A)				
3726	Mae West-Edmund Lowe...	Jan. 14, '38	80.	Dec. 25, '37
Exclusive (G) 3653...	F. MacMurray-Frances Farmer...	July 30, '37	85.	July 31, '37
Forlorn River (G) 3650...	Jane Martel-Larry Crabbe...	July 2, '37	56.	July 3, '37
Great Gambini, The (G) 3648...	Akim Tamiroff-Marian Marsh...	June 25, '37	70.	July 24, '37
High, Wide and Handsome (G)				
3710	Irene Dunne-Randolph Scott...	Oct. 1, '37	112.	July 24, '37
(Exploitation: Dec. 4, '37, p. 70; Jan. 1, '38, p. 59; Jan. 22, '38, p. 67; Jan. 29, '38, p. 84.)				
Hills of Old Wyoming (G)				
3669	William Boyd-George Hayes...	Apr. 16, '37	79.	Apr. 17, '37
Hold 'Em Navy (G) 3715...	Lew Ayres-Mary Carlisle...	Nov. 5, '37	67.	Oct. 23, '37
Hopalong Rides Again (G)				
3753	William Boyd-George Hayes...	Sept. 8, '37	65.	Aug. 21, '37
Hotel Haywire (G) 3645...	Leo Carrillo-Mary Carlisle...	June 4, '37	66.	May 22, '37
I Met Him in Paris (G) 3644...	Claudette Colbert-M. Douglas...	May 28, '37	86.	May 29, '37
(Exploitation: Oct. 9, '37, p. 67.)				
Internes Can't Take Money (A)				
3639	Barbara Stanwyck-Joel McCrea...	Apr. 9, '37	79.	Apr. 17, '37
(Exploitation: Aug. 28, '37, p. 98.)				
King of Gamblers (A) 3640...	Lloyd Nolan-Claire Trevor...	Apr. 23, '37	78.	Apr. 24, '37
Last Train from Madrid (G)				
3646	Lew Ayres-Dorothy Lamour...	June 11, '37	77.	June 12, '37
Love on Toast 3720	Stella Adler-John Payne...	Dec. 3, '37	65.	
Make Way for Tomorrow (G)				
3641	Beulah Bondi-Victor Moore...	Apr. 30, '37	92.	May 1, '37
(Exploitation: July 24, '37, p. 80; July 31, '37, p. 82; Sept. 11, '37, p. 84; Sept. 25, '37, pp. 69, 70; Oct. 30, '37, p. 88; Nov. 20, '37, p. 92.)				
Midnight Madonna (G) 3649...	Warren William-Mady Correll...	July 2, '37	65.	June 12, '37
Mountain Music (G) 3647...	Bob Burns-Martha Raye...	June 18, '37	77.	June 19, '37
(Exploitation: July 17, '37, p. 89; July 24, '37, pp. 79, 81; Aug. 7, '37, pp. 90, 92; Sept. 4, '37, p. 95; Sept. 18, '37, p. 86; Oct. 23, '37, p. 84; Dec. 4, '37, p. 72.)				
Murder Goes to College (G)				
3633	Roscoe Karns-Marsha Hunt...	May 5, '37	71.	Mar. 6, '37
Night Club Scandal (G) 3717...	Lynne Overman-J. Barrymore...	Nov. 19, '37	70.	Oct. 23, '37
Night of Mystery, A (A) 3643...	Roscoe Karns-Ruth Coleman...	May 21, '37	75.	May 22, '37
North of the Rio Grande (G)				
3670	William Boyd-George Hayes...	June 25, '37	70.	June 26, '37
On Such a Night (A) 3704...	Karen Morley-Grant Richards...	Aug. 27, '37	73.	Aug. 21, '37
(Exploitation: Nov. 6, '37, p. 66.)				
Partners in Crime 3711...	Lynne Overman-Roscoe Karns...	Oct. 8, '37	62.	
Partners of the Plains (G) 3755...	Wm. Boyd-George Hayes...	Jan. 28, '38	68.	Dec. 11, '37
Plainsman, The (G) 3624...	Gary Cooper-Jean Arthur...	Jan. 1, '37	113.	Nov. 28, '36
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83; Mar. 6, '37, p. 91; Mar. 13, '37, p. 80; Mar. 20, '37, pp. 78, 82; Mar. 27, '37, pp. 80, 82, 83; Apr. 3, '37, p. 66; Apr. 24, '37, p. 93; May 29, '37, p. 68; Aug. 21, '37, p. 75.)				
Romance in the Dark (G)...	Glady's Swarthout-John Boles...	Mar. 4, '38	77.	Feb. 19, '38
Rustler's Valley (G) 3671...	William Boyd-George Hayes...	July 23, '37	60.	July 10, '37
Scandal Street (G)				
3717	Lew Ayres-Louise Campbell...	Feb. 11, '38	62.	Feb. 12, '38
She Asked for It (G) 3708...	Wm. Gargan-Orien Hayward...	Sept. 17, '37	68.	Sept. 4, '37
She's No Lady (G) 3703...	Ann Dvorak-John Trent...	Aug. 20, '37	62.	Aug. 7, '37
Sophie Lang Goes West (G)				
3706	Gert. Michael-Larry Crabbe...	Sept. 10, '37	65.	Sept. 4, '37
Souls at Sea (G) 3705...	Gary Cooper-George Raft...	Sept. 3, '37	92.	Aug. 14, '37
(See production article, Jan. 30, '37, p. 16; Jan. 8, '38, p. 81; Feb. 19, '38, p. 82.)				
Texas Trail (G) 3754...	William Boyd-George Hayes...	Nov. 26, '37	63.	Oct. 9, '37
This Way Please (G) 3712...	C. (Buddy) Rogers-Betty Grable...	Oct. 15, '37	63.	Sept. 18, '37
Thrill of a Lifetime (G) 3727...	Eleanor Whitney-Johnny Downs...	Jan. 21, '38	72.	Nov. 13, '37
Thunder Trail (G) 3713...	Gilbert Roland-Marsha Hunt...	Oct. 22, '37	58.	Oct. 2, '37
(Exploitation: May 29, '37, p. 67.)				
True Confession (A) 3723...	C. Lombard-Fred MacMurray...	Dec. 24, '37	84.	Nov. 20, '37
Turn Off the Moon (G) 3642...	Chas. Ruggles-Eleanor Whitney...	Jan. 14, '37	80.	May 29, '37
Wells Fargo (G) 3724...	Joel McCrea-Frances Dee...	Dec. 31, '37	115.	Dec. 11, '37
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60.)				
Wild Money 3651...	Edward Everett Horton...	July 9, '37	69.	

Coming

Bar 20 Justice	Wm. Boyd-Russell Hayden			
Boo-oo	Colin Tapley-Suratna Asmaka			
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper	Mar. 18, '38		
(See "In the Cutting Room," Jan. 8, '38.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell	Mar. 18, '38		
(See "In the Cutting Room," Jan. 22, '38.)				

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
College Swing	Martha Raye-Burns & Allen	Mar. 25, '38		
(See "In the Cutting Room," Feb. 12, '38.)				
Cocoanut Grove	Fred MacMurray-Ben Blue			
Dangerous to Know (A)	Anna May Wong-Akim Tamiroff	Mar. 11, '38	68.	Mar. 5, '38
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie	Apr. 29, '38		
(See "In the Cutting Room," Jan. 15, '38.)				
Good Night, Ladies	Eleanor Whitney-J. Downs			
Heart of Arizona	Wm. Boyd-Natalie Moorhead	Apr. 22, '38		
(See "In the Cutting Room," Jan. 22, '38.)				
Her Jungle Love	Dorothy Lamour-Ray Milland	Apr. 15, '38		
(See "In the Cutting Room," Dec. 25, '37.)				
Professor Beware	Harold Lloyd-Phyllis Welch			
(See production article, Feb. 19, '38, p. 16.)				
Stolen Heaven	Gene Raymond-Olympe Bradna			
(See "In the Cutting Room," Feb. 12, '38.)				
Texans, The	Randolph Scott-Joan Bennett			
Tipoff Girls	Lloyd Nolan-Mary Carlisle	Apr. 1, '38		
(See "In the Cutting Room," Feb. 12, '38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland			
You and Me	George Raft-Sylvia Sydney			
(See "In the Cutting Room," Feb. 26, '38.)				

RAY KIRKWOOD

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4, '37		

RELIABLE

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Coming				
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24, '37	56.	June 5, '37
All Over Town (G) 6020	Olson and Johnson	Sept. 8, '37	61.	Aug. 28, '37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20, '37	56.	
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2, '37	53.	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct. 4, '37	59.	July 31, '37
Born To Be Wild (G) 7020	Ralph Byrd-Doris Weston	Feb. 16, '38	66.	Feb. 26, '38
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July 31, '37	62.	Nov. 13, '37
Colorado Kid (G) 7123	Bob Steele-Marian Weldon	Dec. 6, '37	55.	Dec. 18, '37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24, '37	57.	May 29, '37
Dangerous Holiday (G) 6026	Ra Hould-Lynne Roberts	June 7, '37	57.	July 31, '37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7, '37	53.	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov. 29, '37	64.	Dec. 11, '37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept. 20, '37	64.	Sept. 4, '37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20, '37	64.	Dec. 18, '37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec. 6, '37	60.	May 15, '37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10, '37	53.	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5, '37	56.	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14, '37	56.	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept. 6, '37	56.	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21, '38	65.	Mar. 5, '38
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28, '37	64.	
(See "In the Cutting Room," May 15, '37.)				
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan. 5, '38	70.	Jan. 1, '38
Law Man Is Born, A 6327	Johnny Mack Brown-L. Meredith	June 21, '37	61.	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan. 19, '38	67.	Dec. 25, '37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov. 13, '37	84.	Nov. 13, '37
(Exploitation: Jan. 15, '38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12, '37	63.	July 31, '37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15, '37	67.	
(See "In the Cutting Room," Apr. 10, '37.)				
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan. 29, '38	60.	Jan. 15, '38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7, '38	66.	Feb. 19, '38
Paroled-To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10, '38	55.	Jan. 15, '38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov. 8, '37	72.	Nov. 6, '37
Prison Nurse 7008	Henry Wilcoxon-Marian Marsh	Mar. 1, '38	67.	
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug. 23, '37	59.	Oct. 9, '37
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan. 24, '38	58.	Feb. 5, '38
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30, '37	56.	July 24, '37
Red Rope, The 6338	Bob Steele-Lois January	July 19, '37	60.	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21, '37	62.	July 3, '37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1, '37	56.	
Routin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12, '37	60.	May 8, '37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16, '37	64.	Aug. 14, '37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6, '37	66.	

(THE RELEASE CHART--CONT'D)

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Springtime in the Rockies (G)					
7101	Gene Autry-Polly Rowles	Nov. 15, '37	60	Nov. 27, '37	
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21, '38			
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18, '37	56		
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6, '37	56	Dec. 18, '37	
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11, '37	62	Sept. 25, '37	
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14, '37	60	June 26, '37	
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4, '37	62	Oct. 23, '37	

Coming

Arson Gang Busters	Bob Livingston-Rosalind Keith	Mar. 22, '38			
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7, '38	55	Mar. 5, '38	
Capital Punishment	Alan Marshal-Tala Birell	Mar. 29, '38			
Feud Maker, The 7126	Bob Steele	Apr. 18, '38			
King of the Newsboys	Lew Ayres-Helen Mack	Mar. 15, '38			
Outlaws of Sonora	Bob Livingston-Ray Corrigan	Apr. 4, '38			
Thunder in Alaska	Beverly Roberts-Richard Arlen	Apr. 18, '38			

RKO RADIO

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10, '37	65	Aug. 21, '37	
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14, '37	58	June 12, '37	
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23, '38	60	July 31, '37	
Border Cafe (G) 730	John Beal-Armida	June 4, '37	67	May 29, '37	
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22, '37	65	Oct. 9, '37	
(Exploitation: Feb. 19, '38, p. 83.)					
Bringing Up Baby (G)	Kath. Hepburn-Cary Grant	Feb. 18, '38	102	Feb. 19, '38	
Crashing Hollywood 816	Lee Tracy-Jean Woodbury	Jan. 7, '38	61		
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)					
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov. 19, '37	101	Nov. 27, '37	
(Exploitation: Jan. 22, '38, pp. 64, 66; Jan. 29, '38, pp. 83, 86.)					
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3, '37	60	Nov. 20, '37	
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28, '38	62	Jan. 29, '38	
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14, '38	67	Jan. 1, '38	
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5, '37	67	Oct. 2, '37	
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15, '37	73	Sept. 4, '37	
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20, '37	67	Aug. 14, '37	
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24, '37	63	Sept. 4, '37	
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13, '37	58	July 31, '37	
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26, '37	70	Nov. 20, '37	
Hitting a New High (G) 814	Lily Pons-John Howard	Dec. 24, '37	85	Dec. 4, '37	
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28, '37	64	July 31, '37	
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept. 3, '37	77	Aug. 28, '37	
(Exploitation: Oct. 23, '37, p. 82.)					
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12, '37	61	Oct. 30, '37	
Maid's Night Out	Joan Fontaine-Allan Lane	Mar. 4, '38			
(See "Certified," "In the Cutting Room," Jan. 29, '38.)					
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27, '37	77	Sept. 4, '37	
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4, '37	60	May 29, '37	
Musie for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1, '37	81	Sept. 18, '37	
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2, '37	100	July 10, '37	
(Exploitation: Oct. 9, '37, p. 70.)					
Night Spot	Allan Lane-Joan Woodbury	Feb. 25, '38	60		
(See "In the Cutting Room," Dec. 25, '37.)					
On Again—Off Again (G)					
725	Wheeler and Woolsey	July 9, '37	68	July 17, '37	
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16, '37	68	Mar. 20, '37	
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10, '37	59	Nov. 27, '37	
Radio City Revels (G)	Bob Burns-Jack Oakie	Feb. 11, '38	90	Feb. 5, '38	
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21, '38	73	Nov. 27, '37	
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18, '37	71	June 12, '37	
Saturday's Heroes (G) 805	Van Heffin-Marian Marsh	Oct. 8, '37	60	Sept. 18, '37	
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7, '37	116	May 8, '37	
(Exploitation: June 19, '37, p. 85; July 31, '37, p. 80.)					
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31, '37	72	Dec. 18, '37	
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4, '38	86	Dec. 25, '37	
(Musical analysis, Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60.)					
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers	Oct. 8, '37	92	Sept. 18, '37	
(See production article, Aug. 14, '37, p. 16; exploitation: Dec. 11, '37, pp. 77, 78; Dec. 25, '37, pp. 54, 58; Feb. 19, '38, p. 84.)					
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16, '37	70	July 17, '37	
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21, '37	74	June 5, '37	
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29, '37	65	Oct. 2, '37	
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30, '37	109	July 17, '37	
(Exploitation: Aug. 28, '37, p. 86; Sept. 4, '37, p. 96; Sept. 26, '37, p. 68; Oct. 16, '37, p. 84; Nov. 27, p. 80; Dec. 11, '37, p. 78.)					
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook	Nov. 12, '37	113	Sept. 25, '37	
(Exploitation: Nov. 6, '37, p. 56; Feb. 19, '38, p. 84.)					
Windjammer 783	George O'Brien-Constance Worth	Aug. 6, '37	58		
(See "In the Cutting Room," May 29, '37.)					
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31, '37	70	Jan. 1, '38	
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25, '37	62	June 5, '37	
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30, '37	61	May 1, '37	

Coming

Condemned Women	Louis Hayward-Anne Shirley	Mar. 18, '38			
(See "In the Cutting Room," Jan. 29, '38.)					
Go Chase Yourself	Joe Penner-Luella Ball	Apr. 22, '38			
Having Wonderful Time	Ginger Rogers-D. Fairbanks, Jr.	May 27, '38			
(See "In the Cutting Room," Oct. 9, '37.)					
Hawaii Calls (G)	Bobby Breen-Juanita Quigley	Mar. 11, '38	72	Mar. 5, '38	
Joy of Living	Irene Dunne-D. Fairbanks, Jr.	May 6, '38			
(See "In the Cutting Room," Jan. 8, '38.)					

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Law of the Underworld	Chester Morris-Anne Shirley	May 13, '38			
Saint in New York	Louis Hayward-Rose Stradner				
This Marriage Business	Victor Moore-Vicki Lester	Apr. 8, '38			
(See "In the Cutting Room," Feb. 12, '38.)					
Vivacious Lady	Ginger Rogers-James Stewart	Apr. 15, '38			
(See "In the Cutting Room," Jan. 15, '38.)					

STATE RIGHTS

Title	Star	Dist'r	Running Time			
			Rel. Date	Minutes	Reviewed	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9, '37	55	Nov. 27, '37	
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19, '37	75	Aug. 7, '37	
Nation Aflame (G)	Noel Madison	Treasure	Oct. 16, '37	76	Oct. 23, '37	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15, '38	55	Feb. 5, '38	
Three Legionnaires (G)	Robt. Armstrong	General	June 15, '37	60	Mar. 27, '37	
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1, '37	57	June 12, '37	
Zambeanga (G)	Native Cast		July 17, '37	65	July 17, '37	

TWENTIETH CENTURY-FOX

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct. 29, '37	81	Oct. 23, '37	
(Exploitation: Jan. 29, '38, p. 85; Feb. 5, '38, p. 84; Feb. 19, '38, p. 83; Feb. 26, '38, p. 70.)					
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4, '37	71	May 8, '37	
Baroness and the Butler (A) 835	Annabella-William Powell	Feb. 18, '38	80	Feb. 19, '38	
Big Business (G) 759	Jed Prouty-Spring Byington	June 18, '37	61	Apr. 17, '37	
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37	
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10, '37	75 1/2		
(Exploitation: Jan. 3, '38, p. 80; Jan. 15, '38, p. 70.)					
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9, '37	58	June 26, '37	
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37	
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7, '37	83	May 8, '37	
(Exploitation: June 19, '37, p. 84.)					
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16, '37	58	July 10, '37	
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	65	Jan. 8, '38	
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11, '38	78	Dec. 11, '37	
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21, '38	71	Nov. 6, '37	
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21, '37	71		
(See "In the Cutting Room," Mar. 6, '37.)					
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22, '37	68	Aug. 7, '37	
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38	
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5, '37	81	Oct. 2, '37	
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12, '37	62	Sept. 25, '37	
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14, '37	85	Mar. 8, '34	
(re-issue)					
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37	
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37	
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck	May 14, '37	59	Mar. 6, '37	
(Reviewed under the title, "Dead Yesterday.")					
Handy Andy (G) 871	Will Rogers	Aug. 13, '37	81	May 5, '34	
(re-issue)					
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28, '38	102	Jan. 29, '38	
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14, '38	61		
(See "In the Cutting Room," Dec. 11, '37.)					
Heidi (G) 816	Shirley Temple-Jean Hersholt	Oct. 15, '37	88	Oct. 16, '37	
(Exploitation: Dec. 4, '37, p. 70.)					
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24, '37	58	July 17, '37	
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4, '38	84	Jan. 29, '38	
It Happened Out West 745	Paul Kelly-Judith Allen	Nov. 7, '37	56		
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	May 12, '37	79	Sept. 28, '34	
King George VI Coronation 870	Color Special	July 15, '37	28		
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23, '37	63	June 5, '37	
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8, '37	84	Oct. 9, '37	
Life Begins in College (G) 810	Ritz Bros.-Gloria Stuart	Oct. 1, '37	94	Oct. 2, '37	
(Exploitation: Nov. 13, '37, p. 68; Jan. 1, '38, pp. 57, 60; Feb. 5, '38, p. 84.)					
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31, '37	84	Dec. 25, '37	
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25, '38	64	Jan. 8, '38	
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37	
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13, '37	68	July 24, '37	
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8, '37	55		
Sally, Irene and Mary (G) 827	Alice Faye-Fred Allen	Mar. 4, '38	85 1/2	Mar. 5, '38	
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19, '37	79	Nov. 13, '37	
(Exploitation: Feb. 5, '38, p. 82.)					
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15, '37	57	Feb. 13, '37	
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11, '37	74	Aug. 7, '37	
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25, '37	64		
(See "In the Cutting Room," May 1, '37.)					
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2, '37	92	June 19, '37	
(See production article, Mar. 13, '37, p. 16.)					
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9, '37	69	Jan. 30, '37	
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38	
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regan	Dec. 24, '37	67	Nov. 27, '37	
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30, '37	70	Mar. 6, '37	
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3, '37	78	Aug. 28, '37	
(Exploitation: Oct. 9, '37, p. 66; Dec. 11, '37, pp. 76, 78.)					
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27, '37	66	Apr. 17, '37	

(THE RELEASE CHART--CONT'D)

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28, '37	99		
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21, '37	82	June 12, '37	
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23, '37	91	Apr. 17, '37	
(Exploitation: July 3, '37, p. 69; July 10, '37, pp. 85, 86.)					
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30, '37	99	July 3, '37	
(Exploitation: July 10, '37, p. 88; Aug. 7, '37, p. 92; Sept. 4, '37, pp. 94, 97; Oct. 9, '37, p. 68.)					
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27, '37	56	Sept. 11, '37	
Wife, Doctor and Nurse (G)					
813	Loretta Young-Warner Baxter	Sept. 17, '37	85	Sept. 11, '37	
(Exploitation: Nov. 13, '37, p. 62; Feb. 5, '38, p. 83.)					
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10, '37	64	July 24, '37	
You Can't Have Everything (G)					
801	Alice Faye-Don Ameche	Aug. 3, '37	99	July 31, '37	
(Exploitation: Jan. 8, '38, p. 82.)					

Coming

Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche				
Battle of Broadway, The	Victor McLaglen-Louise Hovick				
Charlie Chan at the Ringside	Warner Oland-Keye Luke				
Four Men and a Prayer	Loretta Young-Richard Green				
Gypsy	Jane Withers-Robt. Wilcox				
(See "In the Cutting Room," Jan. 29, '38.)					
In Old Chicago (G) 840	Tyrone Power-Alice Faye	Apr. 15, '38	110	Jan. 8, '38	
(See production article, Sept. 4, '37, p. 48.)					
Island in the Sky 843	Gloria Stuart-Michael Whalen				
Josette 839	Simone Simon-Don Ameche	Apr. 1, '38			
(See "In the Cutting Room," Jan. 29, '38.)					
Kentucky Moonshine 844	Ritz Brothers-Tony Martin	Apr. 29, '38			
Kidnapped	Warner Baxter-F. Bartholomew				
(See "In the Cutting Room," Feb. 26, '38.)					
Little Miss Broadway	Shirley Temple-Jimmy Durante				
Mr. Moto's Gamble 841	Peter Lorre-Keye Luke	Mar. 25, '38			
Mr. Moto Takes a Chance (G)					
819	Peter Lorre-Rochelle Hudson	Apr. 8, '38	63	Oct. 30, '37	
(Reviewed under the title, "Look Out, Mr. Moto.")					
Raw Hide 842	Smith Ballew-Evalyn Knapp				
(See "In the Cutting Room," Feb. 19, '38.)					
Rebecca of Sunnybrook Farm					
837	Shirley Temple-Gloria Stuart	Mar. 18, '38			
(See "In the Cutting Room," Nov. 6, '37.)					
Trip to Paris	Jed Prouty-Shirley Deane				
Walking Down Broadway (G)					
838	Claire Trevor-Michael Whalen	Mar. 11, '38	69	Feb. 5, '38	
We're Going to Be Rich	Gracie Fields-Victor McLaglen				

UNITED ARTISTS

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14, '38	83	Aug. 14, '37	
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie	Mar. 4, '38	104	Feb. 19, '38	
(Exploitation: Mar. 5, '38, p. 60.)					
Adventures of Tom Sawyer (G)	Tommy Kelly-May Robson	Feb. 11, '38	91	Feb. 19, '38	
(See production article, Oct. 9, '37, p. 16.)					
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2, '37	82	Mar. 6, '37	
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27, '37	93	Aug. 7, '37	
(Exploitation: Sept. 16, '37, p. 86; Sept. 25, '37, p. 71; Nov. 20, '37, p. 88; Dec. 11, '37, p. 76.)					
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	Mar. 28, '37	78	Mar. 6, '37	
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8, '37	83	May 22, '37	
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19, '37	82	Oct. 9, '37	
Goldwyn Follies, The (G)	Charlie McCarthy-Edgar Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4, '38	109	Jan. 29, '38	
(See production article, Nov. 13, '37, p. 14.)					
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2, '37	97	Mar. 13, '37	
(Exploitation: Mar. 27, '37, p. 84; Apr. 3, '37, pp. 64, 71; Apr. 10, '37, pp. 91, 92; Apr. 17, '37, p. 82; Apr. 24, '37, pp. 91, 92; May 1, '37, p. 83; May 8, '37, p. 72; May 22, '37, pp. 89, 90; June 12, '37, p. 93; Nov. 20, '37, p. 89; Jan. 15, '38, p. 64.)					
Hurricane, The (G)	Dorothy Lamour-Jon Hall	Dec. 24, '37	102	Nov. 13, '37	
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)					
I Met My Love Again (G)	Joan Bennett-Henry Fonda	Jan. 28, '38	74	Jan. 15, '38	
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23, '37	107	June 19, '37	
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84.)					
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14, '37	87	Feb. 13, '37	
Men Are Not Gods (A)	Miriam Hopkins-Gert Lawrence	Jan. 22, '37	82	Jan. 2, '37	
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd	Dec. 10, '37	77	Sept. 11, '37	
(Reviewed under the title, "The Squeaker.")					
Nothing Sacred (G)	Carole Lombard-Fredric March	Nov. 26, '37	75	Nov. 27, '37	
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84.)					
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept. 3, '37	101	Sept. 4, '37	
(Exploitation: Dec. 18, '37, p. 64.)					
Stand-in (A)	Leslie Howard-Joan Blondell	Oct. 29, '37	91	Oct. 9, '37	
(Exploitation: Nov. 27, '37, p. 78; Dec. 18, '37, p. 66.)					
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30, '37	111	May 1, '37	
(See production article, Feb. 27, '37, p. 16; exploitation: May 22, '37, p. 86; May 29, '37, pp. 67, 69; June 5, '37, pp. 64, 67, 70; June 19, '37, p. 84; June 26, '37, pp. 120, 121, 122; July 10, '37, p. 87; July 17, '37, p. 91; July 31, '37, p. 80; Aug. 28, '37, p. 97; Sept. 4, '37, p. 96; Oct. 23, '37, p. 84; Dec. 11, '37, p. 78.)					
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6, '37	111	July 31, '37	
(Exploitation: July 31, '37, p. 61; Sept. 25, '37, pp. 69, 70; Oct. 2, '37, p. 74; Oct. 9, '37, pp. 67, 69; Oct. 23, '37, pp. 83, 85; Oct. 30, '37, p. 86; Nov. 6, '37, p. 66; Nov. 27, '37, p. 78; Dec. 4, '37, pp. 77, 78; Feb. 19, '38, p. 83.)					
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25, '38	86	June 12, '37	
Walt Disney's Academy Award					
Revue	Five Award Winners	June 18, '37	44		

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17, '37	108	Aug. 7, '37	
(Exploitation: Aug. 21, '37, p. 74; Sept. 11, '37, p. 82; Nov. 20, '37, p. 92; Nov. 27, '37, p. 80; Dec. 18, '37, p. 65; Jan. 1, '38, p. 58; Jan. 29, '38, pp. 82, 84; Feb. 5, '38, p. 82.)					
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4, '37	87	May 8, '37	
(Reviewed under the title, "Jump for Glory.")					
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7, '37	71	May 1, '37	
(See production article, Apr. 17, '37, p. 12; exploitation: June 12, '37, p. 92; July 3, '37, p. 88; Sept. 11, '37, p. 63; Oct. 30, '37, p. 84.)					
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29, '37	86	Jan. 30, '37	
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89; Mar. 20, '37, pp. 76, 78; Apr. 3, '37, pp. 66, 71; June 26, '37, p. 123; July 10, '37, p. 87; Aug. 21, '37, p. 74.)					

Coming

Adventures, The	Madeleine Carroll-Henry Fonda				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Apr. 15, '38	91	Jan. 15, '38	
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18, '38	73	Nov. 6, '37	
(Reviewed under the title, "Paradise for Two.")					
Mademoiselle Docteur (A)	Dita Parlo-John Loder		77	Dec. 18, '37	
Mutiny in the Mountains	Raymond Massey-Valerie Hobson				
Over the Moon	Merle Oberon-Rex Harrison				
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29, '38	90	Nov. 13, '37	
South Riding (A)	Edna Best-Ralph Richardson		90	Jan. 22, '38	

UNIVERSAL

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5, '37	63	Nov. 13, '37	
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20, '37	64	Aug. 14, '37	
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9, '37	81	May 1, '37	
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept. 26, '37	68		
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5, '37	58		
Black Doll (G) 2014	Nan Grey-Donald Woods	Jan. 30, '38	66	Jan. 22, '38	
Border Wolves 2056	Bob Baker-Connie Moore	Feb. 25, '38			
Boss of Lonely Valley 2052	Buck Jones	Nov. 14, '37	59		
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2, '37	67	Apr. 8, '37	
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct. 3, '37	66		
Courage of the West 2054	Bob Baker-Lois January	Dec. 5, '37	57		
(See "In the Cutting Room," Sept. 11, '37.)					
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20, '36	62	Oct. 24, '36	
Forbidden Valley	Noah Beery, Jr.-F. Robinson	Feb. 13, '37	67		
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)					
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov. 7, '37	66 1/2	Nov. 6, '37	
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4, '37	68	July 10, '37	
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10, '37	62 1/2	Oct. 2, '37	
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16, '38	65	Jan. 15, '38	
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept. 19, '37	63	Oct. 28, '37	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10, '37	59		
Left Handed Law (G) 1045	Buck Jones	Apr. 18, '37	63	May 1, '37	
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25, '37	73	Apr. 24, '37	
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27, '37	66	July 10, '37	
Mad About Music (G) 2002	Deanna Durbin-Herbert Marshall	Mar. 4, '38	96 1/2	Mar. 5, '38	
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30, '37	67	May 22, '37	
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29, '37	66	Sept. 4, '37	
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov. 14, '37	87	Oct. 23, '37	
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6, '38	66	Jan. 29, '38	
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2, '37	67	Apr. 24, '37	
(Exploitation: May 22, '37, p. 87.)					
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16, '37	67	Apr. 24, '37	
(Exploitation: May 22, '37, p. 87.)					
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou	Sept. 12, '37	84	Sept. 11, '37	
(See musical analysis, Sept. 18, '37, p. 29; exploitation: Sept. 25, '37, p. 68; Oct. 2, '37, p. 76; Oct. 9, '37, p. 69; Nov. 6, '37, pp. 56, 66; Nov. 20, '37, p. 82; Nov. 27, '37, p. 80; Dec. 18, '37, p. 68; Jan. 1, '38, p. 60.)					
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec. 12, '37	66	Dec. 18, '37	
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15, '37	63	Aug. 7, '37	
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1, '37	103	June 26, '37	
(See production article, Apr. 24, '37, p. 16; exploitation: July 31, '37, p. 80; Sept. 18, '37, p. 83; Oct. 9, '37, pp. 66, 68.)					
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23, '38	56		
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6, '37	59		
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov. 28, '37	64 1/2		
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9, '38	61	Jan. 29, '38	
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19, '37	59		
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24, '37	62		
(See "In the Cutting Room," July 3, '37.)					
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18, '37	86	Apr. 3, '37	
(See production article, Jan. 23, '37, p. 16; exploitation: Apr. 24, '37, p. 91; May 1, '37, p. 79; May 22, '37, pp. 66, 67; June 5, '37, p. 70; June 12, '37, p. 92; June 19, '37, pp. 82, 85.)					
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catherine Hughes	Oct. 17, '37	68	Nov. 20, '37	
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28, '37	67	Apr. 3, '37	
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11, '37	66		
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct. 31, '37	63	Oct. 2, '37	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4, '37	58		
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6, '37	76	Apr. 24, '37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
<i>Coming</i>					
Crime of Dr. Hallet.....	Ralph Bellamy-J. Hutchinson....	Mar. 11,'38†	68		
(See "In the Cutting Room," Jan. 22,'38.)					
Goodbye Broadway.....	Alice Brady-Chas. Winninger....	Apr. 1,'38†			
(See "In the Cutting Room," Jan. 29,'38.)					
Last Stand.....	Bob Baker-Constance Moore.....				
Let's Make a Night of It					
(G) 2041.....	C. (Buddy) Rogers-June Clyde....	Mar. 18,'38†	67	July 10,'37	
Nurse from Brooklyn.....	Sally Eilers-Paul Kelly.....	Apr. 15,'38†			
Reckless Living.....	Robt. Wilcox-Nan Grey.....	Apr. 8,'38†			
(See "In the Cutting Room," Feb. 26,'38.)					
State Police.....	John King-Constance Moore.....	Mar. 18,'38†			
(See "In the Cutting Room," Feb. 19,'38.)					

VICTORY

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Amateur Crook.....	Herman Brix-Joan Barclay.....	Dec. 10,'37†	58		
Brothers of the West.....	Tom Tyler-Lois Wilde.....	Sept. 30,'37†	55		
Feud of the Trail.....	Tom Tyler-Harlene Wood.....	May 1,'37	56		
Flying Fists.....	Herman Brix-Jeanne Martel.....	July 1,'37	62		
Lost Ranch.....	Tom Tyler-Jeanne Martel.....	Nov. 30,'37†	56		
Million Dollar Racket (G).....	Herman Brix-Joan Barclay.....	Oct. 1,'37†	62	Nov. 20,'37	
Mystery Range.....	Tom Tyler-Jerry Bergh.....	May 1,'37	55		
Orphan of the Pecos.....	Tom Tyler-Jeanne Martel.....	Dec. 30,'37†	55		
Sky Racket.....	Herman Brix-Joan Barclay.....	Sept. 1,'37†	63		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Another Dawn (A) 106.....	Kay Francis-Errol Flynn.....	June 26,'37	73	Apr. 10,'37	
(See production article, Mar. 6,'37, p. 16.)					
Blazing Sixes 129.....	Dick Foran-Helen Valkis.....	June 12,'37	55		
Blondes at Work 255.....	Glenda Farrell-Barton MacLane.....	Feb. 5,'38†			
Call It a Day (G) 113.....	Olivia de Havilland-I. Hunter.....	Apr. 17,'37	89	Mar. 13,'37	
Devil's Saddle Legion, The					
130.....	Dick Foran-Anne Nagel.....	Aug. 14,'37	52		
Expensive Husbands (G) 223.....	Beverly Roberts-Patric Knowles.....	Nov. 27,'37†	62	Sept. 11,'37	
Fly-Away Baby (G) 125.....	Glenda Farrell-Barton MacLane.....	June 19,'37	60	June 12,'37	
First Lady (G) 210.....	Kay Francis-Preston Foster.....	Dec. 4,'37†	82	Sept. 11,'37	
(Exploitation: Feb. 19,'38, p. 84.)					
Footloose Heiress 123.....	Craig Reynolds-Ann Sheridan.....	Aug. 21,'37			
(See "In the Cutting Room," Apr. 10,'37.)					
Go Getter, The (G) 115.....	George Brent-Anita Louise.....	May 22,'37	92	June 19,'37	
(Exploitation: Sept. 4,'37, pp. 94, 97.)					
Great Garrick, The (G) 209.....	Brian Aherne-O. de Havilland.....	Oct. 30,'37	89	Oct. 2,'37	
Invisible Menace (G) 224.....	Boris Karloff-Marie Wilson.....	Jan. 22,'38†	55	Oct. 23,'37	
(Reviewed under the title, "Without Warning.")					
It's Love I'm After (G) 207.....	Leslie Howard-Bette Davis.....	Nov. 20,'37†	90	July 31,'37	
Kid Comes Back, The (G) 214.....	Wayne Morris-June Travis.....	Feb. 12,'38†	61	Jan. 30,'37	
(Reviewed under the title, "Don't Pull Your Punches.")					
Kid Galahad (G) 102.....	Edw. G. Robinson-Bette Davis.....	May 29,'37	101	May 8,'37	
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)					
King and the Chorus Girl (G)					
104.....	Fernand Gravet-Joan Blondell.....	Mar. 27,'37	95	Mar. 6,'37	
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)					
Land Beyond the Law 128.....	Dick Foran-Linda Perry.....	Mar. 13,'37	54		
Life of Emile Zola, The (G)					
203.....	Paul Muni-Gale Sondergaard.....	Oct. 2,'37†	116	July 10,'37	
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58. Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72.)					
Marry the Girl (G) 116.....	Hugh Herbert-Mary Boland.....	July 1,'37	68	Aug. 14,'37	
Melody for Two (G) 117.....	James Melton-Patricia Ellis.....	May 1,'37	60	Jan. 16,'37	
Midnight Court (G) 124.....	Ann Dvorak-John Litel.....	Mar. 6,'37	60	Mar. 13,'37	
Public Wedding 126.....	Jane Wyman-William Hopper.....	July 10,'37	58		
Penrod and His Twin Brother					
(G) 226.....	Billy and Bobby Mauch.....	Feb. 26,'38†	63	Jan. 15,'38	
(See "In the Cutting Room," Oct. 30,'37.)					
Ready, Willing and Able (G)					
112.....	Lee Dixon-Ruby Keeler.....	Mar. 6,'37	93	Feb. 6,'37	
(Exploitation: May 1,'37, p. 78.)					
Singing Marine, The (G) 101.....	Dick Powell-Doris Weston.....	July 3,'37	105	July 10,'37	
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)					
Sergeant Murphy (G) 216.....	Ronald Reagan-Mary Maguire.....	Jan. 1,'38†	60	Dec. 11,'37	
Slim (G) 114.....	Pat O'Brien-Henry Fonda.....	June 12,'37	80	July 3,'37	
Swing Your Lady (G) 211.....	H. Bogart-Louise Fazenda.....	Jan. 8,'38†	79	Jan. 8,'38	
(Exploitation: Feb. 26,'38, p. 68.)					
Tovarich (G) 201.....	Claudette Colbert-Charles Boyer.....	Dec. 25,'37†	98	Dec. 4,'37	
Varsity Show (G) 202.....	Dick Powell-Fred Waring.....	Sept. 4,'37†	121	Aug. 21,'37	
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)					
White Bondage (G) 125.....	Jean Muir-Gordon Oliver.....	June 19,'37	60	Mar. 13,'37	
Wine, Women and Horses (G)					
218.....	Barton MacLane-Ann Sheridan.....	Sept. 11,'37†	64	July 24,'37	

Coming

Accidents Will Happen (G) 222.....	Ronald Reagan-Gloria Blondell....	Apr. 9,'38†	60	Feb. 26,'38	
Amazing Dr. Clitterhouse, The.....	Edw. G. Robinson.....				
Angels with Dirty Faces.....	James Cagney-Pat O'Brien.....				
Boy Meets Girl.....	James Cagney-Pat O'Brien.....				
Cowboy from Brooklyn.....	Dick Powell-Priscilla Lane.....				
(See "In the Cutting Room," Feb. 19,'38.)					
Crime School.....	Gale Page-H. Bogart.....	May, 28,'38			
(See "In the Cutting Room," Feb. 26,'38.)					
Defense Rests, The.....	Ronald Reagan-Mary Maguire.....				

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Four's a Crowd.....	E. Flynn-O. de Havilland-R. Russell.....				
Gold Diggers in Paris.....	Rudy Vallee-Rosemary Lane.....				
He Couldn't Say No (G) 221.....	Frank McHugh-Jane Wyman.....	Mar. 19,'38†	60	Dec. 11,'37	
(Reviewed under the title, "Larger Than Life.")					
Jezebel 204.....	Bette Davis-Henry Fonda.....	Mar. 26,'38†			
(See "In the Cutting Room," Dec. 11,'37.)					
Little Lady Luck.....	Ann Sheridan-John Litel.....				
(See "In the Cutting Room," Feb. 12,'38.)					
Love, Honor and Behave (A) 216.....	Wayne Morris-Priscilla Lane.....	Mar. 12,'38†	70	Feb. 19,'38	
Men Are Such Fools.....	Wayne Morris-Priscilla Lane.....	May 21,'37	79		
(See "In the Cutting Room," Jan. 22,'38.)					
Over the Wall 212.....	Dick Foran-June Travis.....	Apr. 2,'38†			
Penrod's Double Trouble.....	Billy and Bobby Mauch.....				
(See "In the Cutting Room," Jan. 22,'38.)					
Singing Cop, The.....	Dick Foran-Ann Sheridan.....				
White Banners.....	Claude Rains-Fay Bainter.....				
(See "In the Cutting Room," Feb. 26,'38.)					

WORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Don Quixote (G).....	Chaliapin.....	Sept. '37†	78	July 8,'37	
Life and Loves of Beethoven					
(G).....	Harry Baur.....	Dec. 15,'37†	82	Dec. 4,'37	
My Song of Love.....	Tito Schipa.....	Mar. 31,'37	79		
Ski Chase.....	Hannes Schneider.....	Feb. 15,'38†	73		

Coming

Annie Laurie.....	Will Fyfe.....				
Aurora Sul Mare.....	Italian Feature.....		67		
Chanson D'Amour.....	Tito Schipa.....				
Grand Illusion (A).....	Erich von Stroheim-Dita Parlo.....		120	July 3,'37	
(Reviewed under the title, "La Grande Illusion")					
Itto.....	Simone Berriau.....				
Love on Skis.....	Walter Rimil.....				
Marseillaise.....	Pierre Renoir-Louis Jouvet.....				
Monastery (G).....	Monastic Film.....		55	Feb. 5,'38	
(Exploitation: Feb. 19,'38, p. 84.)					
Ninety Degrees South.....	Antarctic Film.....				
Second Bureau.....	Jean Murat-Diana Koreno.....				
Secrets of Stamboul.....	Valerie Hobson.....		79		
Street Without a Name.....	Constant Remy-Pola Illery.....				
Song of Ceylon.....	Basil Wright.....		39		
Tendre Enemie.....	Simone Berriau.....				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed	
Adam's Tree (G).....	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38	
Adventures of Chico (G).....		Woodward Bros.		60	Nov. 27,'37	
Affairs of Maupassant, The						
(A)	Lili Darvas	Gallie	Feb. 11,'38	84	Feb. 12,'38	
Alibi, The (A).....	Erich Von Stroheim	B. N. Film		95	Feb. 26,'38	
Angel's Pit, The (A).....	Amedeo Nazzari				June 26,'37	
Big Fella (G).....	Paul Robeson	British Lion		73	July 10,'37	
Bronze Sentries (G).....	Fosco Ginchetti	Fenorama			Oct. 2,'37	
Club de Femmes (A).....	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89	Oct. 23,'37	
Dance Program (A).....	Harry Baur	Films Vog.		120	Jan. 29,'38	
Edge of the World, The						
(A)	Finlay Currie	British I. E. Co.		80	Aug. 14,'37	
Emil Und Die Detektive.....	Fritz Rasp	International		77		
Fury Over Spain (G).....		Modern Film		55	Aug. 14,'37	
Gang Show, The (G).....	Ralph Reader	General			May 1,'37	
Generals Without Buttons						
(A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38	
Gobsek (A).....	Leonid Leonidov	Amkino		74	Aug. 14,'37	
Gueule D'Amour (A).....	Jean Gabin	A. C. E.		95	Feb. 5,'38	
"Housemaster" (G).....	Otto Kruger	Assoc. British		95	Feb. 26,'38	
In the Far East (G).....	N. Bogolubov	Amkino	Oct. 19,'37	81	Oct. 30,'37	
Jericho (G).....	Paul Robeson	General		77	Sept. 4,'37	
King's People, The (G).....	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37	
La Daminella di Bard (G).....	Emma Grammatia	I. C. I.	Feb. 5,'38	77	Feb. 12,'38	
Last Night, The (G).....	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37	
Lower Depths, The (A).....	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95	Sept. 25,'37	
Lucrezia Borgia (A).....	Edwige Feuillere	European	Oct. 12,'37	78	Oct. 23,'37	
Mademoiselle Docteur (A).....	Dita Parlo	United Artists		105	May 1,'37	
Make Up (G).....	N. Asther-J. Clyde	Assoc. British		70	July 10,'37	
Mayerling (A).....	Charles Boyer	Pax Films	Sept. 13,'37	91	Sept. 25,'37	
(Exploitation: Nov. 6,'37, p. 56.)						
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37	
Merry Comes to Town (G).....	Zasu Pitts	Sound City		77	June 5,'37	
Mutiny of the Elsinore,						
The (G).....	Paul Lukas	Assoc. British		77	Sept. 18,'37	
Orage (A).....	Charles Boyer	Daven-Lauer		105	Feb. 12,'38	
Ora Ponciano (G).....	Chucho Solozano	Prod. Soria		105	May 15,'37	
Orphan Boy of Vienna						
(G)	Hans Olden	General		77	Sept. 18,'37	
Our Fighting Navy (G).....	H. B. Warner	General		75	May 8,'37	
Pearls of the Crown (A).....	Sascha Gulytr	Tobis			115	June 5,'37
Ruler, The (G).....	Emil Jannings	Amer-Tobis	Oct. 15,'37	120	Oct. 30,'37	
Silver Blaze (G).....	Arthur Wontner	Assoc. British		70	July 17,'37	
Sisters in Arms (G).....	J. Sully-J. Day	C. U. C.		125	Dec. 25,'37	
Spanish Earth, The (A).....	Prometheus		Aug. 20,'37	58	Sept. 4,'37	
Thirteen, The (A).....	Ivan Novoseltsev	Amkino		85	July 17,'37	
Uncivilized (A).....	Dennis Hoey	Box Office	Nov. 23,'37	77	Nov. 27,'37	
Wave, The (G).....	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37	
Wild Innocence (G).....	Wendy Munro	Cinesound		90	May 29,'37	
World's in Love, The (A).....	Marta Ergerth	Vinnesse	May 18,'37	65	Nov. 20,'37	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods.....	May 14, '37	19 1/2
(3 Stooges)		
Big Squirrel, The (10-2-37).....	Sept. 17, '37	18
Charlie Chase		
Bury the Hatchet (8-21-37).....	Aug. 6, '37	19
Calling All Curtains.....	Oct. 1, '37	16
Calling All Doctors.....	July 22, '37	19 1/2
Cash and Carry (9-11-37).....	Sept. 3, '37	18 1/2
(3 Stooges)		
Doggone Mixup (2-12-38).....	Feb. 4, '38	18 1/2
Fiddling Around (2-19-38).....	Jan. 21, '38	17 1/2
(Collins-Kennedy)		
From Bad to Worse.....	June 4, '37	17
Charlie Chase		
Goofs and Saddles.....	July 2, '37	17 1/2
Gracie at the Bat.....	Oct. 29, '37	17 1/2
Andy Clyde		
Grand Hooter (6-5-37).....	May 7, '37	19 1/2
Charlie Chase		
Grips, Grunts and Groans		
(3-27-37) (3 Stooges).....	Jan. 15, '37	19
He Done His Duty		
(12-18-37).....	Dec. 10, '37	17 1/2
Andy Clyde		
Knee Action (2-27-37).....	Jan. 9, '37	17
Andy Clyde		
Lodge Night.....	June 11, '37	18
Andy Clyde		
Man Bites Love Bug		
(1-22-38).....	Dec. 24, '37	18
Charlie Chase		
My Little Feller.....	May 21, '37	18
Andy Clyde		
New News (4-17-37).....	Apr. 1, '37	17 1/2
(Collins-Kennedy)		
Oh What a Knight.....	Nov. 22, '37	16 1/2
(Herman Bing)		
Old Raid Mule, The.....	Mar. 4, '38	2 rls.
Andy Clyde		
Playing the Ponies		
(10-23-37).....	Oct. 15, '37	17
(3 Stooges)		
Sitter Downers, The		
(11-27-37).....	Nov. 26, '37	16
(3 Stooges)		
Termites of 1938 (1-22-38).....	Jan. 7, '38	17
(3 Stooges)		
Three Dumb Clucks.....	Apr. 17, '37	17
(3 Stooges)		
Time Out for Trouble.....	Mar. 18, '38	2 rls.
Charlie Chase		
Wee Wee Monsieur.....	Feb. 18, '38	17
(3 Stooges)		
Wrong Miss Wright, The.....	June 18, '37	17
Charlie Chase		

BROADWAY FOLLIES

Brokers Follies (12-11-37).....	Dec. 15, '37	10 1/2
Drug Store Follies		
(9-11-37).....	Sept. 3, '37	10 1/2
Rooftop Follies (10-16-37).....	Oct. 1, '37	11
Timberland Revels		
(11-27-37).....	Nov. 5, '37	10

COLOR RHAPSODIES

Air Hostess, The.....	Oct. 22, '37	8
Bluebird's Baby (3-12-38).....	Jan. 21, '38	7
Foolish Bunny, The.....	Mar. 11, '38	
Foxy Pup, The (6-5-37).....	May 21, '37	6 1/2
Gifts from the Air.....	Dec. 18, '37	7 1/2
(re-issue)		
Hollywood Picnic (1-15-38).....	Dec. 18, '37	8
Horse on the Merry-Go-		
Round, The.....	Feb. 17, '38	6 1/2
Indian Serenade.....	July 16, '37	8
Let's Go (4-17-37).....	Apr. 10, '37	7 1/2
Little Match Girl		
(11-27-37).....	Nov. 5, '37	8 1/2
Mother Hen's Holiday.....	May 7, '37	7
Scary Crows (9-11-37).....	Aug. 20, '37	8
Skeleton Frolic (2-20-37).....	Jan. 29, '37	7 1/2
Spring Festival (8-21-37).....	Aug. 6, '37	8
Stork Takes a Holiday, The.....	June 11, '37	8
Swing, Monkey, Swing		
(10-2-37).....	Sept. 10, '37	7 1/2

COLUMBIA TOURS

Fifty Years of Barter.....	May 28, '37	9 1/2
Halti's Black Napoleon		
(8-21-37).....	Aug. 6, '37	9

Title	Rel. Date	Min.
Pirate Parts of the Carib-		
bean.....	July 2, '37	9

COMMUNITY SING
(1st Series)

Community Sing (No. 3)		
(6-5-37).....	May 20, '37	10
Community Sing (No. 4).....	June 18, '37	10 1/2
Community Sing (No. 5)		
(9-11-37).....	July 24, '37	10 1/2

(2nd Series)

No. 1 (9-11-37).....	Aug. 20, '37	10
No. 2 (10-16-37).....	Sept. 17, '37	10
No. 3 (10-16-37).....	Oct. 15, '37	10 1/2
No. 4 (12-11-37).....	Nov. 28, '37	10 1/2
No. 5—(1-22-38).....	Jan. 21, '38	10
No. 6—.....	Feb. 25, '38	1 r.l.
No. 7—.....	Mar. 18, '38	

HAPPY HOUR

Aladdin and the Wonderful		
Lamp.....	Dec. 18, '37	3 rls.
Goose Girl, The.....	May 30, '37	3 rls.
Old Woman in the Woods,		
The.....	Apr. 23, '37	3 rls.

KRAZY KAT CARTOONS

18. Krazy's Race of Time		
(6-26-37).....	May 6, '37	7
19. Masque Raid, The.....	June 25, '37	7
20. Railroad Rhythm.....	Nov. 20, '37	9 1/2
21. Sad Little Guinea Pigs.....	Feb. 22, '38	
22. Auto Clinic, The.....	Mar. 4, '38	6 1/2

SCRAPPY CARTOONS

Canine Capers.....	Sept. 16, '37	6 1/2
Clock Goes 'Round and		
'Round (11-20-37).....	Oct. 16, '37	6
Dizzy Ducks (12-19-36).....	July 18, '37	6 1/2
Fire Plug, The (11-13-37).....	Oct. 16, '37	6
New Homestead, The		
(2-12-38).....	Jan. 7, '38	7
Scrappy's Music Lesson.....	June 4, '37	7
Scrappy's News Flashes		
(1-22-38).....	Dec. 8, '37	6
Scrappy's Playmates.....	Mar. 11, '38	
Scrappy's Trip to Mars.....	Feb. 4, '38	1 r.l.

SCREEN SNAPSHOTS

No. 9.....	May 22, '37	10
No. 10.....	June 4, '37	9
No. 11.....	June 25, '37	10 1/2
No. 12—(10-16-37).....	Aug. 13, '37	10
No. 13—(10-16-37).....	Sept. 10, '37	10

(New Series)

No. 1—10-16-37).....	Sept. 17, '37	10
No. 2.....	Oct. 15, '37	9 1/2
No. 3—(12-11-37).....	Nov. 18, '37	9 1/2
No. 4.....	Dec. 24, '37	10
No. 5.....	Jan. 7, '38	9 1/2
No. 6—(3-5-38).....	Feb. 4, '38	10
No. 7.....	Mar. 4, '38	

SPECIAL

SPORT THRILLS

Cadet Champion (12-11-37).....	Dec. 17, '37	9 1/2
Feminine Fun.....	Feb. 18, '38	9 1/2
Fit to Win (6-12-37).....	May 7, '37	9 1/2
Future Stars.....	Aug. 30, '37	
Golf Magic (9-11-37).....	Aug. 16, '37	9
Riding the Waves.....	June 4, '37	10
Set 'Em Up.....	Oct. 29, '37	9 1/2
Snow Foolin' (2-12-38).....	Jan. 21, '38	10
Sport of the Seasons.....	June 25, '37	9
Sport's Greatest Thrills		
(8-21-37).....	Aug. 3, '37	9
Trotting Thoroughbreds		
(10-16-37).....	Sept. 30, '37	9 1/2
Unusual Hunting.....	Mar. 15, '38	

STRANGE AS IT SEEMS

Boy Who Saved a Nation,		
The (1-22-38).....	Dec. 10, '37	9 1/2
Little Jack Horner		
(10-2-37).....	Sept. 16, '37	6 1/2
Silver Threads (12-11-37).....	Nov. 12, '37	10 1/2
WORLD IN COLOR		
Beautiful Bermuda.....	Sept. 10, '37	
City of the Golden Gate		
(11-20-37).....	Oct. 10, '37	9 1/2
El Salvador (2-12-38).....	Jan. 15, '38	9

EDUCATIONAL

[Distributed through
Twentieth Century-Fox]

Title	Rel. Date	Min.
All's Fair.....	Feb. 25, '38	10
Ask Uncle Sol (10-23-37).....	Oct. 8, '37	11
Big Apple, The (10-2-37).....	Sept. 17, '37	10
Calling All Crooners		
(12-4-37).....	Nov. 19, '37	10 1/2
How to Dance the Shag.....	Dec. 17, '37	8

SONG AND COMEDY HITS

All's Fair.....	Feb. 25, '38	10
Ask Uncle Sol (10-23-37).....	Oct. 8, '37	11
Big Apple, The (10-2-37).....	Sept. 17, '37	10
Calling All Crooners		
(12-4-37).....	Nov. 19, '37	10 1/2
How to Dance the Shag.....	Dec. 17, '37	8

Title	Rel. Date	Min.
Love Goes West (1-15-38).....	Dec. 31, '37	10 1/2
Miss Lonely Hearts		
(10-30-37).....	Sept. 24, '37	10 1/2
Pot Luck (8-14-37).....	Aug. 6, '37	11
Rhythm Saves the Day		
(12-4-37).....	Oct. 29, '37	11
Trailer Paradise.....	Nov. 26, '37	9

TERRY-TOONS

Barnyard Boss, The.....	Dec. 24, '37	6 1/2
Billy Goat's Whiskers, The.....	Dec. 10, '37	6 1/2
Bugs Beetle and His		
Orchestra.....	Jan. 21, '38	6 1/2
Close Shave, A.....	Oct. 1, '37	6 1/2
Dancing Bear, The ..		
(11-6-37).....	Oct. 15, '37	6 1/2
Dog and the Bone, The		
(11-27-37).....	Nov. 12, '37	6
Farmer Al Falfa in Trailer		
Life.....	Aug. 20, '37	5 1/2
Gandy the Goose.....	Mar. 4, '38	1 r.l.
Happy and Lucky.....	Mar. 18, '38	1 r.l.
His Off Day.....	Feb. 4, '38	6 1/2
Homeless Pup, The.....	July 23, '37	7
Just Ask Jupiter (2-19-38).....	Feb. 18, '38	6
Kiko's Cleaning Day		
(10-2-37).....	Sept. 17, '37	6 1/2
Lion Hunt, The (1-15-38).....	Jan. 7, '38	7
Mechanical Cow, The.....	June 25, '37	7
Ozzie Ostrich Comes to		
Town.....	May 28, '37	7
Paper Hangers, The		
(8-14-37).....	July 30, '37	7
Pink Elephants.....	July 9, '37	7
Play Ball.....	June 11, '37	6
Puddy's Coronation.....	May 14, '37	7
Saw Mill Mystery, The.....	Oct. 29, '37	6 1/2
Timid Rabbit, The.....	Nov. 26, '37	6 1/2
Villain Still Pursued Her,		
The.....	Sept. 3, '37	6 1/2

TREASURE CHEST

Crystal Ballet.....	May 28, '37	11
Grey Owl's Little Brother.....	Dec. 24, '37	10
How to Ski.....	Aug. 20, '37	11
Kingdom for a Horse.....	Mar. 4, '38	1 r.l.
Not so Dumb.....	Dec. 10, '37	9
Ornamental Swimming.....	June 4, '37	10
Private Life of the Gannets		
(9-25-37).....	Sept. 10, '37	11
Return of the Buffalo.....	Mar. 8, '38	1 r.l.
Sky Fishing.....	Feb. 25, '38	9 1/2
Songbirds of the North		
Woods (2-12-38).....	Feb. 11, '38	10
Songs of the Danube.....	May 7, '37	9
Top Dogs.....	Mar. 25, '38	1 r.l.

TWO-REEL COMEDIES

Affairs of Pierre, The		
(7-31-37).....	Aug. 6, '37	19
Air Parade (2-12-38).....	Jan. 14, '38	19
Bashful Ballerina		
(10-2-37).....	Sept. 17, '37	20
Bashful Buckaroo, The.....	Dec. 3, '37	19 1/2
Beautiful Bud Dummies.....	Mar. 25, '38	2 rls.
Cupid Takes a Holiday		
(2-19-38).....	Feb. 4, '38	15
Dates and Nuts (1-15-38).....	Dec. 31, '37	19
Dime a Dance.....	Dec. 24, '37	19 1/2
Freshies.....	May 7, '37	17
Getting an Eyeful		
(1-22-38).....	Jan. 21, '38	18
Girls Ahoy!.....	June 11, '37	17
Going, Going, Gone.....	Oct. 6, '37	18
Hamlet and Eggs.....	June 18, '37	16
Heir Today.....	Nov. 5, '37	18
Her Accidental Hero.....	May 21, '37	17
Hi-Ho Hollywood.....	Jan. 7, '38	16
Holding the Bag.....	May 14, '37	19
Hurray for Hooligan		
(12-4-37).....	Nov. 19, '37	17
Koo-Koo Correspondence		
School, The.....	Nov. 19, '37	18
Love and Onions.....	Mar. 11, '38	2 rls.
Love in Arms.....	May 28, '37	18
Meet the Bride.....	Oct. 29, '37	17
Miss They Missed, The		
(2-12-38).....	Jan. 28, '38	18
Montague the Magnificent		
(8-14-37).....	Aug. 27, '37	18
Playboy Number One		
(12-4-37).....	Nov. 26, '37	17
Silly Night (10-23-37).....	Oct. 1, '37	19
Slacks Appeal.....	Aug. 13, '37	19
Smart Way, The (10-30-37).....	Oct. 15, '37	18
Sweeties.....	Sept. 3, '37	15
That's the Spirit.....	June 25, '37	17
Timid Ghost, The.....	Sept. 24, '37	16
Uncle Sol Solves It.....	Feb. 11, '38	15
Wanna Be a Model.....	Feb. 25, '38	16
Who's Crazy?.....	Aug. 20, '37	19
Will You Stop! (10-2-37).....	Sept. 10, '37	17
Who's Who?.....	Oct. 22, '37	20

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally		
Simpson		
Bamboo (5-29-37).....	July 16, '37	10
Blow, Bugle, Blow.....	June 15, '37	10
Broadway Dance Parade.....	June 15, '37	10
Hollywood Magic (5-29-37).....	June 15, '37	10
In Shanghai (6-5-37).....	July 16, '37	12
Isle of Paradise.....	July 30, '37	20
Skiing on Your Feet.....	Jan. 14, '38	
Spanish Interlude, A.....	June 15, '37	
COLOR		
Catalina Island.....	Nov. 12, '37	
Personalities on Parade.....	June 15, '37	
Yellowstone Park.....	June 15, '37	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyshood.....	8	
Early in the Mornin'.....	9	
Old Prospector, The.....	9	
NOVELTIES		
Napoleon's Waterloo.....	8	
Nero.....	8	

PORT O' CALL

City of the Sun.....	9	
Last Resort, The.....	9	
Mother Ganges.....	9	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
Carnival in Paris (6-26-37).....	May 29, '37	21.....	Meet the Maestros.....	Jan. 7, '38	.....	Pleasant Keep Me in Your Dreams (5-22-37).....	May 28, '37	8.....	Self Control (1-22-38).....	Feb. 11, '38	8.....
Girl's Best Years, A (2-20-37).....	Dec. 25, '37	19.....	Night in Manhattan.....	July 30, '37	11.....	Henry King and Orch.	.....	.....	NU-ATLAS PRODUCTIONS	.....	.....
Our Gang Follies of 1938 (1-8-38).....	Dec. 18, '37	12.....	Oh Kay, Rhythm (1-8-38).....	Dec. 17, '37	10.....	Whispers in the Dark (10-9-37).....	Sept. 24, '37	7.....	Devised Ham (1-22-38).....	Apr. 28, '38	10.....
Stroke of Genius.....	Feb. 5, '38	11.....	Queens of Harmony.....	Aug. 20, '37	11.....	You Came to My Rescue.....	July 30, '37	8.....	Latin Rhythm.....	Feb. 18, '38	11.....
Sunday Night at Trocadero (10-23-37).....	Oct. 2, '37	120.....	Phil Spitalny and Girl Orch.	.....	.....	Shep Fields and Orch.	.....	.....	Phoney Boy (12-25-37).....	Nov. 19, '37	11.....
OUR GANG			Swing, Hutton, Swing.....	May 7, '37	11.....	You Took the Words Right Out of My Heart (2-19-38).....	Jan. 28, '38	7.....	Radio Hookup, A.....	Jan. 25, '38	10.....
Bear Facts.....	Mar. 5, '38	11.....	MUSICAL ROMANCE (In Color)			GRANTLAND RICE SPOTLIGHTS (NEW SERIES)			Rhythm in a Night Court (9-4-37).....	Sept. 24, '37	9.....
Canned Fishing.....	Feb. 12, '38	11.....	Schubert's Serenade.....	July 23, '37	9.....	No. 36—Wrestling (It's a Laugh).....	Apr. 23, '37	10.....	Sweet Shoe (1-1-38).....	Jan. 14, '38	11.....
Fishy Tales.....	Aug. 28, '37	11.....	Song of the Islands (5-22-37).....	May 21, '37	10.....	No. 37—Swing Stars (5-22-37).....	May 14, '37	10.....	PATHE NEWS		
Framing Youth (10-2-37).....	Sept. 11, '37	11.....	PARAGRAPHS			No. 38—Pan-American Champion (7-3-37).....	June 11, '37	10.....	Released twice a week	.....	.....
Mail and Female.....	Nov. 13, '37	11.....	Accent on Beauty (1-8-38).....	Dec. 31, '37	10.....	No. 39—Rhythm of the Game (7-10-37).....	July 9, '37	10.....	PATHE PARADE		
Night 'n' Gales.....	July 24, '37	11.....	California Giant.....	Jan. 28, '38	.....	No. 40—Aquabats.....	Aug. 13, '37	10.....	No. 1 (10-16-37).....	Sept. 10, '37	13.....
Pigskin Palooka (11-27-37).....	Oct. 23, '37	11.....	Aviator Shorty.....	July 23, '37	10.....	No. 41—Picking Pets (10-2-37).....	Sept. 10, '37	10.....	No. 2 (12-18-37).....	Nov. 5, '37	11.....
Roamin' Holiday (7-31-37).....	June 12, '37	11.....	Circus Comes to Town, The (7-3-37).....	June 25, '37	10.....	No. 42—Four Smart Dogs (10-16-37).....	Oct. 8, '37	10.....	No. 3 (1-22-38).....	Dec. 31, '37	10.....
PETE SMITH SPECIALTIES			Cowboy Shorty (10-16-37).....	Oct. 8, '37	10.....	No. 43—Pick Your Favorite (11-6-37).....	Nov. 5, '37	10.....	No. 4 (2-26-38).....	Feb. 25, '38	10.....
Candid Cameramanias (1-1-38).....	Dec. 11, '37	9.....	Gold.....	Feb. 25, '38	.....	No. 44—Ball Tossers.....	Dec. 3, '37	.....	PATHE REVIEWS		
Decathlon Champion (11-27-37).....	Nov. 20, '37	10.....	Game Trails.....	Apr. 30, '37	10.....	No. 45—Water, Water Everywhere (1-15-38).....	Dec. 31, '37	10.....	Released once a month	.....	.....
Equestrian Acrobatics.....	Aug. 14, '37	8.....	Inventor, The (10-23-37).....	Nov. 5, '37	11.....	No. 46—Good Looking Winners (2-26-38).....	Jan. 28, '38	10.....	Released seven times a year	.....	.....
Friend Indeed (1-1-38).....	Jan. 1, '38	10.....	It's a Good Stunt (9-25-37).....	Sept. 10, '37	10.....	No. 47—A Fascinating Adventure (2-26-38).....	Feb. 25, '38	10.....	RADIO FLASH COMEDIES		
Golf Mistakes (6-26-37).....	June 12, '37	10.....	It's a Living.....	Mar. 5, '37	11.....	UNUSUAL OCCUPATIONS (In Color)			Many Unhappy Returns.....	Oct. 22, '37	17.....
Jungle Juveniles (11-6-37).....	Oct. 2, '37	9.....	Killer of the Tonto.....	Aug. 13, '37	10.....	No. 1.....	Aug. 6, '37	11.....	Stupor-Visor, The (1-22-38).....	Feb. 25, '38	17.....
Jungle Juveniles, No. 2 (2-5-38).....	Jan. 29, '38	9.....	Nobody Home.....	Apr. 2, '37	10.....	No. 2 (10-16-37).....	Oct. 8, '37	10.....	RADIO MUSICAL COMEDIES		
La Savette.....	Mar. 12, '38	8.....	Safety in the Air (5-22-37).....	May 28, '37	10.....	No. 3 (1-22-38).....	Dec. 10, '37	10.....	Harris in the Spring (12-25-37).....	Dec. 3, '37	20.....
Olympic Ski Champions (11-7-36).....	July 3, '37	10.....	Tuna.....	Dec. 3, '37	.....	No. 4 (2-26-38).....	Feb. 11, '38	10.....	Mississippi Moods (7-31-37).....	July 23, '37	17.....
Pigskin Champion (9-25-37).....	Aug. 14, '37	11.....	PARAMOUNT PICTORIAL			No. 5.....	Apr. 15, '38	.....	That Man Samson.....	May 28, '37	19.....
(Exploitation: Oct. 30, '37, p. 87.)	.....	.....	No. 8—Tides of Fundy — Home of the Rainbow — Meet the Lorias.....	Mar. 12, '37	10.....	SPECIAL 3-REEL SHORT (Distributed by Paramount)			Twenty Girls and a Band (1-22-38).....	Apr. 8, '38	18.....
Romance of Radium (10-23-37).....	Oct. 23, '37	10.....	No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie.....	Apr. 9, '37	10.....	River, The (12-11-37).....			31.....	.....	.....
Ski Skill (4-10-37).....	Oct. 23, '37	10.....	No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37).....	May 7, '37	10.....	RKO RADIO			In the Swim (3-5-38).....	Feb. 18, '38	10.....
(Reviewed under the title, "Ski Thrill")	.....	.....	No. 11—Fishing Highlights.....	June 4, '37	11.....	CONDOR MUSICALES			White Magic.....	Jan. 28, '38	10.....
Sports on Ice.....	July 24, '37	10.....	No. 12—(7-3-37).....	2, '37	10.....	Frozen Affair, A (8-26-37).....			SMART SET		
Tennis Tactics (5-8-37).....	May 1, '37	10.....	NEW SERIES			Murder in Swing Time (9-4-37).....			Rhythm Wranglers (12-25-37).....	Dec. 17, '37	19.....
Three on a Repe.....	Feb. 19, '38	10.....	No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man.....	Aug. 6, '37	11.....	Prairie Swingeroo (12-25-37).....			Oct. 15, '37	10.....	.....
RE-ISSUES (1937-8)			No. 2 — Let's Count Horses — Nova Scotia Faces the Sea — Record Making (9-18-37).....	Sept. 3, '37	10.....	.....			Oct. 15, '37	10.....	.....
Beau Hunks (9-5-31).....	Sept. 18, '37	37.....	No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37).....	Oct. 1, '37	10.....	LEON ERROL COMEDIES			Quintupland (2-26-38).....	Feb. 18, '38	19.....
Blotto (2-15-30).....	Oct. 30, '37	26.....	No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37).....	Nov. 5, '37	10.....	Dummy Owner, The (1-1-38).....			Jan. 7, '38	19.....	.....
County Hospital (4-23-32).....	Jan. 22, '38	17.....	No. 5 — Dec. 3, '37	.....	.....	His Best Friend.....			Mar. 11, '38	18.....	.....
Perfect Day, The (3-18-27).....	Dec. 11, '37	20.....	No. 6 — Jan. 7, '38	.....	.....	Rented Riot, A.....			Nov. 5, '37	17.....	.....
ROBERT BENCHLEY			No. 7—(2-26-38).....	Feb. 4, '38	10.....	Should Wives Work (10-9-37).....			Sept. 10, '37	19.....	.....
How to Start the Day (10-16-37).....	Sept. 11, '37	10.....	POPEYE THE SAILOR			HEADLINER SERIES			WORLD ON PARADE		
Night at the Movies, A (11-20-37).....	Nov. 6, '37	10.....	Football Toucher Downer.....	Oct. 15, '37	.....	4—Swing Fever.....			July 25, '37	20.....	.....
SPECIAL			Fowl Play.....	Dec. 17, '37	.....	1937-38			.....	.....	.....
Jimmy Fidler's Personality Parade (1-29-38).....	Jan. 8, '38	20.....	Hospitality.....	Apr. 16, '37	.....	No. 1—Trailing Along (10-16-37).....			Oct. 8, '37	16.....	.....
New Audioscopics, The (2-5-38).....	.....	8.....	I Like Babies and Infinks (10-2-37).....	Sept. 17, '37	7.....	No. 2—Music Will Tell (1-1-38).....			Feb. 11, '38	17.....	.....
TABLOID MUSICALS			I Never Change My Altitude.....	Aug. 20, '37	7.....	EDGAR KENNEDY COMEDIES			STATE RIGHTS		
Song of Revolt (7-24-37).....	May 29, '37	11.....	Learn Politeness (2-26-38).....	Feb. 18, '38	7.....	Dumb's the Word.....			June 11, '37	18.....	.....
PARAMOUNT			Let's Celebrate.....	Jan. 21, '38	.....	Ears of Experience (1-1-38).....			Jan. 28, '38	18.....	.....
Title	Rel. Date	Min.	Lost and Foundry.....	July 16, '37	7.....	Edgar and Goliath (12-25-37).....			Nov. 19, '37	17.....	.....
BETTY BOOP CARTOONS	.....	.....	Morning, Noon and Night Club (6-26-37).....	June 18, '37	7.....	False Roomers.....			Mar. 25, '38	.....	.....
Be Up to Date (2-26-38).....	Feb. 25, '38	7.....	Paneless Window Washer, The (2-27-37).....	Jan. 22, '37	7.....	Morning Judge (10-16-37).....			Sept. 24, '37	18.....	.....
Candid Candidate, The (9-25-37).....	Aug. 27, '37	7.....	Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special).....	Nov. 26, '37	2 rls.	Tramp Trouble.....			Aug. 6, '37	16.....	.....
Ding Dong Doggies.....	July 23, '37	7.....	.....	.....	.....	MARCH OF TIME			.....	.....	.....
Foxy Hunter, The.....	Nov. 26, '37	1 r.l.	.....	.....	.....	No. 10.....			May 14, '37	18.....	.....
Impractical Joker, The (7-3-37).....	June 18, '37	7.....	.....	.....	.....	No. 11.....			June 11, '37	18.....	.....
New Deal Show, The (10-16-37).....	Oct. 22, '37	7.....	.....	.....	.....	No. 12.....			July 9, '37	18.....	.....
Pudgy Takes a Bow-Wow.....	Apr. 9, '37	7.....	.....	.....	.....	No. 13.....			Aug. 6, '37	18.....	.....
Pudgy Picks a Fight.....	.....	.....	.....	.....	.....	1937-38			.....	.....	.....
(5-22-37).....	May 14, '37	8.....	.....	.....	.....	No. 1 (9-11-37).....			Sept. 3, '37	17.....	.....
Riding the Rails (2-26-38).....	Jan. 28, '38	7.....	.....	.....	.....	No. 2.....			Oct. 1, '37	20.....	.....
Service with a Smile.....	Sept. 24, '37	7.....	.....	.....	.....	No. 3.....			Oct. 29, '37	21.....	.....
Zula Hula (1-15-38).....	Dec. 24, '37	7.....	.....	.....	.....	No. 4.....			Nov. 26, '37	20.....	.....
COLOR CLASSICS			.....	.....	.....	No. 5 (1-1-38).....			Dec. 25, '37	18.....	.....
Car-Tune Portrait, A (7-3-37).....	June 25, '37	7.....	.....	.....	.....	No. 6.....			Jan. 21, '38	16.....	.....
Educated Fish (11-13-37).....	Oct. 29, '37	7.....	.....	.....	.....	Boat Builders.....			Feb. 25, '38	7.....	.....
Little Lamby (1-8-38).....	Dec. 31, '37	7.....	.....	.....	.....	Clock Cleaners, The (8-28-37).....			Oct. 15, '37	8.....	.....
Peeping Penguins (9-18-37).....	Aug. 27, '37	7.....	.....	.....	.....	Donald's Better Self (2-26-38).....			Mar. 11, '38	8.....	.....
Tears of an Onion.....	Feb. 25, '38	.....	.....	.....	.....	Donald's Ostrich (1-1-38).....			Dec. 10, '37	9.....	.....
HEADLINERS			.....	.....	.....	Hawaiian Holiday (9-4-37).....			Sept. 24, '37	8.....	.....
Blue Velvet Music.....	Apr. 9, '37	10.....	.....	.....	.....	Lonesome Ghosts (12-25-37).....			Dec. 24, '37	9.....	.....
Mark Warner and Orch.	.....	.....	.....	.....	.....	Old Mill, The.....			Nov. 5, '37	9.....	.....
Friml Favorites (7-3-37).....	June 4, '37	11.....	.....	.....	.....	Pluto's Quinpupelets.....			Nov. 26, '37	9.....	.....
Rudolph Friml, Jr., and Orch.	.....	.....	.....	.....	.....	.....			.....	.....	.....
From the Minuet to the Big Apple.....	Nov. 19, '37	.....	.....	.....	.....	.....			.....	.....	.....
Himber Harmonies (2-26-38).....	Jan. 28, '38	11.....	.....	.....	.....	.....			.....	.....	.....
Hollywood Star Reporter, No. 2 (10-16-37).....	Oct. 29, '37	11.....	.....	.....	.....	.....			.....	.....	.....
Hula Heaven (10-16-37).....	Oct. 1, '37	11.....	.....	.....	.....	.....			.....	.....	.....
Eddie Peabody.....	.....	.....	.....	.....	.....	.....			.....	.....	.....
Installment Collector, The.....	July 2, '37	10.....	.....	.....	.....	.....			.....	.....	.....
Fred Allen.....	.....	.....	.....	.....	.....	.....			.....	.....	.....
Let's Go Latin (9-25-37).....	Sept. 10, '37	11.....	.....	.....	.....	.....			.....	.....	.....
Xavier Cugat and Orch.	.....	.....	.....	.....	.....	.....			.....	.....	.....

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
109. Worm Turns, The (1-23-37)	Apr. 17, '37	8 1/2
110. Magician Mickey	June 17, '37	8 1/2
111. Mickey's Amateurs (6-19-37)	June 4, '37	1 r.l.
112. Moose Hunters (6-26-37)	Aug. 5, '37	9
SILLY SYMPHONIES		
112. Little Hiawatha (6-26-37)	May 11, '37	
113. Modern Invention (6-26-37)	June 17, '37	

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July 26, '37	10
No. 39 (10-23-37)	Oct. 18, '37	9
No. 40 (12-4-37)	Nov. 1, '37	9
No. 41 (12-11-37)	Nov. 15, '37	9
No. 42	Nov. 22, '37	9
No. 43	Dec. 6, '37	9
No. 44	Jan. 3, '38	9
No. 45 (2-26-38)	Jan. 29, '38	9
No. 46	Feb. 28, '38	9
No. 47	Mar. 21, '38	
No. 48	Apr. 4, '38	

MEANY-MINY-MOE CARTOONS

Air Express (10-2-37)	Sept. 20, '37	6
Country Store (8-7-37)	July 5, '37	7
Fireman's Picnic (10-16-37)	Aug. 16, '37	6 1/2
Ostrich Feathers (10-2-37)	Sept. 6, '37	7
Rust Resort (10-16-37)	Aug. 23, '37	7
Stevedores, The	May 24, '37	7

MENTONE MUSICAL COMEDIES

All Aboard (11-6-37)	Dec. 1, '37	17
Alpine Cabaret (8-14-37)	Aug. 4, '37	10
Bargain Matinee (3-20-37)	Apr. 14, '37	10
Cocktail Party, The (5-15-37)	May 12, '37	10
Down on the Barn (2-26-38)	Feb. 23, '38	17
Hawaiian Capers (9-18-37)	Sept. 8, '37	17
Oh, Say Can You Hear? (12-18-37)	Dec. 29, '37	15
Rhapsody in Zoo (12-11-37)	Jan. 26, '38	15 1/2
Shoes with Rhythm (5-15-37)	June 9, '37	10
Show for Sale (10-30-37)	Nov. 3, '37	21
Singing Bandit, The (7-3-37)	July 7, '37	10
Somewhere in Paris (3-5-38)	Mar. 23, '38	17
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6, '37	19

OSWALD CARTOONS

Dumb Cluck (12-11-37)	Dec. 20, '37	7
Football Fever (12-4-37)	Nov. 15, '37	7
Keeper of the Lions (11-13-37)	Oct. 18, '37	7
Lamplighter, The	Jan. 10, '38	7
Love Sick (11-6-37)	Oct. 4, '37	8
Man Hunt	Feb. 7, '38	
Mechanical Handy Man (10-30-37)	Nov. 8, '37	7
Mysterious Jug, The (12-11-37)	Nov. 29, '37	7
Playful Pup, The (7-31-37)	July 12, '37	7
Trade Mice	Feb. 28, '38	7
Trailer Thrills (5-15-37)	May 3, '37	7
Wily Weasels, The	June 7, '37	7
Yokel Boy Makes Good	Feb. 21, '38	7

STRANGER THAN FICTION SERIES

No. 36—Novelty (4-17-37)	May 24, '37	8
No. 37—Novelty (7-3-37)	June 21, '37	8 1/2
No. 38—Novelty (5-15-37)	July 19, '37	9
No. 39—Novelty (7-24-37)	Aug. 16, '37	9
No. 40—Novelty (9-18-37)	Sept. 6, '37	9
No. 41—Novelty	Oct. 4, '37	9
No. 42—Novelty	Nov. 1, '37	9
No. 43—Novelty (12-4-37)	Nov. 29, '37	9
No. 44—Novelty (12-11-37)	Dec. 27, '37	9
No. 45—Novelty (2-26-38)	Jan. 17, '38	9
No. 46—Novelty	Feb. 21, '38	9
No. 47—Novelty	Mar. 14, '38	
No. 48—Novelty	Apr. 4, '38	

UNIVERSAL SPECIAL

Bombing of the U. S. S.	Dec. 30, '37	23
Panay	Dec. 30, '37	23
Breathless Moments	Feb. 28, '38	2 rls.
Hollywood Screen Test (8-14-37)	Aug. 30, '37	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Diversions	Apr. 3, '37	10
Smith and Dale		

Title	Rel. Date	Min.
Nickel Lowdown	May 1, '37	10
Charles Kemper		
Vitaphone Funsters (6-12-37)	May 29, '37	11
Johnny Burke		
Vaude-Festival	June 26, '37	
Fritz and Jean Hubert		
Vaudeville Hits	July 17, '37	
Elaine Arden		
Vitaphone Broadwayites	Aug. 21, '37	10
Medley-Dupree		

BROADWAY BREVITIES

Movie Mania	May 8, '37	20
Dave Apollon		
Musical Operation, A	May 15, '37	20
Frank Gaby-Virginia Verrill		
Day at Santa Anita	May 22, '37	18
Sybil Jason		
Sound Defects (6-12-37)	June 5, '37	22
Rufe Davis		
Joe Palooka in "Thirst Aid"	June 12, '37	20
Robt. Norton-Beverly Phalen		
Rhythm Roundup, The	June 19, '37	21
Estelle Taylor		

Little Pioneer, The (7-10-37)	July 3, '37	19
Sybil Jason		
Newsboy's Nocturne (7-10-37)	July 10, '37	20
Lane, Tree & Edwards		
Flowers from the Sky (8-21-37)	July 24, '37	22
Josephine Huston		
Cut Out for Love	Aug. 2, '37	
Donald Novis-Dorothy Dare		
Du Barry Did All Right	Aug. 7, '37	
Irene Bordoni		
Doctor Cupid	Sept. 4, '37	
Ken Murray-Oswald		
Postal Union	Sept. 11, '37	
Georgie Price		
Littlet Diplomat, The (9-11-37)	Sept. 25, '37	20
Sybil Jason		
Ups and Downs	Oct. 9, '37	
Hal LeRoy		
Starlets (11-20-37)	Oct. 23, '37	20
Toot Sweet	Nov. 6, '37	
Fifi D'Orsay-Rufe Davis		
Joe Palooka in "Calling All Kids"	Nov. 20, '37	17
Man Without a Country, The	Nov. 27, '37	
John Littel		
Here's Your Hat	Dec. 11, '37	2 rls.
Cookie Bowers		
One On the House	Dec. 18, '37	2 rls.
Willie West, McGinty		
Wedding Yells	Jan. 1, '38	20
Ken Murray-Oswald		
Script Girl	Jan. 15, '38	
Cross and Dunn		
Romance Road	Jan. 29, '38	19
Walter Cassel-Anne Nagel		
Candid Kid, The (2-26-38)	Feb. 12, '38	20
Josephine Huston		
Waiting Around (2-26-38)	Feb. 20, '38	20
Frank Libuse		
Little Me	Mar. 5, '38	
Wini Shaw		
Romance of Louisiana	Mar. 12, '38	
Addison Richards		

COLORTOUR ADVENTURE

(In Color)

Alpine Grandeur	May 15, '37	10
Gateway to Africa (6-12-37)	June 12, '37	10
Land of the Magyar (7-10-37)	July 3, '37	
Crossing the Sahara	Aug. 14, '37	
Long Bright Land (9-11-37)	Sept. 25, '37	10
It's Work	Oct. 23, '37	
Mysterious Ceylon	Nov. 20, '37	
Land of the Kangaroo (11-20-37)	Dec. 18, '37	10
India's Millions	Jan. 8, '38	
Malayan Jungles (2-5-38)	Feb. 5, '38	10
What the World Makes	Mar. 12, '38	

FLOYD GIBBONS'

"YOUR TRUE ADVENTURE"

Attic of Terror (9-11-37)	Sept. 18, '37	12
Playing with Danger (11-20-37)	Oct. 30, '37	13
Danger—High Voltage	Dec. 4, '37	1 r.l.
Alibi Mark	Dec. 25, '37	1 r.l.
Bolted Door, The (2-5-38)	Jan. 22, '38	13
Hit and Run (2-26-38)	Feb. 19, '38	12

LOONEY TUNES

No. 35—Porky and Gabby (6-12-37)	May 15, '37	8
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Title	Rel. Date	Min.
No. 36—Porky's Building	June 19, '37	8
No. 37—Porky's Super Service (7-10-37)	July 3, '37	8
No. 38—Porky's Bad Time Story	July 24, '37	7
No. 39—Porky's Railroad (8-14-37)	Aug. 7, '37	7
No. 40—Get Rich Porky	Aug. 28, '37	
No. 41—Porky's Garden	Sept. 11, '37	
No. 42—Rover's Rival	Oct. 9, '37	
No. 43—The Case of the Stuttering Pig	Oct. 30, '37	
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13, '37	7
No. 45—Porky's Hero	Dec. 4, '37	7
No. 46—Porky's Poppa	Jan. 15, '38	
No. 47—Porky at the Crocadero	Feb. 5, '38	7
No. 48—Porky's Phoney Express (2-26-38)	Mar. 19, '38	11
No. 49—What Price Porky	Feb. 26, '38	

MELODY MASTERS

Jack Denny and Orch.	May 29, '37	10
Elisio Grenet and Orch. (6-19-37)	June 19, '37	10
Lennie Hayton and Orch. (7-10-37)	July 10, '37	10
David Mendoza and Orch. (8-21-37)	July 31, '37	10
Russ Morgan and Orch.	Sept. 11, '37	
Milt Britton and Orch.	Oct. 2, '37	
Mai Hallett and Orch.	Oct. 23, '37	
Arnold Johnson and Orch.		
(9-11-37)	Nov. 13, '37	10
Jan Rubini and Orch.	Dec. 4, '37	1 r.l.
Henry King and Orch.	Dec. 25, '37	1 r.l.
Leon Navara and Orch.	Jan. 15, '38	
Eric Madriguera and Orch. (2-5-38)	Jan. 29, '38	10
Carl Hoff and Orch.	Feb. 12, '38	
Benny Meroff and Orch.	Mar. 5, '38	

MERRIE MELODIES

(In Color)

No. 36—Clean Pastures	May 22, '37	
No. 37—Uncle Tom's Bungalow	June 5, '37	
No. 38—Streamlined Greta Green (6-12-37)	June 19, '37	8
No. 39—Sweet Sioux (7-10-37)	June 26, '37	8
No. 40—Egghead Rides Again	July 17, '37	8
No. 41—Plenty o' Money and You	July 31, '37	7
No. 42—Sunbonnet Blue	Aug. 21, '37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4, '37	7
No. 44—Dog Daze	Sept. 18, '37	
No. 45—I Wanna Be A Sailor	Sept. 25, '37	
No. 46—The Lyin' Mouse	Oct. 16, '37	
No. 47—Little Red Walking Hood	Nov. 6, '37	
No. 48—Woods Are Full of Cuckoos	Dec. 4, '37	1 r.l.
No. 49—September in the Rain	Dec. 18, '37	1 r.l.
No. 50—Daffy Duck and Egghead	Jan. 1, '38	7
No. 51—My Little Buckaroo	Jan. 29, '38	7
No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7

PICTORIAL REVIEWS

No. 9—Hats—Bathing Suits	May 11, '37	10
No. 10—Dancing—Leather (6-5-37)	May 22, '37	10
No. 11—Milk—Rugs	June 19, '37	10
No. 12—Pianos—Art (8-14-37)	July 17, '37	10
No. 13—Books—Furs	Aug. 28, '37	

(NEW SERIES)

No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept. 18, '37	10
No. 2—Mauch Twins—Table Tennis	Oct. 16, '37	
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13, '37	10
No. 4—Boxers—Dolls	Dec. 11, '37	
No. 5—Ice Cream—Jockeys (1-29-38)	Jan. 8, '38	11
No. 6—Hockey—Shoes (2-5-38)	Feb. 5, '38	10
No. 7—(2-26-38)	Mar. 5, '38	10

VITAPHONE NOVELTIES

Check Your Cash	May 22, '37	10
Louis Zingone		
Double Talk (6-5-37)	June 26, '37	10
Edgar Bergen—"Charlie McCarthy"		
Palm Beach Knights	July 31, '37	
Charles Ahearn		
Lyin' Tamer, The (7-11-36)	Aug. 28, '37	10
George Jessel		
All American Drawback (11-20-37)	Nov. 6, '37	11
Edgar Bergen—"Charlie McCarthy"		

VITAPHONE VARIETIES

Neckin' Party, A (9-11-37)	Sept. 4, '37	11
Edgar Bergen—"Charlie McCarthy"		
Puppet Love (9-11-37)	Oct. 2, '37	11
Salici's Puppets		
Roping 'Em Alive	Nov. 6, '37	
Vitaphone Frolics (11-20-37)	Dec. 4, '37	10
Jack & Loretta Clemens		
Unreal Newsreel	Jan. 8, '38	
Ski Flight	Jan. 22, '38	9
Alibi Time (2-19-38)	Feb. 12, '38	11
Radio Ramblers		
Vitaphone Gambols	Mar. 19, '38	
Chaz Chase		

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29, '37	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8, '37	10
Men of Ships	Sept. 10, '37	9
Paper Hanger, The	Feb. 15, '38	
(Cartoon)		

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37)	Sept. 1, '37	20
Frank Buck-C. Henry (15 episodes)		(each)
Mysterious Pilot, The (12-25-37)	Dec. 9, '37	21
Capt. Frank Hawks (15 episodes)		(each)
Secret of Treasure Island, The	Mar. 17, '38	
Don Terry-Gwen Gaze (15 episodes)		(each)

REPUBLIC

Dick Tracy Returns 7201	Aug. 20, '38	
Ralph Byrd (15 episodes)		(each)
Fighting Devil Dogs, The 7501	May 28, '38	
Hawk of the Wilderness 7301	Dec. 3, '38	
Lone Ranger, The 7401 (2-5-38)	Feb. 12, '38	18
Lee Powell-Herman Brix (15 episodes)		(each)
Painted Stallion, The 6421	June 5, '37	
Ray Corrigan-Hoot Gibson		
S. O. S. Coast Guard 6441	Aug. 28, '37	
Ralph Byrd-Maxine Doyle		
Zorro Rides Again 6461	Nov. 20, '37	
John Carroll-Helen Christian		

UNIVERSAL

Flash Gordon's Trip to Mars (2-19-38)	Mar. 21, '38	20
Larry Crabbe-Jean Rogers (15 episodes)		(each)
Radio Patrol (9-18-37)	Oct. 4, '37	2 rls.
Grant Withers-Cath. Hughes (Exploitation: Dec. 25, '37, p. 57.)		(each)
Secret Agent X9	Apr. 12, '37	2 rls.
Scott Kolk-Jean Rogers (11-27-37)	Dec. 27, '37	2 rls.
Frankie Thomas, Jr.-Frances Robinson		
Wild West Days (6-26-37)	July 5, '37	2 rls.
Johnny Mack Brown (13 episodes)		(each)

VICTORY

Blake of Scotland Yard.....	Apr. 15, '37.....
Ralph Byrd-Herbert Rawlinson	
(15 episodes—also feature version)	

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

A letter from Ray Musselman of Lincoln, Kansas, tells of the improvements they have made in their Princess theatre, and we surmise that Kansas has another theatre the state can well be proud of. He says that his daughter, Dorine, is in her second week in high school. We can remember when Dorine, then a little tot, sat on our lap and told us about her favorite actor, Buck Jones, but we suppose that now she has transferred her actor affections from Buck to Clark Gable or Robert Taylor. Gosh, how time does fly.

Our guess is that Ray's wife, Mayme, is largely responsible for the operation of the theatre, and our further guess is that Kansas has another theatre operator she can well be proud of. Thanks, Ray, for your very good letter. Give our regards to little Dorine.

The newspaper this morning says that after a person passes 50 the best exercise he can take after he wakes up in the morning is to turn over—and go to sleep again. That's pretty good advice, and if our housekeeper will postpone breakfast for a couple of hours we'll try it.

The Moon theatre played "Hollywood Hotel" with Dick Powell, Rosemary and Lola Lane, Ted Healy, Edward Kennedy, Alan Mobery and Louella Parsons. The picture drew good business the first night.

The acting was very good and the settings much above the average. Mr. Healy gave his usual excellent comedy performance, in what, we understand, was his last picture. In his passing Hollywood lost one of her best comedians.

Mrs. Nell Flake of the Colonial theatre at Alma, Kansas, writes us that she wants the HERALD "immediately." This would indicate that she considers the HERALD necessary to a successful operation of her theatre. Mrs. Flake has it figured just about right. Those Jayhawkers down there seem to know a good thing. Thanks, Mrs. Flake, we'll have it sent to you.

Here is something that we think will be of special interest to you exhibitors who are planning a vacation this summer. Go to the Black Hills. We have been over the Rockies, the Cascades, the Olympics and the Ciscues, but for a short trip the Black Hills has them all beat.

Those of you living south of the Lincoln highway, take the Lincoln to Omaha, then on No. 8 to where it intersects No. 20, on No. 20 to about three miles west of Chadron, turn north to Hot Springs and from there go to Rapid City past the Coolidge lodge and the bowl where the stratosphere balloon went up. From Rapid City go to Lead and Deadwood, from there come back to Rapid City, then go to Rushmore, where the images of Washington, Jefferson, Lincoln and Teddy Roosevelt are carved on the top of the mountain. Go over the Iron mountain to the Needles, then to Sylvan Lake. Then come back by way of Custer to Hot Springs, and go through Wind Cave, but be sure to go into the big plunge bath at Hot Springs. At Rapid City meet Leo Peterson of the Elks theatre, you will find him a swell guy, and at Hot Springs meet Clint and Bessie Robins of the theatre; they are dandy folks too. If you want to go to Yellow Stone National Park come back until you strike 20, then stay on 20 to the park. This is taking a lot of space but we believe you exhibitors will appreciate it.

The HERALD had a picture of a stork carrying a baby to Mr. and Mrs. Happy Hasselo. Happy manages the State theatre at Worthington, Minn., for Henry Hower, and we'll betcha that stork made Happy happy. Congratulations, Happy.

"It's Love I'm After," with Leslie Howard, Bette Davis, Olivia de Havilland and Eric Blome, is a pretty good comedy-melodrama, with

IN THE NEWSREELS

MOVIETONE NEWS—No. 50, Vol. 20.—Britain completes eastern Gibraltar at Singapore base....Alexander Kerensky arrives here....Gabriele D'Annunzio dies....King George visits London exhibition....King Christian vacations on yacht....Fashions for the Army....Lew Lehr....Canada wins amateur hockey title....Trout season opens in Missouri....Skiing in Colorado....Baseball training season starts.

MOVIETONE NEWS—No. 51, Vol. 20.—California swept by worst floods in its history...."Miss Florida" chosen....Sultan of Muscat....Count Rene de Saint-Quentin....Dowager Queen Mary....Lew Lehr....Aviation....War Admiral captures the Widener Cup.

NEWS OF THE DAY—No. 248, Vol. 9.—French Riviera scene of Carnival....Biggest telescope mirror in final stages....U. S. ships attend as Britain opens Far East stronghold....Alexander Kerensky sees U. S. hope of democracy....Queen Elizabeth and King George visit British fair....New fashions for the Army....Cue wizards show uncanny skill.

NEWS OF THE DAY—No. 249, Vol. 9.—California undaunted as greatest flood spreads \$50,000,000 ruin...."Pick-a-back" plane is latest in air progress....Sky scouts hunt for missing airliner....Miss Florida chosen....Five couples in family romance....Stagehand wins Santa Anita Handicap.

PARAMOUNT NEWS—No. 61.—Britain completes Singapore base....Florida opens new "deep sea" aquarium....King Zog's sisters see New York....Army dresses up....Alexander Kerensky predicts downfall of Stalin....Chicago motor boat show....Demonstrate helicopter in Berlin....Herbert Hoover in Belgium....Fifty miles an hour gale hits New York....The Cherry Hop dance.

PARAMOUNT NEWS—No. 62.—24,765 bowlers try for \$290,000 prizes....British test new plane....War Admiral and Stagehand win races....Floods sweep Southern California.

RKO PATHE NEWS—No. 65, Vol. 9.—Loyalists capture rebel stronghold....Major leagues begin spring training....New York civic leaders launch charity drive....Marine life shown in miniature sea....New bank alarm....Women's golf champion practices....Rumanian royalty punches time clock....Shooting the rapids over swirling waters....Dogs go 38 miles per hour in race.

RKO PATHE NEWS—No. 66, Vol. 9.—Death and disaster ride with California flood....Champion bowlers in tournament....Searchers hunt for missing airliner....Arabian potentate visits Washington....New Deal celebrates fifth birthday....French envoy presents credentials to President....Pick-a-back plane in successful test....Stagehand wins Santa Anita race.

UNIVERSAL NEWSREEL—No. 646, Vol. 10.—British open Singapore Navy base....Major leagues start spring training....Air Corps officers display new uniforms....Carnivals in Italy and New Orleans....Ski champions thrill crowd....Aquarium in Florida....Thick ice decks fish boats....Royalty shops at London fair....Elephant joins Miami Beach guards....Missouri fishing opens.

UNIVERSAL NEWSREEL—No. 647, Vol. 10.—Hundreds die in coast floods....President marks fifth anniversary in office....Miss Florida selected....Sultan of Muscat visits Washington....French Ambassador makes official call....Brewery blast kills five....Car solves parking problem....Stagehand wins race....St. Louis Cardinals warm up....British try Kangaroo plane....Bowlers gather in Chicago.

all hands exceeding the speed limit after love except Eric. Eric put in the most of his time packing and unpacking Leslie's wardrobe. If you want your audience to have a good laugh, better play this one. It pleased here. Eric was exceptionally good.

Micky Larson of the Majestic at Oakland, Nebraska, sends us a check and says, "Say, Colonel, you old stick-in-the-mud, renew my subscription to the HERALD." To be called "stick-in-the-mud" sounds better to us than almost any other way they could address us.

When we introduced ourself to a lady exhibitor down in Texas once she said, "Why, you old reprobate, what are you doing down here?" Which reminds us of a lady exhibitor in Idaho who said to us, "Well, you old son-of-a-gun."

This "White Spot" is indeed a white spot right now. Almost the entire state is blanketed with about twelve inches of snow, which puts the people in an optimistic frame of mind.

According to the paper this morning the HOLC (Home Owners Loan Corporation) had acquired title to 71,733 homes through foreclosure up to the end of 1937. Up to November 30, 1937, the corporation had loaned \$3,093,469,271, of which 11 per cent had been repaid. At the end of 1937 the corporation had sold 6,024 homes and still owned 55,951.

It kinda looks like Uncle Sam had gone into the loan and real estate field, but we were glad to note that not a theatre was listed "among those missing." Say, Aunt Prunty, we've got some uncle. Hey, what?

We understand that Spencer Tracy was born in Milwaukee, Wisconsin. Maybe it was he, rather than the beer, that made Milwaukee famous. Anyhow it was the movies, rather than the beer, that made Spencer famous.

Time was, and maybe still is, when the producers didn't want it known that their stars were married for fear it would hurt their prestige at the box offices, but we understand that Bing Crosby changed all that when he told the producers that he had a lovely wife and four fine children and he wanted the whole world to know it. Hurrah for you, Bing, we're for you.

Doc Bixby used to write a daily column for the Lincoln State Journal. He always wound up his column with a verse of poetry sometimes with this:

*No office lures, though I might fight
The battle and succeed,
Enough if I can only write
What people care to read.*

Personally, we'd sooner have the good opinion of readers than a controlling interest in the United States mint, and we are just about as near broke right now as you find 'em.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colymnist

The HERALD Covers the Field Like an April Shower.

Circuit Poll Selects "Zola"

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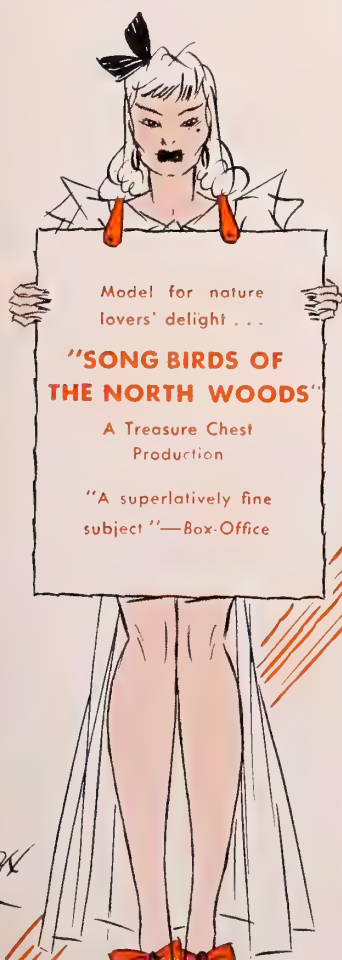
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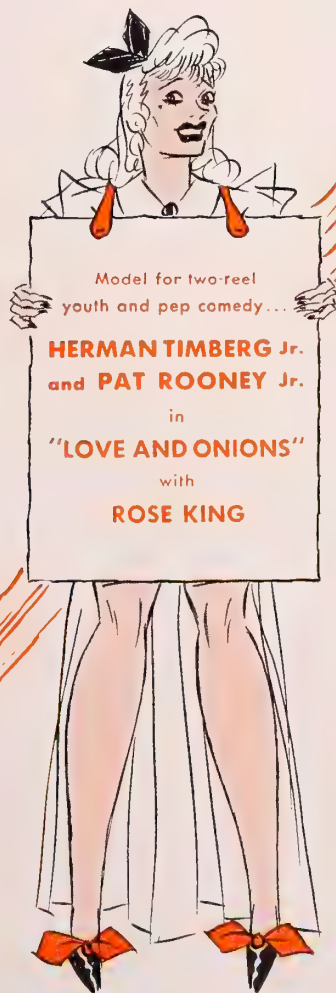
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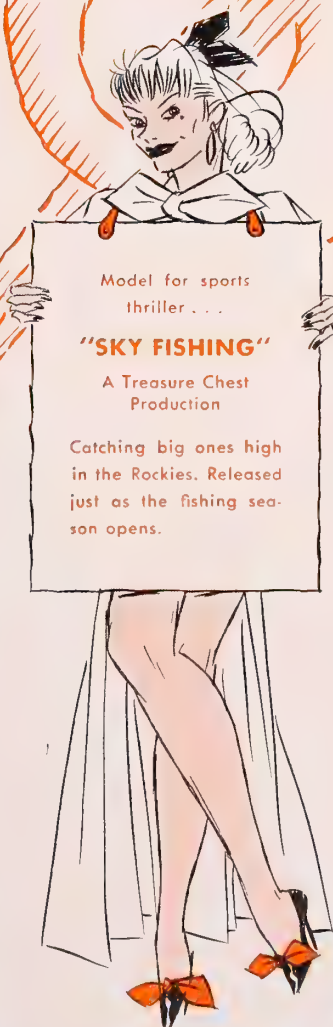
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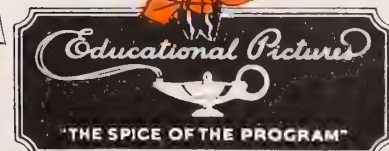
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COLBERT
and
COOPER
IN IT?**



CLAUDETTE COLBERT and GARY COOPER in "BLUEBEARD'S EIGHTH WIFE"

A Paramount Picture with EDWARD EVERETT HORTON • DAVID NIVEN • Elizabeth Patterson • Herman Bing

Screen Play by Charles Brackett and Billy Wilder • Based on the Play by Alfred Savoir • English Play Adaptation by Charlton Andrews

PRODUCED AND DIRECTED BY ERNST LUBITSCH



MOTION PICTURE HERALD



*Concerted Use of Clause Barring
Double Features Is Held Illegal*

*Screen Proves Decent Ads Best,
Quigley Tells Marketing Leaders*

*Eleven Producers Buy 38 Original
Stories and Novels in One Month*

*Government Outlay for Publicity
Films Brings Demand for Inquiry*

VOL. 130, NO. 12

MARCH 19, 1938

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M-G-M 1938-39

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EDWARD G. ROBINSON
IN DAMON RUNYON'S
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OF MURDER"



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'Jezebel' week at
Radio City!
3rd marvelous
week of 'Murder'
at Broadway Strand!
Two terrific
New York holdovers
and both from
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In appreciation of the many expressions of praise from Music Hall patrons for the powerful characterization of JEZEBEL and the sterling qualities which distinguish it as one of the outstanding pictures of the year . . . we take pleasure in announcing a well deserved SECOND WEEK.

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Picture at: 11:45, 2:22, 4:58, 7:44, 10:20 • Stage Show at: 1:28, 4:05, 6:51, 9:27

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*"For the most
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high quality
of production
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by the

Academy of Motion Picture
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THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 130, NO. 12



March 19, 1938

TOTALITARIAN

AT long last the organized industry of the motion picture has become poignantly and militantly aware of the Neely Bill and its revolutionary, totalitarian, proposals for federal regulation of motion picture distribution.

Because of a new state of imminence, or the seeming of one, a tide of protests from official sources now sweeps in. Four official statements on the bill were presented, or recorded, in the news pages of *Motion Picture Herald* last week.

But the story of the Neely Bill began a long time ago, both in fact and in the recordings of the *Herald*. The measure took its real origin in the designs and purposes of the late Dr. William Harrison Short, who after shuttling from movement to movement and cause to cause, at last elected the motion picture as his pasture and founded the Motion Picture Research Council. It was a job, a payroll and a rostrum of publicity for Dr. Short. He made it a dilettante forum of an array of academic, social and uplifter "name" personages, none of whom had taken his measure, or that of his new cause.

IN the guise of a democratically minded, constructive citizen, eschewing censorships and such, Dr. Short and his associates entered into a movement addressed at a control of the art and industry of the motion picture for his and their purposes, involving a censorship intent, the more to be damned for its dissembling.

Unhappily, too, it developed that what might be called the "Short movement" had purposes that seemed painfully close to a program to make commercial profit-taking opportunity for some of the participants.

It is appropriate at this point to refer to a news article under the heading of "Meddlers seek to grab screen to finance 'Welfare Work'" appearing in *Motion Picture Herald* of March 30, 1935—and that was three years ago.

The fantastic concepts of the Neely Bill and their weird impracticalities have been amply aired.

THE most serious aspect of the measure is that whether or not it is passed by this Congress, it represents a movement and pressure that will continue. A defeat of the measure, or its possible demise on the table, now probably means that it or its equivalent will be back again at the next session. It is a part of that whole movement of the day addressed at having the government take care of everything.

While the Neely Bill is professed by its proponents to be a measure for the liberation of the screen—a liberation from those who created it—it is in truth an attempt at the reduction of both the art and the industry to the rule of a bureau.

And, speaking of Washington, one may speculate a moment about what might occur in the sector where the Neely Bill and the O'Mahoney-Borah Bill, discussed on this page last week, might overlap.

It would seem that there are a number of movements aimed at preventing the motion picture industry from tending to its own business.

MR. ROACH EMERGES

AN uncommonly assured amusement page advertisement from Metro-Goldwyn-Mayer in the New York dailies of this press day morning, announcing the opening of "Merrily We Live," inspires reflection on the interesting new career of Mr. Hal Roach.

Not so long ago Mr. Roach seemed firmly cast forever in the category of the two part comedy producer, deep rooted in the traditions and technique of an art of yesterday.

Today he is to be discovered full-fledged and sure handedly engaged in first rank feature production, and production of a type unburdened of reminiscence. This constitutes a performance with few, if any, parallels in the annals of Hollywood. Few have had the elastic capacity.



MR. DARROW

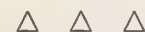
THE passing of Mr. Clarence Darrow in the fullness of his years takes from the American scene a uniquely eminent personality, a great lawyer and a firm friend of the motion picture institution.

Mr. Darrow was a representative of a type and order of citizen becoming all too uncommon among the dominant public figures of the day. He came up from the soil of the great Middle West in a generation so productive of men destined to enrich the national tradition.

Few men of any such positive convictions and such dynamic capacity for stating them in public forums have ever enjoyed as much genuine respect and appreciation as Mr. Darrow, the militant, had from the leaders of his day.

It was his own story that he took to the law because he decided after a season in the hay fields that farming was too arduous. His humor and salty philosophy were reminiscent of the something that was to be found in common between Fields, Ade, Dunne and what might be called the "Indiana school."

Speaking of Indiana reminds one, too, that some thirty and odd years ago this spring there began, in a courtroom battle, a friendship between the already famous Darrow and Mr. Charles C. Pettijohn, then a young novice of the law. Young Mr. Pettijohn did so well that he won approval from Mr. Darrow, and there was many a sequel.



THERE is always optimism in the soil. The day that Austria fell, the snowdrops, first herald of spring, bloomed under the wall in our Connecticut garden. It is income tax time, the market is still unhappy, and the box office could be better. But the mallards have arrived and the marsh marigolds at the edge of the meadow are up with a guaranty of paying in gold.

This Week

Anti-Dual Clause

After almost four years of litigation, another step in the Perelman case against distributors was taken this week when the United States circuit court of appeals upheld a ruling that distributors conspired to insert an anti-dual clause in their contracts with exhibitors. The decision did not outlaw use of the clause but held that when distributors employed it in concert the action constituted a conspiracy and a violation of the anti-trust laws. Double features were the subject of controversies in other communities where parent-teacher associations adopted resolutions calling twin bills detrimental to the health of children.

The court of appeals' decision and the general situation are discussed on page 12.

Propaganda Costs

Press, radio and motion picture "propaganda," so-called, created in behalf of New Deal agencies, once again is the subject of open attack in Congress. J. Parnell Thomas, of the House, is asking for legislation to halt the expenditure "of taxpayers' money" for "perpetuations of the New Deal in office."

Congressman Thomas charges that \$600,000 annually is spent for such "propaganda," and that existence of 270 "highly paid press agents" in the various government agencies and bureaus is against the law.

The story of the government in motion picture production is told on page 33.

Long Term Loans

Long term loans for exhibitors covering types of theatre rehabilitation and renovation and equipment purchases not now covered by the Federal Housing Administration credits will be sought by the Independent Exhibitor Owners Association of New York. Harry Brandt, president of the ITOA, said he is endeavoring to have the maximum credits set at \$25,000 for individual loans, but the Government agencies so far have limited the amount to \$10,000.

Also see page 33.

Two-Hour Programs

Two-hour programs, during which no trailers advertising future attractions are shown, were demanded by the Bronxville Motion Picture Council this week after it concluded a poll among parents living in the Westchester County village. The council poll also showed that adventure pictures such as "Captains Courageous" rank first among the type of pictures liked and that films in which juvenile stars appear "do not go over so big."

Other results of the poll are given in an article on page 54.

Universal Elects

Stockholders of Universal Pictures Company, Inc., meeting at Wilmington, Del., this week elected three new directors to the board. They are Matthew Fox, a vice-president and executive assistant to Nate J. Blumberg, Universal president; Samuel I. Posen, a New York insurance broker, and J. Dabney Penick, who is associated with A. M. Kidder and Company of New York.

Mr. Posen and Mr. Penick were chosen to represent holders of first preferred stock. They succeed Myer Schine and Willard S. McKay.

William Freiday, formerly a representative of common stockholders on the board, was reelected as the representative of second preferred holders, succeeding R. H. Cochran, resigned. Mr. Fox replaced Mr. Freiday.

All other directors, who represent common stockholders, were reelected. They are: J. Cheever Cowdin, chairman; Mr. Blumberg, Paul G. Brown, D. C. Collins, Ottavio Prochet, Budd Rogers, Charles R. Rogers, Daniel M. Shaeffer and Willis H. Taylor, Jr.

Sales Taxes

Distributors, represented by United Artists, scored a victory in West Virginia this week when the state tax commissioner was enjoined by a federal statutory court from seeking to collect a sales tax on films rented to exhibitors within the state. The court held that levying of the tax would place an undue burden on interstate commerce. The Ohio sales tax was the subject of a bulletin sent out by P. J. Wood, secretary, of the Independent Theatre Owners of Ohio. Mr. Wood urged exhibitors to oppose a move to eliminate the state's sales tax, warning them that if the move is successful a theatre tax of 12 per cent might be levied.

Both developments, along with the action of the Georgia supreme court on the question of Sunday motion pictures, are discussed in articles on page 16.

ITO Protests

The board of directors of the Independent Theatre Owners of Ohio met in Columbus Wednesday to discuss the effect upon the independent exhibitor of "discriminatory tactics of the distributors." Contract adjustments on "Snow White and the Seven Dwarfs" also were discussed.

New England Allied members will hold a special meeting Tuesday in Boston. The meeting will supersede one called three weeks ago but not held.

The Independent Theatre Owners of Arkansas will hold their annual convention at the hotel Marion, Little Rock, Ark., April 10-11. J. F. Norman is president of the organization.

Southeastern Theatre Owners Association will meet in Chattanooga, Tenn., June 5-7 for the organization's annual convention.

Demands Action

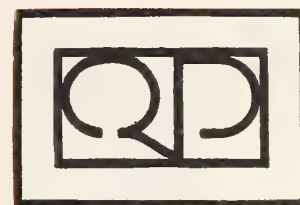
Refusing to grant more than a 10-day postponement of the hearing on the RKO Radio reorganization plan scheduled for last Friday, Federal Judge William Bondy advised attorneys for the proponents of the plan that "proper progress" would have to be reported next Monday or the court would not countenance further delay in the company's reorganization.

Hamilton C. Rickaby, attorney for Atlas Corporation, proponent of the plan, requested an adjournment to April 1st, advising the court that the amended reorganization plan, which will improve the cash position of RKO upon reorganization by approximately \$4,650,000, would be ready for submission at that time.

Objections to the new adjournment of the hearing were voiced by Nathan Rosenberg, attorney for holders of \$140,000 of RKO debentures.

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Good Business

The motion picture industry under its Production Code and Advertising Code has shown that "decency is good business," Martin Quigley told a luncheon meeting of the New York Chapter of the American Marketing Association Wednesday at the New York Advertising Club. Reviewing the dangers avoided and the problems solved by the industry in planning the advertising presentation of its product, he pointed out that other general advertisers should realize the danger of running contrary to the public's sense of decency.

The publisher's remarks are quoted in full on page 17.

Radicalism Denied

Denial of the existence of subversive groups in Actors Equity Association was issued by the organization's council and officers this week after a meeting in New York. The council also declared there is no basis of fact for reports that there is a plan under way to form a Works Progress Administration section to which actors without professional training would be admitted.

On Friday Equity's council will recommend at a meeting that the presidency hereafter be an honorary post.

Asher Resigns

Irving Asher, executive in charge of production at the Warner Brothers studios in Teddington, England, resigned on Wednesday from that post after the failure of negotiations for a contractual agreement.

In Parliament the House of Lords committee considering the new Films Act approved the reintroduction of the Stanley three for one quota proposal and increased the initial exhibitors' and distributors' quota percentages to 15 and 20 per cent.

Aubrey Flanagan's article is on page 42.

'Not for One Union'

George E. Browne, president of the International Alliance of Theatrical and Stage Employees, said this week that he was not seeking to absorb performers' unions but merely was proposing that they align themselves with the IATSE. His explanation is revealed and criticized by Frank Gillmore, head of the Associated Actors and Artistes of America, in an article to be published in "Equity," official publication of the Actors Equity Association.

"There must be a catch in it somewhere," says Mr. Gillmore, observing that if the four A's were to consider such an amalgamation the voting power of the IATSE would completely subordinate all the branches of the four A's put together.

Threat in France

American companies in France faced the prospect of serious curtailment of their market in reports that a bill barring double feature programs was under consideration by the Parliament in Paris. Bans on such programs are part of bills being pressed by Jean Zay, minister of education, and L. O. Frossard, new minister of propaganda, both of whom are trying to gain control of the cinema industry for their ministries. Suppression of double bills would make the position of American companies exceedingly precarious because of the fact that the majority of programs in French second and subsequent run theatres are made up of a French talker and an American production in dubbed form.

A review of distribution in France, American and domestic, for 1937 appears on page 36.

FCC Radio Probe

Federal Communications Commission Wednesday ordered investigation of alleged monopoly in radio broadcasting. Frank R. McNinch, chairman, called on the commission's legal division for all material on the subject.

Washington had understood that if the commission did not investigate radio Congress would.



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New Feathers

Already labeled in Washington "a blue eagle with new feathers," the Borah-O'Mahoney bill to require the licensing of all corporations engaged in interstate commerce by the Federal Trade Commission, remained a serious threat to the established methods of operation of most of the industries, including the motion picture, which would be affected. Financial structure and operations, methods of selling, character of transactions and competition, and employment of labor, all would be brought under the rigid control of the commission under the terms of the bill.

Provisions are explained on page 13.

On the March

Several weeks ahead of the robin and about coincidentally with the bock beer signs came the first reports of stirrings of life in those quarters concerned with the planning and announcement of the product for the season to come. Metro-Goldwyn-Mayer officially announced 52 for 1938-39 at the first of a series of regional sales conferences and from Paramount came word in advance of a series of similar conferences that the program would be the same, 52.

A consolidation of the reports to date is on page 27.

Film Rights

Showing their unusual preference for original stories, 11 motion picture producers entered the literary market last month and acquired 38 properties for the new season. The total purchases numbered three more than were acquired by film companies during January.

The titles of the 38 stories, available production credits and a comparison of purchases during the last 12 months are on page 18.

Doubt Neely Action

The desire of administration leaders to adjourn Congress in May was seen in Washington this week as precluding enactment of the Neely-Pettengill anti-blockbooking and anti-blind selling bill.

Golden Promoted

Edward A. Golden, sales manager of Monogram, has been made vice-president in charge of exchange operations, and executive assistant to W. Ray Johnston, president. The promotion, which takes effect immediately, will permit Mr. Johnston to spend more time at the studios with Scott R. Dunlap, vice-president for production, on the 1938-39 program.

George Weeks, former sales executive of GB Pictures, becomes Monogram's sales manager.

This Week In Pictures



Bobby Breen, Louis Hyman, S. Barrett McCormick, RKO director of advertising and publicity, and James P. Cunningham of Motion Picture Herald at a Hawaiian party, complete with leis and coconuts, for the young singer at the Hotel Lexington, New York.



Mrs. James Loomam, executive of the National Legion of Decency, second from left above, and her daughter with Deanna Durbin and her mother, Mrs. Ada Durbin, at a reception for the Universal star at River House, New York.



Clarence Darrow, above, liberal leader and famed criminal lawyer who died this week, had contact with the motion picture industry when he aided in the production of "The Mystery of Life," a pictorial exposition of the theory of evolution, for Universal in 1931, an aftermath of his work in the Scopes "monkey" trial in which he matched briefs with William Jennings Bryan.



Owners, managers and office employees, left, of Affiliated Theatres, Inc., at the annual meeting to discuss future product deals, held this year in the Spink Arms Hotel, Indianapolis. The company has 39 theatres in 26 Indiana and Kentucky cities.



Seated in almost the center of the banquet scene above are Mr. and Mrs. Jack Cohn, observing their 25th wedding anniversary, and their guests, gathered in the Gold Room of the Hotel Savoy Plaza, New York. Motion picture personalities and Columbia executives with personal friends of the Columbia president and his wife were guests for the occasion.

The contented and inquisitive looking birds below are the subjects of Educational's "The Private Life of the Gannets" which won the Academy award for one reel short subjects in black and white. Filmed on a rocky pinnacle off the coast of Wales, one of the four places in the world where that rara avis, the gannet, breeds the reel shows details of the birds' feeding and nesting.



Even dogs have their day at the Academy award presentations. Skippy, above, examines the trophy awarded him as the most outstanding animal in motion pictures during 1937 for his performance of the role of "Mr. Smith" in Columbia's "The Awful Truth." Presenting the statuette is Humphrey Bogart, Warner Brothers' star.

CONCERTED BAN ON DOUBLE FEATURES IS ILLEGAL, COURT OF APPEALS RULES

Attorneys Interpret Philadelphia Court Decision to Mean Anti-Dual Clause Not Unlawful if Employed by One Company

The double feature controversy, for a few weeks confined chiefly to action by parent-teacher associations and other community groups, took on a more official aspect in Philadelphia this week when the United States circuit court of appeals upheld a lower court's ruling prohibiting the use of the anti-dual clause in contracts by the eight large distributors when the distributors act in concert.

Inclusion of the clause by all, the court held, constituted a conspiracy in violation of the anti-trust laws. The decision was generally interpreted by attorneys to mean that the anti-duals clause itself is not illegal but that use of it by two or more distributors in concert is a violation.

Thus, it was pointed out, if one distributor desired to enforce the showing of a picture on a single feature basis, the use of the clause to accomplish this would be legal providing no other distributor, acting in concert, was employing a similar clause at the same time.

Appeal Awaits Texas Ruling

Attorneys for the defendant distributors indicated they probably will not attempt to appeal to the United States Supreme Court until after a decision is handed down in the Hoblitzelle-Interstate Circuit case, in Texas, which involves the same principle—regulation of double featuring by means of exhibition contracts by several distributors. The appeal in the Hoblitzelle case was taken in January, from a decision, adverse to distributors, made last year by the Dallas federal court. The United States Supreme Court will hear the appeal in the week of March 28th.

The Philadelphia decision was rendered in the Perelman case, which was instituted against major distributors almost four years ago. It affirmed the ruling made by George A. Welsh, federal judge, in January, 1935. He had held that the large distributors whose contracts included the prohibitory clause had conspired to violate the anti-trust laws. This decision was appealed to the circuit court of appeals in the fall of 1935 and was affirmed by the higher court in April, 1936.

The distributors were granted a rehearing of the case by the circuit court in October, 1936. In March, 1937, the appeals court issued a memorandum, affirming the district court's decision, but on the following day recalled the memorandum with the explanation that it had been rehearing, which was granted, and the case was regarded last December. It was on this last hearing that this week's decision was based.

It was pointed out that if the decision in the Hoblitzelle case is in favor of the distributors there will be no need for an appeal from the Philadelphia decision but that if the lower court is upheld there is little likelihood that an appeal from the latest decision would be granted.

Double Bills and Health

Meanwhile, the health question, raised originally by women's clubs in Chicago, became the basis of wars on double bills in other sections of the country. However, in Chicago plans for introduction of an ordinance regulat-

KENT PREPARED TO AID ARBITRATION

Support for the setting up of arbitration machinery to settle industry disputes came from three sources this week. Sidney R. Kent, president of Twentieth Century-Fox, announced in Chicago, while enroute to the coast, that his company is prepared to co-operate in any sound move to end industry disputes.

Thomas D. Goldberg, president of the Walbrook Amusement Company and the Harford Theatre Company, both of New York, voiced his opinion in a letter to the Independent Theatre Owners Association of New York. "One of the most important things we need in this industry," he wrote, "is the arbitration board reestablished."

Harry Brandt, president of the ITOA, pleaded for reestablishment of arbitration boards at a meeting of the organization this week.

In announcing his stand, Mr. Kent declared: "There is a feeling among some companies that if they act concertedly to set up conciliation or arbitration machinery, it would be considered collusion in violation of the anti-trust laws. That is not our feeling. We are ready to join with other companies in establishing a system of conciliating exhibitor grievances."

ing the running time of shows have been abandoned, Arthur Lindell, councilman, announced, following the results of a public hearing called by Chicago's council in response to demands for action.

Although there had been joint action by parents seeking to eliminate double features on the ground that they were detrimental to the health of children, not one person spoke against duals at the hearing.

With the dropping of the health issue, Aaron Saperstein, head of Allied Theatres of Illinois, announced in Chicago that his organization will continue its opposition to double bills. Allied attorneys were understood to be prepared to institute legal action against Balaban & Katz, who initiated the two-feature practice in Chicago.

In Omaha, the second district of the Nebraska Congress of Parents and Teachers, through its board of managers, went on record as indorsing the Omaha PTA campaign against double features. But here, too, the movement gained little headway. The anti-dual groups decided that attendance of children at dual feature programs is a matter for parents to control.

Mrs. Jones' statement was made after Dan Butler, mayor, had received a legal opinion informing him that the city had the power to legislate for protection of public health, safety and welfare only when citizens were unable to protect themselves.

The double feature fight invaded Fond du Lac, Wis., with the Jefferson School and the Roosevelt Junior High PTA associations opposing duals. The Junior high group voiced its oppo-

sition after conducting a survey which showed that one-third of the seventh grade pupils average one evening a week at the theatre, the eighth graders as a whole have the same average weekly attendance, and slightly more than one-half of the ninth grade pupils.

Milwaukee's double feature problem was described as having resolved itself into a "war of words," with representatives of both sides voicing opinions before women's groups.

Russell Leddy, district manager of Twentieth Century-Fox, informed the Milwaukee County Better Films Council that twin bills were a result of definite public demand. Contending that the theatre's most loyal patrons are between 18 and 26 years of age, individuals who have grown up on motion pictures as their chief form of recreation, Mr. Leddy explained that single bill experiments at the circuit's Downer and Varsity theatres proved unsuccessful. The return of dual bills at the Downer, he said, resulted in receipts being doubled.

Elimination of twin programs, at this time, would mean disaster for the film industry and would result in extensive unemployment, Mr. Leddy declared.

H. C. Herzog, film editor of the Milwaukee News-Sentinel, in an address before the Wauwatosa Women's Club, declared that his newspaper had taken a definite stand on the subject and "feels that no ordinance or laws should be enacted to control the situation."

"If the majority wants double features," he said, "double features will prevail. No law or ordinance commands you to see double features. No law or ordinance should command you not to see double features, if you so desire."

Support for those in favor of a ban on double bills was given by the Milwaukee PTA council, comprising 35 parent-teacher associations with an estimated 3,600 membership. The council also disclosed its planned to seek the support of the state unit by proposing a similar resolution at the state convention April 25 to 27.

Direct to the Public

The Better Films League of Racine, Wis., comprising 25 organizations, tackled the double bill problem by undertaking a study of the public's wishes. Questionnaires now being circulated contain, in addition to a query on double bills, such questions as:

"How often do you go to see a movie? Do you stay to see only the feature picture, or the whole program? What would you like to see besides a feature picture (such as short comedy, newsreel, or other suggestions)?"

The survey is expected to be completed before the league's next meeting in April.

In Denver, the newspaper, *Monitor*, reported that 57 per cent of the thousand answers to a questionnaire favored two feature programs.

Independent Distributor Defends Double Bills

Were double featuring abolished, either by legislation or by distributor demand, "the entire independent motion picture industry would be wiped out and a great proportion of the major companies as well," Armand S. Cohn, general manager of All Star Features Distributors, San Francisco, wrote last week to Claude A. LaBelle, drama editor of the San Francisco News.

Mr. LaBelle, in an article on advantages and disadvantages of double features, had taken exception to a remark by James Fidler, radio commentator, that "thousands of people, except big stars, would lose employment" if single features became compulsory.

INDUSTRY APATHETIC TO BILL THAT WOULD VIRTUALLY REVIVE THE NRA

Borah-O'Mahoney Licensing Measure Would Place Business under Straitjacket Control of Federal Trade Com-

Despite the broad modifications of distribution practices threatened by the Borah-O'Mahoney bill, leaders in motion pictures appear to be apathetic to the existence of the Congressional proposal empowering government to regiment business.

Virtually giving rebirth to the NRA, in the form of "a blue Eagle with new plumage," the bill would place the motion picture, and all other businesses engaged in interstate commerce, under rigid control of the Federal Trade Commission, including its financial structure and operations, its manner and method of selling, character of transactions and competition, and employment of labor.

The philosophy of the authors is expressed in the requirements surrounding the issuance of licenses, including the following:

Full information regarding the organization and structure of the company.

The character of its transactions in interstate and foreign commerce.

Terms, position, rights and privileges of all classes of outstanding securities.

Terms on which securities are offered to the public or otherwise.

The property taken by the company at the time of its organization and the consideration paid therefor.

Listing of bonded indebtedness and the interests of the bond promoters.

Personnel and salaries of the management.

Text of charter and bylaws.

Number and distribution of stockholders.

Copies of contracts with financial interests with respect to the company's organization and its management.

Names and post office addresses of officers and board of directors.

Amount of each class of stock held by each.

Information on any special legislation relating to the applicant.

Listings of stock held by applicant in other corporations and when acquired.

Written certification, duly authenticated by officers and directors, that the company will subject itself to all Acts of Congress regulating the commerce in which it is engaged or Acts that would limit or affect the rights, powers, or duties of corporations engaged in such commerce.

Unless the aforementioned certification is forthcoming, a license would be refused.

No company shall be entitled to a license which is a party to any contract or combination in restraint of commerce, or if it is monopolizing, or attempting to monopolize.

Employers could not "discriminate" against female employees as to rates of pay or in any other rights when they perform the same duties as males.

Employment of persons under 16 years of age would be prohibited, and no person under 18 would be permitted to work before 7:00 A. M. or after 7:00 P. M.

Employees shall have "the right to self-organiza-

Average Theatre Profits Put at 10%, Film Rentals at 25%, Rent at 15%

Average profit accruing to the average independent motion picture theatre is estimated at ten per cent of gross box office receipts, in a breakdown of theatre operating expenses computed by the Associated Theatre Owners of Indiana, Inc., Indianapolis, of which Norma Campbell is secretary.

Film rentals, as expected, represent the greatest expense of the independent exhibitor, ATO placing that charge at 25 per cent, followed by salaries and wages, at 20 per cent, rent at 12 to 15 per cent, advertising at six per cent, management and booking, five per cent, heat, light and power, four per cent, taxes at three, and insurance at two per cent. Additional, non-specified expenses, are estimated at ten per cent.

This schedule, it was said, "has been found over a period of years to follow approximately the successful operation of a motion picture theatre."

"If your costs are deviating materially from any of the above percentages," the ATO urges exhibitors to "immediately take steps to bring them into line."

tion, to form, join or assist labor organizations, to bargain collectively through representatives of their own choosing, and to engage in concerted activities for the purpose of collective bargaining or other mutual aid or protection."

No company could engage in any trade practices which the Commission decides are "unfair," or which have been so defined by United States courts.

The chief place of business—"home office"—and executive offices must be maintained within the state under the laws of which the company was organized.

A full accounting of the affairs of each subsidiary would be required to be made annually both to the Commission and to stockholders.

The manner and method of voting by stockholders in corporate affairs would be regulated, and proxies for stockholders would be allowed to vote only after authorization by the Civil Service Commission.

No company could pay a bonus or commission or emolument of any kind in addition to a regular salary without approval of stockholders.

The Commission would hold full power to deny an application and to promulgate new rules and regulations governing licenses or operations of the licensees under the licenses.

Unfamiliar with Significance

Investigation in and around motion picture home offices in New York, and elsewhere in motion picture quarters recognized as official, shows there is, admittedly, a pronounced unfamiliarity both with the contents and the potentialities of the bill, and a definite refusal to discuss the legislation was made where some knowledge does exist.

At the headquarters of the Motion Picture Producers and Distributors of America, it was explained that the usual policy of the organized industry is to avoid discussion of any legislative proposal that would affect all business along with the motion picture.

Furthermore, industry leaders were preoccupied with sales policies and film product for the new season. Some leaders felt that any expression on, the Borah-O'Mahoney legislation and its possible effect on distribution practices

might embarrass their company at this time when agitation already exists in Congress for "film reforms" (Neely-Pettingill bill, anti-block booking bill—See MOTION PICTURE HERALD March 12), and in exhibition, as witness Allied States Association's campaign to eliminate block booking and to force distributors out of circuit operation through the so-called state "divorcement bills." Also, the MPTOA is insisting periodically that distributors adopt its ten-point trade practice program.

However, opponents of the Borah-O'Mahoney bill who appeared at the recent Senate Judiciary Committee hearings at the Capital, said it would retard recovery, lead to increased unemployment and otherwise upset interstate business activities.

Hearings bringing out similar testimony were continued this week.

Witnesses contended that more than 300,000 companies would be affected; advocates of the measure, however, asserted that not a third of that number would be involved, because only corporations with book assets in excess of \$100,000 would be covered.

Specifically mentioned in the measure is control of competition in interstate commerce, which the bill would "protect, foster and increase."

Fines and prison terms are the penalties for officers, agents or managers of corporations violating the law or refusing to abide by decisions, directions or investigations.

Would Destroy Business

Most outspoken opponents of the legislation are Senators W. H. King (Democrat, Utah), and W. R. Austin (Republican, Vermont).

"The measure is an interference with individual liberty and would destroy American business," Senator King said. "Government has no place in regulating business."

President Roosevelt has not yet determined when he will send to Congress his promised message asking for anti-trust modernization, and it is generally accepted that the message, if and when sent, will be limited to the suggestion that a thorough study be made. However, the Administration has reiterated that control shall prevail by law over corporations engaged in interstate commerce, and over their trade practices and wages and hours of employment.



WELLS FARGO

Paramount



ROSALIE

M-G-M



THE HURRICANE

Goldwyn-UA



TRUE CONFESSION

Paramount

Box Office Champions for January

WELLS FARGO: Produced and directed by Frank Lloyd. Associate producer, Howard Estabrook. Assistant director, William Tommel. Story by Stuart N. Lane. Screen play by Paul Schofield, Gerald Geraghty and Frederick Jackson. Art directors, Hans Dreier and John Goodman. Film editor, Hugh Bennett. Musical director, Boris Morros. Original music by Victor Young. Photographer, Theodor Sparkuhl. Special effects by Gordon Jennings. Cast: Joel McCrea, Bob Burns, Frances Dee, Lloyd Nolan, Henry O'Neill, Mary Nash, Ralph Morgan, John Mack Brown, Porter Hall. Released December 31, 1937.

ROSALIE: Produced and screen play written by William Anthony McGuire. Words and music by Cole Porter. Musical direction, Herbert Stothart. Directed by W. S. Van Dyke II. Dances and ensembles by Albertina Rasch. Musical presentation by Merrill Pye. Film editor, Blanche Sewell. Photographed by Oliver T. Marsh. Cast: Nelson Eddy, Eleanor Powell, Frank Morgan, Edna May Oliver, Ray Bolger, Ilona Massey, Billy Gilbert, Reginald Owen, Tom Rutherford, Clay Clement, Virginia Grey. Released December 24, 1937.

THE HURRICANE: Produced by Samuel Goldwyn. Associate producer Merrill Hulburd. Directed by John Ford. Assistant director, Wingate Smith. Story by Charles Nordhoff and James Norman Hall. Screen play by Dudley Nichols. Associate director, Stuart Heisler. Hurricane and special effects by James Basevi, assisted by R. T. Layton. Photographed by Bert Glennon. Film editor, Lloyd Nosler. Sound recorder, Jack Noyes. Cast: Dorothy Lamour, Jon Hall, Mary Astor, C. Aubrey Smith, Thomas Mitchell, Raymond Massey, John Carradine, Jerome Cowan, Al Kikume, Kuulei De Clercq, Layne Tom, Jr., Mamo Clark. Released December 24, 1937.

TRUE CONFESSION: Produced by Albert Lewin. A Wesley Ruggles production. Screen play, Claude Binyon. Directed by Wesley Ruggles. Musical direction, Boris Morros. Original musical score by Frederick Hollander. Photographed by Ted Tetzlaff. Art direction by Hans Dreier and Robert Usher. Film editor, Paul Weatherwax. Sound recording by Earl Hayman and Don Johnson. Cast: Carole Lombard, Fred MacMurray, John Barrymore, Una Merkel, Porter Hall, Edgar Kennedy, Lynne Overman, Fritz Feld. Released December 24, 1937.

THE productions listed and exemplified pictorially on this and the opposite page are those which obtained the highest ratings in a point percentage analysis of gross box office receipts for the month as published in *Motion Picture Herald*. The receipts are those of theatres in representative key cities throughout the country.

LOVE AND HISSES: Produced by Twentieth Century-Fox. Kenneth MacGowan, associate producer. Directed by Sydney Lanfield. Screen play by Curtis Kenyon and Art Arthur. From a story by Art Arthur. Music and lyrics by Mack Gordon and Harry Revel. Dances staged by Nick Castle and Geneva Sawyer. William Forsyth, assistant director. Film editor, Robert Simpson. Musical director, Louis Silver. Photographed by Robert Planck. Cast: Walter Winchell, Ben Bernie, Simone Simon, Bert Lahr, Joan Davis, Dick Baldwin, Peters Sisters, Douglas Fowley. Released December 31, 1937.

YOU'RE A SWEETHEART: Produced by B. G. De Sylva. Directed by David Butler. Story by Warren Wilson, Maxwell Shane and William Thomas. Music by Jimmy McHugh and Harold Adamson, Charles Tobias and Murray Mencher; Lou Bring, Mickey Bloom and Arthur Quenzer. Photographed by George H. Robinson. Film editor, Bernard W. Burton. Cast: Alice Faye, George Murphy, Ken Murray, Charles Winninger, Andy Divine, William Gargan, Frank Jenks, Frances Hunt, Casper Reardon, Oswald, Donald Meek. Released December 26, 1937.

TOVARICH: An Anatole Litvak production. Associate producer, Robert Lord. Screen play, Casey Robinson. Adapted from the play by Jacques Deval. English version by Robert E. Sherwood. Director, Anatole Litvak. Assistant director, Chuck Hansen. Photographer, Charles Lang. Dialogue director, Rowland Leigh. Film editor, Henri Rust. Sound, Dolph Thomas. Technical advisor, Bernard Deroux. Music, Max Steiner. Musical director, Leo F. Forbstein. Cast: Claudette Colbert, Charles Boyer, Basil Rathbone, Anita Louise, Melville Cooper, Isabel Jeans, Morris Carnovsky. Released December 25, 1937.

NOTHING SACRED: Produced by David O. Selznick. Director, William A. Wellman. Assistant director, Frederick A. Spencer. Story by James H. Street. Screen play by Ben Hecht. Edited by James E. Newcomb. Art director, Lyle Wheeler. Photographed by W. Howard Greene. Cast: Carole Lombard, Fredric March, Charles Winninger, Walter Connolly, Sig Ruman, Frank Fay, Maxie Rosenbloom, Alex Schoenberg, Monte Wooley, Alex Novinsky, Margaret Hamilton, Troy Brown, Hattie McDaniels, Katherine Shelton. Released November 26, 1937.



LOVE AND HISSES

20th-Fox



YOU'RE A SWEETHEART

Universal



TOVARICH

Warner Brothers



NOTHING SACRED

Selznick-UA

DISTRIBUTORS WIN SALES TAX FIGHT; GEORGIA SUNDAY SHOWS ATTACKED

Levy Against Rentals Would Be Undue Burden on Interstate Commerce, Is United Artists - West Virginia Ruling

A clear-cut victory by film distributors over so-called sales taxes was won this week in a test case instituted by United Artists, in behalf of all distributors, against the state of West Virginia.

Ordinarily, city and state sales tax laws are clear in their exclusion of film sales made by distributors to exhibitors, but in some sections, such as West Virginia and, previously, in New York City, the authorities refused to grant exemption from payment to the distributors on the distributors' contention that film sales are not taxable because they involve royalties paid on a license under copyright.

In the West Virginia decision, handed down by a three-judge federal statutory court, it was held that levying of the state's one per cent gross sales tax against film rentals would place an undue burden on interstate commerce. Ernest K. James, acting tax commissioner of the state, was defendant.

Denies Distinction Exists

The court's opinion pointed out:

"The defendant attempts to draw a distinction between anti-trust cases and tax cases, claiming that while the former may be interstate commerce, the latter is not necessarily so. No real authority is cited for this claim, and under all the authorities to the contrary and the facts here, we are unable to agree with this alleged distinction.

"The contention of the defendant that the plaintiff had an adequate administrative remedy is, in our opinion, not tenable."

The opinion continued by explaining that under the tax law, the plaintiff had the right to pay the tax and then sue the tax commissioner for its recovery. The defendant contends, the opinion added, that the plaintiff lost any right when it did not make a return and pay the assessed tax.

"If the tax was unlawful," the court held, "then the plaintiff was not required to pay it and go into a state court for its recovery (when it has a right to resort to a Federal Court) and if judgment for the recovery of the tax is obtained, to then wait until a legislature of its own free will, sees fit to appropriate money for the refund."

Payments of Money

Under the tax law, the court pointed out, the tax commissioner is required to pay any money collected into the state treasury immediately upon its receipt "and only the act of an independent legislature, which meets every two years for a constitutional period of 60 days, can take it out."

The court also explained that after the opinion was drafted the supreme Court of the state considered whether the method of refunding had been validly passed by the legislature.

"The court decided in an opinion filed November 23rd, 1937, that it had not been validly enacted and was of no effect," the three judges continued. "As we see it, this only strengthens our conclusion. . . ."

In Ohio, Pete J. Wood, secretary of the In-

MOSS OPPOSES CONTROL OF THEATRE AGENCIES

Paul Moss, license commissioner in New York City, this week expressed objections in Albany to clauses in the pending employment agency bill which would put small theatrical agencies under the industrial commissioner outside of New York City and under Mr. Moss in the city.

The bill excludes large theatre circuits and the National Broadcasting and the Columbia networks, to which exemption Commissioner Moss objected. In effect, the bill would not apply to networks systems or to theatre circuits which have 20 weeks work available.

This measure, introduced by Assemblyman Ostertag, an outgrowth of the recently defeated Quinn bill, is scheduled to pass the Assembly, but its possible fate in the Senate is unknown.

dependent Theatre Owners of Ohio, expressed fear that theatres will be affected adversely if a plan to discontinue a state sales tax is successful.

"Petitions providing for a constitutional amendment forbidding the imposition of a state sales tax are now being circulated throughout the state," Mr. Wood declared in a bulletin to members.

"If sufficient signatures are obtained, the matter would go before the voters at the November election. If adopted, this amendment would eliminate the sales and use taxes, cigarette tax, beer and wine taxes and certain other excise taxes now in existence.

"The loss in revenue to the public schools, cities, counties and for poor relief and old age pensions would be from \$70,000,000 to \$90,000,000 annually.

"Such a stupendous loss of governmental income would create a chaotic condition throughout the state and, unless new sources of income were promptly found, numerous functions of government would have to be discontinued and the schools could operate only on a very restricted basis.

"New taxes would have to be enacted to take the place of the loss of revenue and unquestionably the theatres would again find themselves in the position of paying the state of Ohio a 12 per cent admissions tax."

Mr. Wood then called upon members of his organization to actively oppose the circulating of the petitions.

"The threat of this amendment," he warned, "is sufficiently real (if it gets on the ballot its adoption seems certain) to demand immediate action on the part of theatre owners."

Ohio exhibitors now pay a three per cent tax on grosses, which in the majority of cases is passed on to the public through increased admissions.

Johnny Mednikow, formerly with E. Schwartz of Advance Trailer Service Corporation and more recently with National Screen Service, has joined Trailer-Made, Inc., as central western district manager with headquarters in Chicago.

Georgia's Supreme Court Rules Operation of Theatres on Sunday Subject to Injunction by Solicitor General

The showing of motion pictures in Georgia on Sundays, carried on for several years under a clause in the "blue laws" which permit charity performances, was threatened this week when the state supreme court reversed a lower court ruling that the operation of Sabbath shows in Rome is subject to injunction by the solicitor general.

The action highlighted the week's legislative developments which included:

Legalizing of Sunday vaudeville in Meriden, Conn.

Introduction to the New York senate of a companion bill to the assembly bill presented last week and designed to prevent the American Society of Composers, Authors and Publishers from operating in the state.

Sending the "full crew" bill, providing additional jobs for projectionists in New York City and Buffalo, to the state assembly rules committee.

Passage by the New York senate of a bill giving state troopers and sheriffs jurisdiction over enforcement of laws in theatres in certain communities.

Introduction of legislation in Boston "to provide that outdoor advertising devices may be regulated by zoning laws."

Georgia's "blue laws," tested and re-tested, prohibit all types of amusements on Sunday, except when they are operated for charity. Ralph Rosser, solicitor general of Rome, Ga., sought to enjoin the Rome theatres from operating on the ground that they were not being operated for charity purposes as the theatre owners claimed.

He contended the receipts for six Sundays from Rome theatres amounted to \$2,979 and that only \$327.20 of the total went for charitable purposes. The remainder, he charged, was used by the operators to pay the regular salaries of employees and to pay rentals on films used. He further charged that the theatres were not operated by any committee representing charitable organizations.

Originally the injunction action was dismissed by Judge Porter in the Floyd County superior court on a general demurrer but the higher court reversed this decision, ruling that the injunction plea stated a cause of action.

It is not considered likely that the decision will have any bearing upon Sunday pictures in Atlanta because in that city the Sunday shows are operated by a committee representing the Scottish Rite Hospital for Crippled Children. The committee takes charge of all receipts and pays all expenses. However, it is generally believed that if Mr. Rosser obtains an injunction in Rome, his action will sound the death knell for Sunday amusements in the smaller towns where the reform element has its greatest strength.

Among the New York anti-theatre bills killed in committee were one by Assemblyman Nicholas A. Rossi, preventing ticket sales when seating capacity had been reached, and a measure stipulating a matron for each 35 children of 16 years of age or under.

SCREEN SHOWS DECENT ADS BEST, QUIGLEY TELLS MARKETING LEADERS

Motion Picture Industry with Its Production and Advertising Codes Has Avoided "Easiest Way", Says Publisher

The motion picture industry has solved the problem of selling its product without recourse to the easy way, that of writing suggestive copy, Martin Quigley, editor-in-chief and publisher of MOTION PICTURE HERALD, told the New York Chapter of the American Marketing Association at a luncheon meeting Wednesday at the New York Advertising Club.

The industry, under its Production Code and Advertising Code, has shown that "decency is good business", Mr. Quigley said.

"To persons engaged in any manner in the profession of selling, there is a story of interest in the problems presented in the selling of motion pictures," said Mr. Quigley. "There is an even better story in just how the motion picture industry has met and solved some of the more important of these problems.

"In the solution of some of these problems there lies an achievement which has not yet received adequate recognition in the advertising councils of the nation. I do not cite this to seek the applause of the advertising world merely for purposes of industry gratification. Rather I am anxious that there be a better understanding of what the motion picture industry faced and solved—and the methods employed—for the guidance it may yield to others who have not yet had their trial at the bar of public opinion but who may be rapidly heading in that direction.

Different from Rotary Motors Copy

"Because of the essential nature of motion pictures, there was—and there perhaps always will be—a temptation to employ methods in advertising copy which border on, if not actually partake of, the character of the suggestive and salacious. A principal selling point of the typical motion picture is the romantic allure of a beautiful young woman. With such a selling point to be dealt with, the hazards involving decency and good taste are conspicuously present. It is something very different from the case of the advertiser of rotary motors or steel girders who reaches out into space and grabs the figure of a bathing girl to put sex appeal into the midst of the machinery.

"There was a time when a certain percentage of motion picture advertising copy was not above reasonable criticism. There are some persons in the industry, or on the fringes of it, who still quake even at the distant rumble of criticism. I am not among these. After nearly twenty-three years of close association with the business of motion pictures I am happy to view at this day a condition which may well be regarded as a genuine achievement.

A Sensible Code of Conduct

"The results that have been obtained have not been fallen upon by accident. They are due to the adoption of a sensible code of conduct, written with an understanding of the objective principles of morality and based upon a sound realization that no business of consequence can exist in a nation of decent people

"... a considerable part of current advertising copy strikes me as being prepared in such a manner as to suggest that the advertiser is not unwilling to tread what is sometimes called the easiest way. . . . Decency is good business."—MARTIN QUIGLEY.

unless it avoids being an influence toward public or private indecency. The desirable results have been insured by the continuing loyalty of the principal concerns in the industry toward this code.

"Considering what a popular subject motion pictures and the industry constitute for assault and criticism in many quarters, I yield to the temptation of referring to certain advertising copy phenomena which are to be met with generally.

"In a recent issue of *The New York Times* I noted a Wanamaker's advertisement which presented a ladies' dress labelled a 'Strip-tease.' Here we have a phrase borrowed from the dregs of the New York theatre—a phrase, incidentally, which is forbidden in motion picture advertising.

Nudes and Soap

"Then there is the Elizabeth Arden advertisement which counsels secretaries to use the toilet preparations to become attractive to their employers. If the laws of decency have been so completely repealed as to permit a commercial advertiser to urge an office assistant to plan on and prepare for extra-territorial operations, your speaker has not been informed.

"I can well understand that when a beautiful nude is hung in the Metropolitan Museum of Art a legitimate purpose of art may be served. However beautiful and artistic the nude may be, when I see it displayed in a general magazine before an audience of men, women and children in a Woodbury soap advertisement I am inclined to suspect that the advertiser and the Minsky Brothers may have certain arguments in common. The Frenchman who wrote the line about the thing being evil to him who thinks it evil seems at the moment to have forgotten about certain well-known propensities of the human race. There are many manifestations which are inescapably evil in effect when displayed promiscuously before general audiences.

"The New Yorker, in his bus ride and elsewhere, has for some time been entertained with the Gold Stripe Hosiery advertisement which suggests the figure of a girl nude, save only the Gold Stripe Hosiery—that one in the com-modious arm-chair. The names of many perfumes and copy appertaining are worthy of mention, recommending as they do the concoctions as facilities for seduction.

"The Easiest Way"

"I am endeavoring to suggest that a considerable part of current advertising copy strikes me as being prepared in such a manner as to suggest that the advertiser is not unwilling to tread what is sometimes called the easiest way. Treading the easiest way in certain other con-

nections is given a very unpleasant name, yet the two operations have a common meeting ground. They both involve the commercialization of subjects which ought not be made the means of commercial exploitation.

"Advertising is among the newest of the professions. I see no reason for it to embrace kinship with any of the older professions. There is no denial of the attraction value of the feminine face and figure. There is no reason why they may not lend attractiveness to commercial advertising copy. But there are definite and unvarying standards that must be maintained. The single over-all test that must be applied is whether the presentation in question is reasonably calculated to lower the moral standards of the persons to whom it is directed.

"Failure to apply this test is a flagrant assault upon public decency. It is also something that does not come under the heading of good business.

Decency as Good Business

"The organized motion picture industry in the United States, with its pictures produced under the Production Code and with its advertising prepared under its Advertising Code, has learned among other things that decency is good business. It had its test at the bar of public opinion, a test which might have been avoided but was not, probably for the same reasons that govern the continuances of wrong practices in the advertising business: First, the public had not been heard from, at least not emphatically enough; second, the easiest way is always attractive, and third—and very important—the practical application of the principles of morality either in the making of motion pictures or in the preparation of advertising requires very much more than the mere intention to do so.

"Unless all indications are not read aright by one who has felt the heat of public protest over a trend toward indecency, the advertising business is headed for a situation in which it may find that it has rendered a disservice to its clients and to its own reputation. Sales resistance is created and not dissipated in advertising devices which are objectionable to the majority of potential buyers.

Advertisers Accountable

"Advertisers are accountable for a conspicuous and an unwelcome trend in popular advertising and they are accountable also for the encouragement and support of this crop of new magazines which are rapidly destroying America's traditional reputation for decency. As an editor, I wish to assume the fullest responsibility for the character of my publications, but as a publisher, also, I must acknowledge that the advertiser in choosing the kind of publication he wishes to support exerts a very great influence in determining the eventual character of all publications which are dependent upon advertising support.

"If I were either an advertiser or an advertising agency I would not be happy over some of these new standards in publications which are now flourishing in this country.

"I shall not venture to suggest the specific steps the advertising profession should take to meet and control the conditions which obviously need attention. I do know that the danger signal is plainly visible. Adequate, intelligent and reasonable regulation will provide great satisfactions for those who accomplish it; it will create a genuine public benefaction and at the same time it will inevitably prove to be good business."

11 PRODUCERS BUY 38 BOOKS AND ORIGINAL STORIES FOR NEW SEASON

Purchases in Month Do Not Include Any Plays, First Time Since Last July; Nine Novels Have Also Been Acquired

With the attention of producers' buying agents turned to the needs of the 1938-39 season, February brought a slight increase in the number of stories acquired.

Eleven producers bought 38 stories as against 35 in January. Original material continued the favorite, 28 being in this classification. Of the remaining ten stories, nine were novels and one was a magazine serial.

Paramount and MGM Buy Seven

Paramount and Metro-Goldwyn-Mayer proved the most active buyers, each acquiring the motion picture rights to seven stories. Paramount's purchases included six originals and one novel; MGM bought four originals and three novels.

David O. Selznick, of Selznick International, obtained the only magazine story purchased in the month, "Gay Banditti," a serial now appearing in the *Saturday Evening Post*. Janet Gaynor will be starred in the picture, which will be released under the title "The Young in Heart."

MGM negotiated a contract with Albert Bonnier, Stockholm publisher, under which the film company obtains priority rights on all works of fiction in Swedish, Norwegian and Danish which are accepted by Mr. Bonnier. All manuscripts will be submitted to the studio in synopsis form for consideration. Translations will be negotiated by MGM.

Kyne Story to 20th-Fox

Twentieth Century-Fox made two purchases, one of which was "Corncob Kelly's Benefit," by Peter B. Kyne. In 1925 the silent film rights were purchased and a feature based on the story was released in 1926 under the title of "The Shamrock Handicap."

Other buyers in February included Monogram, four originals and one novel; Universal, four originals; Warner Brothers, two originals and one novel; Walter Wanger, one original and one novel; and RKO, Republic and Stan Laurel Productions, two originals each.

For the first time since last July, no plays were bought by film companies.

Stories and Credits

The month's purchases with all available production credits are as follows:

ALGIERS, original screenplay in French by Detective Ashelbe of the French provincial police, and Julien Duvivier, purchased by Walter Wanger to star Charles Boyer. Sascha Lawrence is doing the translation. Release will be through United Artists.

AMERICAN BEAUTY, original by Martha Madison and Vincent Gerbino, bought by David O. Selznick to co-star Carole Lombard and William Powell, with United Artists releasing.

AS YOU ARE, original by Hans Kraly, purchased by Republic to star Ramon Novarro.

BIRTHDAY OF A STOOGE, original by William Wormser, purchased by RKO.

BORROWED TROUBLE, original by Harrison Jacobs, acquired by Monogram.

CAPRA, original by Allan Vaughn Ellston, acquired by Monogram.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
March, 1937	42	16(a)	5	63
April	25	11(b)	8	44
May	42	10(c)	9	61
June	28	8(d)	1	37
July	21	5(e)	0	26
August	27	6(f)	12	45
September	24	43(g)	1	68
October	22	16(h)	3	41
November	24	17(i)	7*	48
December	38	11(j)	5	54
January, 1938	24	8(k)	3	35
February	28	10(l)	0	38

TOTALS

FOR 12

MONTHS 345 161(m) 54 560

- (a) Including 3 published magazine stories.
- (b) Including 1 published magazine story.
- (c) Including 4 published magazine stories.
- (d) Including 7 published magazine stories.
- (e) Including 1 published magazine story and 2 radio serials.
- (f) Including 2 published magazine stories.
- (g) Including 29 published magazine stories.
- (h) Including 6 published magazine stories.
- (i) Including 8 published magazine stories.
- (j) Including 4 published magazine stories.
- (k) Including 1 published magazine story.
- (l) Including 1 published magazine story.
- (m) Including 69 published magazine stories.

*Including the American rights to one German film.

CAFE SOCIETY, original by Lucius Beebe, purchased by Paramount as a vehicle for George Rigaud, Frances Dee, Shirley Ross and Ray Milland.

COMET, THE, original by Betty Laidlaw and Robert Lively, bought by Universal.

CONFEDERATE NAVAL ACADEMY, original by Tom Reed and Malcolm Stuart, purchased by MGM. Norman Krasna will produce.

CORNCOB KELLY'S BENEFIT, unpublished and uncopyrighted story by Peter B. Kyne, acquired by Twentieth Century-Fox.

MGM Buys Fodor Novel

COURRIER DE PARIS, novel by Laszlo Fodor, bought by MGM.

DISBARRED, original by Harry Sauber, purchased by Paramount as a starring vehicle for Gail Patrick.

FAST COMPANY, novel by Marco Page; purchased by MGM.

GAY BANDITTI, *Saturday Evening Post* serial by I. A. R. Wylie, purchased by David O. Selznick to star Janet Gaynor. The film will be released through United Artists under the title "The Young in Heart."

GLAMOUR KID, original by Joseph Schrank and Wally Klein, acquired by Warner Brothers as a vehicle for William Powell.

GLITTER, novel by Katherine Brush, purchased by Warner Brothers.

GO CHASE YOURSELF, original by Walter O'Keefe, purchased by RKO to star Joe Penner. Bert Granet and Paul Yawitz did the screen adaption.

ILLEGAL TRAFFIC, original by Robert Yost and Stuart Anthony, obtained by Paramount.

MAKE A PLAY FOR LOVE, original by Alexander G. Kenedi and Irwin Shapiro, purchased by MGM.

MURDER BY PICTURES, novel by George Harmon, purchased by Paramount.

ON OFFICIAL DUTY, original by Albert Levine, bought by Republic.

PARADISE VALLEY, original by Fred Myton, purchased by Stan Laurel Productions.

PERSONAL HISTORY, novel by Vincent Sheean, purchased by Walter Wanger for release through United Artists.

QUINCY ADAMS SAWYER, novel by Charles Foltin Pidgin, acquired by Monogram.

RAINBOWS IN THE NIGHT, original by Sid Silvers and Lillie Hayward, purchased by Paramount as a vehicle for Dorothy Lamour and Bob Hope.

THE RETURN OF CASEY JONES, original based on the song of the same name, purchased by Monogram.

ST. LOUIS BLUES, original by Eleanore Griffin and William Rankin, bought by Paramount as a starring vehicle for George Raft.

SARATOGA CHIPS, novel by Damon Runyon, purchased by Twentieth Century-Fox, a vehicle for the Ritz Brothers, under the title, "Straight, Place and Show."

SCOTLAND YARD VS. BULLDOG DRUMMOND, original by Stuart Palmer, purchased by Paramount as a vehicle for John Barrymore and John Howard.

SHE MEANT NO HARM, original by Donald Henderson Clarke, acquired by Universal.

SING SING, original by Lewis E. Lawes, warden of Sing Sing Prison, purchased by Warner Brothers. Sam Bischoff will produce.

SNOW GETS IN YOUR EYES, original by Stanley Rauh, purchased by MGM.

SNUG HARBOR, original by Everett Freeman, acquired by MGM. Dennis O'Keefe, Florence Rice, Ray Bolger, Una Merkel, Nat Pendleton and Reginald Gardiner will be in the cast. Zion Myers will produce and Edwin L. Marin will direct.

SONGS AND BULLETS, original by George Plympton, bought by Stan Laurel Productions as a vehicle for Fred Scott.

SPECIAL ASSIGNMENT, original by Ted Fithian and Maurice Pivar, acquired by Universal.

THEN THERE WAS NO MORE, original by Edward James, purchased by Universal.

UNVANQUISHED, THE, novel by William Faulkner, bought by MGM.

WIDOWS OF THE PRESS, original by Al Block, purchased by Monogram.

National Decency Legion Classifies 17 Productions

Of 17 pictures reviewed and classified by the National Legion of Decency in its listing for the current week 13 were approved for general patronage and four were listed as unobjectionable for adults. The pictures and their classification follows:

Class A-1, Unobjectionable for General Patronage: "Adventures of Chico," "Adventures of Marco Polo," "Bulldog Drummond's Peril," "Code of the Ranger," "Contessa di Parma" (Italian), "The Crime of Dr. Hallett," "Generals Without Buttons" (French), "Her Jungle Love," "Lancieri di Savoia" (Italian), "Maid's Night Out," "Prairie Thunder," "Rebecca of Sunnybrook Farm," "Where Trails Divide." Class A-2, Unobjectionable for Adults: "Ball in Metropolis" (German), "First Hundred Years," "Gawwiter in Mai" (German), "Prison Nurse."



HORSE SENSE!

“I’d rather eat regularly every day than have a feast once in a blue moon and starve the rest of the time!”



TRUE TALK!

Remember this fact! At the end of each year it is your theatre's records that give the complete story. One hit or even a few successes do not make a profitable season. When the books are balanced it is the average of product over 52 weeks that counts! Every year since M-G-M began—and this year again—you will find the greatest number of profit pictures are from your pal Leo!



[illegible]

Of all the great Jeanette MacDonald, Nelson Eddy productions from M-G-M the greatest in song thrill, romance and scenic splendor is on the way

"THE GIRL OF THE GOLDEN WEST"



JEANETTE MACDONALD
NELSON EDDY in "THE
GIRL OF THE GOLDEN
WEST" with Walter Pidgeon,
Leo Carrillo, Buddy Ebsen. A
ROBERT Z. LEONARD
Production. Screen play by
Isabel Dawn and Boyce
DeGaw. Based on the Play by
David Belasco. Directed by
Robert Z. Leonard. Produced
by William Anthony McGuire.



AND SPEAKING OF MEAL TICKETS!

Along the Film Rows of the nation you'll get a cheerful earful of M-G-M box-office chatter. Spring comes in like a Lion as you will see on the next page where we list just a few from the company that is truly the

BREAD & BUTTER OF THE INDUSTRY!



JEANETTE
MACDONALD



NELSON
EDDY



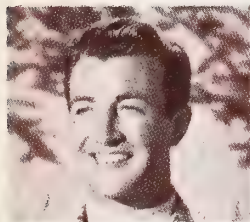
CLARK
GABLE



MYRNA
LOY



SPENCER
TRACY



ROBERT
TAYLOR



UISE
RAINER



CONSTANCE
BENNETT



FRANCHOT
TONE



BRIAN
AHERNE



MELVYN
DOUGLAS



STAN
LAUREL



OLIVER
HARDY



JAMES
STEWART



ROSALIND
RUSSELL

SPRING! GOLDEN SPRING!

Stars draw crowds!

M-G-M PRESENTS—

"GIRL OF THE GOLDEN WEST"
(Jeanette MacDonald, Nelson Eddy)

"SWISS MISS" (Laurel and Hardy)

"TEST PILOT" (Clark Gable, Myrna Loy,
Spencer Tracy)

"THE FIRST HUNDRED YEARS" (Robert
Montgomery, Virginia Bruce)

"MERRILY WE LIVE" (Constance Bennett,
Brian Aherne)

"PORT OF SEVEN SEAS" (Wallace Beery)

"THREE COMRADES" (Robert Taylor,
Franchot Tone, Robert Young, Margaret
Sullivan)

"MADAMOISELLE FROU FROU" (Luise
Rainer, Melvyn Douglas, Robert Young)

"LORD JEFF" (Freddie Bartholomew, Mickey
Rooney)

"SHOPWORN ANGEL" (Rosalind Russell
James Stewart)



WALLACE
BEERY



FREDDIE
BARTHOLOMEW



ROBERT
YOUNG



MARGARET
SULLAVAN



MICKY
ROONEY

THE TOP!



Victor
FLEMING'S
production

with
Lionel Barrymore

*Screen play by Vincent Lawrence
and Waldemar Young. From the
original story by Frank Wead.*

Produced by Louis D. Lighton.

GABBLE

LOY

TRACY

PILOT

it's in the air!
another M.G.M.
sensation!

TEST



**"THE SIGN OF
GOOD TIMES"**

MGM AND PARAMOUNT PLAN 52 AS NEW SEASON SELLING ADVANCES

District Meetings Supplanting National Conventions; Twentieth Century - Fox Budgets Six to Be Produced in England

Sales policies and plans for the new product for another motion picture season are in the making. Executives east and west are scurrying between Broadway home offices and Hollywood studios to establish the nucleus of the programs that will be brought to exhibitors, on paper, within a few weeks, by their salesmen in the field.

"Sales drives" are under way in nearly all companies, clearing billings on old contracts to prepare for the new.

Story buying is heavy, Hollywood's already well-stocked vaults receiving 75 new properties within a few weeks, in books and plays, with original manuscripts continuing to predominate. (See page 18, this issue, and page 15, February 26th.)

It seems that the national sales convention will be discarded pretty much this year for the intimacy and concentration of smaller regional meetings. Cost of national conventions is the prime reason.

Selling is earlier this year, with many an important circuit contract already reposing on sales managers' desks for delivery of the 1938-39 product.

MGM To Release 52

In line with the usual competition to get to market first, several distributors are advancing their sales meetings. Metro-Goldwyn-Mayer stole a march this week when it officially got its 1938-39 season under way at the first of a series of regional conventions, held at the Muehlebach hotel, Kansas City. William F. Rodgers, general manager, presided.

MGM will release 52 features in 1938-39, Mr. Rodgers announced. The company's policy will be "elimination of the 'B' picture," Mr. Rodgers said, explaining that 36 features will be in a "big-budget, big-star value classification." The remaining films, he continued, will be on a "sliding scale of production expenditure but produced without regard to stinting on the production requirements of the story."

The sales policy was not officially announced, but it was said that the present policy would continue and that, in the final analysis, the terms would depend largely on individual deals.

Three in Color

Included in the new season product will be three pictures in color, five musicals, and two films to be produced in England. A contract was signed with Technicolor for six.

MGM scheduled a minimum of 44 features and a maximum of 52 for the current season. Up to this Friday the company will have given a national release to 27.

The short subject program for 1938-39 is still under consideration. During the season the company is releasing 94 shorts, including 13 two-reelers. There is a possibility, it was said, that the total number will be reduced for the new season. Plans have been dropped for a series of three-reelers, proposed for usage as substitutes for duals.

Other regional meetings of MGM will be held in San Francisco, Saturday and Sunday;

MGM RELEASES LEVINE, ASSOCIATE PRODUCER

After seven months as associate producer for Metro-Goldwyn-Mayer, Nat Levine, this week received his release from the company. He had been preparing for the production of several stories, one of which, "Lord Jeff," starring Freddie Bartholomew, is ready for the cameras.

After taking a vacation, Mr. Levine plans to establish himself as an independent producer with arrangements for major releases.

Chicago, March 24th and 25th; and in New York, March 27th and 28th. Mr. Rodgers will preside at all the meetings. The company will not hold any national sales convention this year.

The 1938 program will be made by a studio roster of 105 stars, contract players and directors. The production plans include starring vehicles for Lionel Barrymore, Freddie Bartholomew, Wallace Beery, Joan Crawford, Nelson Eddy, Clarke Gable, Greta Garbo, Fernand Gravet, Myrna Loy, Jeanette MacDonald, the Marx Brothers, Robert Montgomery, Eleanor Powell, William Powell, Luise Rainer, Rosalind Russell, Norma Shearer, Margaret Sullivan, Robert Taylor and Spencer Tracy.

The company's contemplated pictures for the new season, either in preparation or production, are; Three in color, including "Northwest Passage," starring Robert Taylor, Spencer Tracy and Wallace Beery, with W. S. Van Dyke directing; "The Wizard of Oz," with Ray Bolger, Mervyn LeRoy producing, and "Twenty Thousand Leagues Under the Sea," based on the Jules Verne novel.

At least two films to be made by the British studio will be released here, similar to the procedure followed with "A Yank at Oxford." One will be James Hilton's "Goodbye Mr. Chips," starring Robert Donat, Sidney Franklin directing. The other is A. J. Cronin's "The Citadel," with Robert Donat and Rosalind Russell, King Vidor directing.

Additional Pictures

Other pictures will be: "Marie Antoinette" with Norma Shearer and Tyrone Power heading an all-star cast;

"The Thin Man Returns," co-starring William Powell and Myrna Loy;

Two Kipling stories, "Soldiers Three" and "Kim," the latter starring Freddie Bartholomew;

"Idiot's Delight," co-starring Clark Gable and Norma Shearer, with Clarence Brown directing;

"Maiden Voyage," co-starring Luise Rainer and Robert Montgomery;

"Tell It to the Marines," co-starring Robert Taylor and Spencer Tracy;

"The Women," long-run success on the Broadway stage, starring Norma Shearer, with Hunt Stromberg as producer in association with Max Gordon, who staged the play;

"How to Win Friends," based on Dale Carnegie's book, with Stromberg as producer;

Richard Sale's novel of escape from Devil's Island, "Not Too Narrow, Not Too Deep";

"Sea of Grass," with Spencer Tracy;

"The Great Canadian," a story about hockey, with Clark Gable;

"Fidelity," with Joan Crawford;

"I Love You Again," with William Powell and Myrna Loy;

"Stand Up and Fight" and "Bad Man of Arizona," with Wallace Beery;

"One Young American," with Beery and Freddie Bartholomew;

"Boy's Town," with Spencer Tracy and Mickey Rooney;

A Marx Brothers comedy, untitled;

"Honolulu," the cast for which has not yet been announced.

Musicals will include "Broadway Melody of 1939," with an all-star cast; "Adventure for Three," starring Jeanette MacDonald, with Robert Z. Leonard as producer-director; "The Great Waltz," co-starring Fernand Gravet and Miliza Korjus; "Sweethearts," co-starring Jeanette MacDonald and Nelson Eddy; "Bala-laika," adaptation of the continental European stage success, with Ilona Massey and Ray Bolger.

Directors and Featured Players

M-G-M directors under contract for 1938-39 include Frank Borzage, Clarence Brown, Edward Buzzell, Jack Conway, George Cukor, Charles Dorian, Julien Duvivier, George Fitzmaurice, Victor Fleming, Sidney Franklin, Robert Z. Leonard, Edwin L. Marin, J. Walter Ruben, Reinhold Schunzel, George Seitz, Errol Taggart, William Thiele, Richard Thorpe, W. S. Van Dyke and Sam Wood.

Featured players under contract to M-G-M include Elizabeth Allan, Kenny Baker, John Beal, Janet Beecher, Robert Benchley, Ray Bolger, Fanny Brice, Virginia Bruce, Peter Bull, Billie Burke, Lynne Carver, Jean Chatburn, Alan Curtis, Melvyn Douglas, Buddy Ebsen, Reginald Gardiner, Judy Garland, Greer Garson, Charley Grapewin, Virginia Grey, William Henry, Fay Holden, Henry Hull, Ruth Hussey, Josephine Hutchinson, Betty Jaynes, Rita Johnson, Allan Jones, Miliza Korjus, Hedy Lamarr, Jacqueline Laurent, Della Lind, Ilona Massey, Una Merkel, Frank Morgan, Robert Morley, Stanley Morner, George Murphy, Dennis O'Keefe, Maureen O'Sullivan, Reginald Owen, Barnett Parker, Cecelia Parker, Nat Pendleton, Walter Pidgeon, Florence Rice, Mickey Rooney, Lionel Royce, Ann Rutherford, Gale Sondergaard, Robert Spindola, Kenneth Stevens, James Stewart, Lewis Stone, Rose Stradner, Franchot Tone, Helen Troy, Sophie Tucker, Lana Turner, Johnny Weissmuller, Phyllis Welch, Warren William and Robert Young.

Promotions Announced

Promotions announced at the two-day convention included:

Morris Wolf, formerly branch manager in Boston, to district manager of the territory embracing Boston and New Haven; John J. Maloney, formerly branch manager at Pittsburgh, to district manager over the territory comprising Cleveland, Pittsburgh and Cincinnati. Promotions will be made next week to fill the managerial positions in Pittsburgh and Boston, it was announced.

Home office representatives who attended the Kansas City meeting included Al Lichtman, Mr. Rodgers, E. M. Saunders, T. J. Connors, Si Seadler, A. F. Cummings, E. W. Aaron and W. R. Ferson.

District managers included E. K. O'Shea, C. E. Kessnich, G. A. Hickey, J. E. Flynn, H. P.

(Continued on following page)

COMPANIES PUSHING SALES DRIVES

(Continued from preceding page)

Wolfberg and S. A. Shirley. Also present were J. J. Maloney, M. N. Wolf, Robert Lynch of Philadelphia; Frank C. Hensler of Kansas City, and W. F. Hayner of Canada.

52, Paramount Minimum

Advance word on Paramount's product for 1938-39 was brought to New York by Robert F. Gillham, director of advertising, from three weeks of product conferences at the studio. While mentioning the decision for a minimum of 52, compared with previous season averages of 60, Mr. Gillham said that definite program construction will not be effected until the arrival in Hollywood, in a few weeks, of Barney Balaban, president; Stanton Griffis, chairman of the executive committee, and Neil F. Agnew, distribution. They will confer with Adolph Zukor, in charge of production.

Paramount is one distributor considering regional sales meetings instead of a national convention.

The company's sales drive activities revolve around "Paramount on Parade Around the World."

Twentieth Century - Fox Budgets

Second to definitely decide on regional conventions instead of a national meeting, Twentieth Century-Fox will start a series, at Kansas City, April 1st and 2nd.

The production budgets for six pictures to be produced in England by Twentieth Century-Fox for release during the 1938-39 season will be set during conferences in Hollywood next week, Sidney R. Kent, president, said this week when he left New York for the Coast. With Mr. Kent were John D. Clark, vice-president and general sales manager, and Charles E. McCarthy, director of advertising and publicity.

The conferences on the new season's product will be with Darryl Zanuck, production head, and Joseph M. Schenck, board chairman. Mr. Zanuck, according to Mr. Clark, will personally supervise production of 30 films on the new season's program, an increase of six pictures over those he supervised for the current season.

Plans for the six films to be produced in England were discussed by Robert T. Kane, executive producer of the company's studios at Denham, England, and Mr. Zanuck during the last few weeks. Mr. Kane arrived in New York this week and sailed for England on board the *Bremen*.

After attending the conferences on the coast, Mr. Kent will sail for Europe to attend the company's annual European and British sales conventions which will be held in Paris, May 5th, 6th, and 7th, and in London May 12th, 13th and 14th.

RKO Centering on Drive

While RKO's management is rounding out corporate changes, the sales division is concentrating on the "Ned Depinet" sales drive, reporting this week that H. Greenblatt's exchange at Cleveland has taken the lead in billings, followed by C. Boasberg's Buffalo branch, and the Indianapolis office, managed by R. C. Churchill.

The Hollywood production forces were on hand this week to greet Pandro Berman, returning from the New York home office with a new contract as vice-president in charge of all RKO filming. Accompanying Mr. Berman westward, to set 1938-39 production, were Leo Spitz, president; J. R.

KENT DRIVES' AWARDS WON BY 832 EMPLOYEES

A total of 832 employees of Twentieth Century-Fox have earned prizes in the last three Sidney R. Kent annual drives and the number of checks distributed in the various contests has totaled 1,297. The prize contribution totaled 194 individual awards in 1935, 629 in 1936 and 474 in the 1937 competition, the winners of which were recently announced.

The two prize contests on sales performances on the 1937-'38 "Tarzan" and Outdoor series will terminate at the end of April. Each of the contests provides for seven prizes, with \$5,000 to be distributed on the Outdoors drive and \$2,500 in the "Tarzan" contest. These awards are gifts of Sol Lesser, producer.

McDonough, who will assist Mr. Berman, in charge of studio finances, and Jules Levy, of the distribution department.

Warner-Schlesinger Contract

Gradwell L. Sears, general sales manager of Warner Brothers; Carl Leserman, Mr. Sears' assistant, and Mort Blumenstock and Sam Schneider, of the home office executive staff, will leave New York for the coast next Thursday to confer with H. M. and Jack Warner and studio officials on the new season's plans.

The releasing contract between Warner Brothers and Leon Schlesinger, cartoon producer, has been renewed for two years. Norman Moray, Vitaphone short subject sales head, left Hollywood for New York after concluding the deal. Mr. Schlesinger is at present ill, is a Hollywood hospital, suffering from a kidney ailment.

Columbia Conference

Columbia Pictures already has held its pre-season studio conferences, attended by Harry Cohn, and with Jack Cohn, vice-president, A. Schneider, treasurer, and A. Montague, general sales manager, attending, in Hollywood.

Columbia has 491 more accounts on its books for the season 1937-'38 than it has ever had in its history, Columbia district managers, meeting in New York, were told this week as the Montague Good Will Campaign arrived at the halfway mark.

Columbia has sold more than 2,500 contracts for next year's product, 304 more than the pre-convention total on last year's product.

Already announced for 1938-39 is a series of Spanish pictures, to be made by Jamie Del Amo of Cantabria Films, and Larry Darmour's new series of six with Jack Holt.

Quotas set by the sales department of United Artists, under the direction of Andy W. Smith, Jr., general sales manager, have

been exceeded by 19 of the 32 branch offices, in the Better Business Drive, now entering its final month, according to George J. Schaefer, vice-president and general manager. Haskell Masters' Canadian district is leading, with Bob Mochrie's Southern district in second place; Far West third; Midwest, fourth; Central, fifth and East, sixth.

Golden Promoted

Of possible effect on Monogram's 1938-39 product was the announcement on Tuesday that Edward A. Golden, sales manager of Monogram, is to be promoted at the next board meeting becoming vice-president in charge of exchange operations, and executive assistant to W. Ray Johnston, president, permitting Mr. Johnston to spend more time at the studios with Scott Dunlap, vice-president for production for Monogram, on production of the 1938-39 program which starts soon. The promotion will take effect at once. George Weeks, former sales executive of GB Pictures, succeeds Mr. Golden as Monogram's sales manager.

A national convention of franchise holders, branch managers and salesmen will be held by Monogram in Cincinnati March 24th to 27th. Plans also have been made for a regional meeting in Hollywood for Los Angeles, San Francisco, Portland, Seattle and Denver sales staffs. The regional session is to be held at the end of this month.

Republic's first large convention will be held in Hollywood May 2nd to 5th and will be attended by home office executives, franchise holders, field supervisors, branch heads salesmen and bookers.

Mr. Johnston already has announced 52 features for 1938-39, five to cost \$100,000 each. Purchases have been made on 14 stories, including Jackie Cooper's "Streets of New York;" "That Old Gang of Mine" and "Quincy Adams."

1,000 Attend Warner Banquet

The ninth annual banquet and ball of the Warner Club was held at the Waldorf-Astoria Hotel, New York, last Saturday night and was attended by more than 1,000 persons. Arrangements for the affair were made by a committee headed by Arthur Sachson, president of the club.

4,000 Houses for Rogers Subject

Four thousand theatres are expected to play "For Auld Lang Syne," short subject produced by Warner Brothers to help promote the annual drive in behalf of the Will Rogers Memorial Hospital at Saranac, N. Y. The cast includes Dick Powell, Rudy Vallee, James Cagney, Bonita Granville, Hugh Herbert, Allen Jenkins, Marie Wilson, Johnnie Davis, Mabel Todd and the Schnickelfritz Band.

"Snow White" to Loew's

"Snow White and the Seven Dwarfs" will play a group of theatres in Loew's New York circuit in accordance with a deal signed with RKO Radio.

INDUSTRY URGES ELIMINATION OF QUOTAS IN TRADE AGREEMENTS

U. S. Negotiating with British Board Group; Separate Film Pact with Czechs; Canadian Accord Awaiting Renewal

The motion picture industry, pictured a few days ago by the Department of Commerce as having suffered substantial losses in the international film field, is seeking complete elimination of quota restrictions in the proposed reciprocal trade agreement with the United Kingdom.

The plea was contained in briefs filed recently by representatives of the motion picture industry in the United States. The industry is resting its entire case on the briefs and, for this reason, no representatives of the film industry sought to voice opinions at the hearings being conducted this week by the Committee for Reciprocity Information in Washington.

F. H. Coregan, of the Radio Corporation of America Manufacturing Company, was the only witness connected in any way with the film industry who was scheduled to speak before the committee. Mr. Coregan appears before the committee Friday concerning radio, phonograph and film sound equipment.

Oppose British Quota

Although the exact contents of the briefs filed with the State Department were not divulged, a spokesman summarized the plea by declaring: "We want to do away with all quotas. We are utterly opposed to the English quota. The industry hopes the negotiations will relieve us of the British quota, despite the recent parliamentary actions."

Francis L. Burt, of MOTION PICTURE HERALD's Washington bureau, cited another reason why film industry representatives were not appearing at this week's hearings. "The question of motion pictures is not scheduled to be discussed, as they are an export, rather than an import problem, involving restrictions and quotas rather than duty rates," Mr. Burt wrote.

The Czech Demands

Mr. Burt also reported that the demand of the Czechoslovakian government for a separate agreement covering motion pictures, agreed to by the State Department last week in order to prevent delay in the consummation of the reciprocal trade pact with that government, is not expected to establish a precedent to be followed by the United Kingdom.

There were no indications in Washington this week that the British negotiators would single out motion pictures or any other particular commodity for separate consideration apart from the general agreement, Mr. Burt reported.

Representative Sails

"In accepting the Czech demand for a separate film treaty," he continued, "the State Department was not actuated by reluctance to consider the subject but by a desire to keep our treaty arrangements as simple as possible, with a minimum number of agreements with individual countries. British officials are represented as also believing that the fewer number of treaties with a single country the better."

The British negotiators, he added, have given no indication that they consider films to be any-

TRADE PACT? IT'S NEWS TO GOVERNMENT

Although several film companies have been notified by representatives in Australia that a delegation from that country soon will arrive in the United States to negotiate a reciprocal trade agreement, which will involve films, the State Department says it has not yet heard about it.

At the offices of the Motion Picture Producers and Distributors it was announced that the reports had been heard from several companies but that queries to the State Department had failed to confirm them.

thing but an ordinary commodity to be dealt with the same as any other merchandise.

In consenting to a separate agreement with Czechoslovakia on films, the United States insisted that negotiations for the pact be undertaken as soon as possible. With this in mind, Paul Culbertson, assistant chief of the European affairs division of the state department, sailed this week for Prague to negotiate the agreement.

The United States is seeking removal of restrictions which Czechoslovakia has placed on American films. Among these is double censorship, for each of which a heavy fee is required.

The British trade agreement is being negotiated with a committee of nine members of the British Board of Trade. They include A. E. Overton, F. Grant, N. E. Archer, J. A. Stirling, G. L. Watkinson, W. E. Rhydderch, Miss H. D. Lupton, Miss J. C. Forrester and Miss T. H. Hammond.

The Canadian Pact

Included in the negotiations will be the proposed new United States pact with Canada, although separate hearings are expected to be held by the reciprocity committee on this proposed agreement. The present agreement with Canada, one film industry representative explained, has worked out satisfactorily and only minor changes are being sought by motion picture companies. The changes were requested in a brief.

Coincident with this disclosure was the announcement by the Department of Commerce that exports of films to Canada increased during 1937 as compared to the previous year. Exports last year totaled 21,145,000 feet valued at \$654,000 as compared with 17,276,000 feet valued at \$578,000 in 1936.

Repercussions

The report that Hollywood's supremacy in the international motion picture field was threatened was released by Nathan D. Golden, chief of the Motion Picture Division, Bureau of Foreign and Domestic Commerce. He said: "The 'totalitarian' trend in various areas brought significant repercussions in the film business during 1937. The undeclared hostilities in the Far East and the civil war in Spain, and the unsettled conditions in other parts of the world have occasioned our American film distributors considerable concern and have unquestionably resulted in substantial loss of revenue."

Transfer of GN Action Is Sought

A move to transfer Grand National's 77B reorganization proceedings from Los Angeles to the jurisdiction of the Federal court in New York has been started by a committee of stockholders formed in Philadelphia. The committee, representing small stockholders, bases its planned action on the ground that the company transacts its principal business in the east.

Isadore Stern, a Philadelphia stockholder, is acting as chairman and steering head for the group. The committee's temporary headquarters have been established in Mr. Stern's law offices in the Packard Building, Philadelphia. He said that headquarters would be moved to New York after the committee had decided on a definite course of action.

Anne Rosenthal, home office attorney for Grand National, said this week that while Grand National Films, Inc., is a Delaware corporation, Grand National Studios, Inc., is a California corporation and that the company's principal assets were transferred to the coast about a year ago when International Cinema, Inc., was given a contract for printing and possession of the negatives.

Miss Rosenthal expressed the opinion that the committee's challenge of the California court's jurisdiction would not make much headway, at least not until after Monday's hearing in the Federal district court in Los Angeles which is to decide whether the reorganization proceedings are to remain in effect.

Grand National will handle the American distribution of "He Loved an Actress," English film produced by William Rowland. Lupe Velez, Wallace Ford and Ben Lyon are featured.

Ullman Arranges New Pathe Spain Coverage

Arrangements for Pathe News coverage of the Spanish civil war were made by Frederic Ullman, Jr., during his European trip, he said last week on his arrival on the *Queen Mary*. Two cameramen have been stationed with the warring forces. The first pictures from the front have arrived.

Pathe staffs in Sweden and Austria have been augmented by arrangement with local organizations, and the newsreel's European crews now total about 20, he said. While abroad Mr. Ullman arranged for distribution of French and German versions of "Quintupland," two-reel short subject on the Dionne quintuplets, which will be dubbed in Paris. The German version is for Austria and Switzerland.

Roy Simmonds, British publicity director of Twentieth-Century-Fox, has been made a member of the board of directors of Twentieth Century-Fox Film Company, Ltd., of Great Britain.

Tracy, Rainer and Warners Among Academy Winners

Spencer Tracy and Luise Rainer shared honors with Warner Brothers in the annual Awards of the membership of the Academy of Motion Picture Arts and Sciences, presented last Thursday night before an audience of 1,300 at the Biltmore Bowl in Los Angeles. From a hospital bed Mr. Tracy phoned his thanks for the vote that his work in Metro-Goldwyn-Mayer's "Captains Courageous" had been the best performance by an actor in 1937. Miss Rainer's contribution to MGM's "The Good Earth" was adjudged the best job done by an actress. It was her second successive Academy triumph. Warners' "The Life of Emile Zola" was designated the top production of the year.

To Darryl F. Zanuck went the Irving G. Thalberg Memorial Award, presented for the first time and fashioned by Bernard Soper, sculptor, for the producer who showed the most consistently high quality of production achievement in pictures personally produced.

Bob Burns was master of ceremonies at the dinner dance, which had been postponed for a week because of the floods. Mr. Burns was introduced by Frank Capra, president of the Academy.

Additional Winners

Other winners of the Awards, which included gold statuettes, plaques and certificates, were:

DIRECTOR—Leo McCarey, for "The Awful Truth," Columbia.

SUPPORTING ACTOR—Joseph Schildkraut, "The Life of Emile Zola," Warner.

SUPPORTING ACTRESS—Alice Brady, in "Old Chicago," Twentieth Century-Fox.

ORIGINAL STORY—William A. Wellman, and Robert Carson, "A Star Is Born," Selznick-United Artists.

ADAPTATION—Norman Reilly Raine, Heinz Herald and Geza Herczeg, "The Life of Emile Zola."

SHORT SUBJECTS—Cartoon: "The Old Mill," Walt Disney-RKO; "One-Reel Black and White: 'Private Life of the Gannets,'" Educational-Twentieth Century-Fox; "Two-Reel Black and White: 'Torture Money,'" Color: "Penny Wisdom," Pete Smith-MGM.

ASSISTANT DIRECTOR—Robert Webb, "In Old Chicago."

FILM EDITING—Gene Haylick and Gene Melford, "Lost Horizon," Columbia.

DANCE DIRECTOR—Hermes Pan, "Damsel in Distress," RKO.

MUSIC—Best Song: Harry Owens, "Sweet Lullaby" from "Waikiki Wedding," Paramount; **Best Scoring**: "One Hundred Men and a Girl," Universal.

Technical Awards

The following technical awards were presented:

ART DIRECTION—Stephen Goosson and Paul Murphy, "Lost Horizon."

CINEMATOGRAHY—Karl Freund, "The Good Earth."

SOUND RECORDING—Thomas T. Moulton, "Hurricane," Samuel Goldwyn-United Artists.

Special Awards

Special awards, in addition to the one presented to Mr. Zanuck, were as follows:

A gold statuette to Mack Sennett for his last-

ing contribution to the comedy technique of the screen;

Wooden statuette in miniature to Edgar Bergen's "Charlie McCarthy";

Scroll certificate to the Museum of Modern Arts Film Library for collecting films from 1895 to the present;

Plaque to W. Howard Greene for the color photography in "A Star Is Born."

Scientific Awards

Scientific awards were made in the following classifications:

CLASS I (Statuette and plaque)—Agfa Ansco Corporation, for Agfa "supreme" and "ultra speed panchromatic" film negative.

CLASS II (Plaques)—Walt Disney Productions, Ltd., for design and application to production of "multiplane camera"; Eastman Kodak Company for two fine-grain duplicating film stocks; Farciot Edouart and Paramount, for development of "Paramount dual screen transparency camera setup"; Douglas Shearer and MGM's sound department for method of varying the scanning width of variable density sound tracks ("squeeze tracks") for further reduction of noise.

CLASS III—John Arnold and MGM's camera department for improvement of the semi-automatic follow focus device and its application to all MGM studio cameras; John Livadary, director of sound recording for Columbia, for application of the "bi-planar light valve"; Thomas T. Moulton and the United Artists sound department for application to sound recording of volume indicators which have a peak reading response and linear decibel scales; RCA Manufacturing Company for introduction of the modulated high-frequency method of determining optimum photographic processing conditions for variable width sound tracks; Joe Robbins and Paramount for exceptional application of acoustic principles to sound-proofing of gasoline generators and water pumps; Douglas Shearer and MGM for design of the film drive mechanism incorporated in the ERPI 1010 reproducer.

The Screen Directors Guild protested that the Academy should have permitted a vote on the Government's documentary picture, "The River."

John Lee Mahin, president of Screen Playwrights, Inc., nominated with Marc Connelly and Dale Van Every for the screenplay award for their work on "Captains Courageous," had withdrawn from the competition, saying that the voting qualifications for writers were not sufficiently strict. The rules had established fulfillment of the qualifications for membership in the Writers Guild as the requirement for participation in the balloting.

Form Documentary Company; Paul Rotha a Consultant

American Documentary Films, Inc., identified by its owners as ADFI, has been formed by Raymond Rich Associates to make films for both commercial and non-commercial distribution. Productions will feature current achievements and problems in science, industry, agriculture, education and government.

Paul Rotha, long identified with the documentary film movement in England, will act as production consultant. Also associated with the company are Raymond Rich, former director of the World Peace Foundation; Donald Slesinger, formerly of the Yale Institute of Human Relations and Dean at the University of Chicago, and Ralph Steiner and Willard Van Dyke.

Mr. Steiner served as photographer on "The Plough That Broke the Plains," and Mr. Van Dyke helped photograph "The River," the documentary films made by the Farm Security Administration.

Headquarters are at 11 West 42nd Street, New York.

Film Supervision Actions Noted in Six Localities

The Motion Picture Distributors Association of Canada decided this week that weekend features at any Toronto theatre may be changed without expense to the exhibitor when a picture is not considered suitable for children. In Omaha a board was appointed to supervise public amusement places; in Louisville, Ky., police notified the National theatre that "strip tease" acts must go; Massachusetts and New Jersey legislative committees were considering censorship bills and the New York appellate court upheld the ban on "Tomorrow's Children," sex sterilization film.

The Toronto action was decided upon at a meeting between the MPDA and the Toronto Home and School Association. Under the Ontario Theatres Act, matinee performance on Saturdays or holidays are the only occasions when juveniles may attend without adult escorts.

One Saturday attraction already has been changed. "Wine, Women and Horses" was canceled on complaint of Mrs. J. A. Shewfelt, chairman of the radio and visual entertainment committee of the school organization.

The Omaha board is composed of three men and two women and was appointed by the mayor. Board members said they believed the double feature question "should be left to parents."

The Louisville police department also demanded that the National theatre there, which recently resumed operations with vaudeville, burlesque and films, cease distributing books, pamphlets, etc., that are suggestive.

The two proposed censorship bills in Massachusetts were taken under consideration by the Committee on State Administration of the legislature in executive session. The move followed a public hearing in which Joseph Brennan of Allied Theatres of Massachusetts pleaded the case of the industry, saying that present censorship regulations as well as the industry's self-regulation are adequate.

A bill to provide for a board of three for film censorship is being considered by the House Ways and Means Committee of the New Jersey legislature. Assemblyman John Kerner is its sponsor.

The New York Board of Regents subcommittee screened "Remous" and "I Vant to Be Alone" at the State Office Building in New York City. No decision has been announced. The subcommittee includes George J. Ryan, Susan Brandeis and Gordon Knox Bell.

No films, either feature or short subjects, were completely rejected by the Board of Moving Picture Censors for Nova Scotia during 1937. A total of 1,958 films were examined, consisting of 507 features, 604 short subjects, 509 trailers, 321 newsreels and 17 serials. Only 93 deletions were ordered by the board. Of the features examined 15 were English productions and two were French. The board's report showed that there are 59 theatres operating in Nova Scotia from which a revenue of \$175,893.80 was derived by the Provincial Government.



WHAT'S WRONG WITH THIS SITUATION?

**Claudette in a bathing suit and Gary not even interested—
that'll never do—Hey! MR. LUBITSCH!!!!**



Ah! Mr. Lubitsch to the rescue—show him that Lubitsch touch, Ernst!



There now that's what we like to see in the comedy-romance of the year, LOVE!

CLAUDETTE COLBERT • GARY COOPER
" BLUEBEARD'S EIGHTH WIFE "

EDWARD EVERETT HORTON • DAVID NIVEN • ELIZABETH PATTERSON • HERMAN BING

Screen Play by Charles Brackett and Billy Wilder • Based on the Play by Alfred Savoir • English Play Adaptation by Charlton Andrews

PRODUCED AND DIRECTED BY **ERNST LUBITSCH**

A PARAMOUNT PICTURE



ATTACK ADMINISTRATION'S SPENDING ON PUBLICITY AND FILM 'PROPAGANDA'

Congressman Asks Inquiry of Costs; \$118,000 Budgeted by WPA Alone for One of Several Series of Pictures

Congress has been asked to put a stop to the Administration's "heavy spending" for publicity in press, radio and motion picture "propaganda" for the New Deal.

Citing the existence in New Deal agencies of some 270 "highly paid press agents," creating New Deal news, radio and motion picture propaganda, despite a federal law prohibiting such procedure, J. Parnell Thomas, Republican Congressman from New Jersey, has petitioned the House to investigate.

Representative Thomas, who introduced a resolution for an inquiry by a nine-man House committee, called attention to the Act, approved Oct. 12, 1938 (38 Stat. L. 212), expressly forbidding executive departments to employ publicity "experts" without specific authorization. Many of the "experts" have been concentrating on motion pictures for the New Deal's "alphabetical agencies" almost since the present Administration took office.

While Congressman Thomas concedes it is difficult, because of the multiplicity of agencies and offices, to estimate accurately the full cost to taxpayers, he cites, as an example, a \$600,000-a-year "propaganda" publicity bill.

Cost Never Determined

Just how much money is spent by the federal government specifically for motion pictures never has been determined. Not even the National Emergency Council, which is the "clearing house" for all New Deal information, has ever ascertained the amount. Some idea, however, of government film expenditures for New Deal agencies has trickled through on occasion from Washington, including the \$118,000 budgeted by the Works Program Administration alone, for one of several series, to show New Deal projects in progress.

Not involved in the attack is the estimated \$700,000 spent by the Army and Navy in film rentals to distributors for product to entertain soldiers and sailors.

Criticism of "propaganda" films has been repeated in Congress since June, 1936, when Pennsylvania's Republican Senator Davis called on Congress to investigate "emergency" governmental agency picture activities. He cited the WPA and the Senate Committee on Expenditures in Executive Departments included filming operations of the Federal Emergency Relief Administration. A party vote prevented an inquiry.

Fifty WPA reels had been planned before the attack, "each film captioned in such a manner as to make it clear to observers which Democratic Congressman had wangled what works improvements for his district."

Diversion of Funds Charged

Representative Bertrand Snell of New York, Republic floor leader, charged the WPA with diverting to films funds intended for the idle Democratic Senator Rush Holt, of West Vir-

Exhibitors Again Eligible for Loans From Government Up to \$10,000

Enactment of the new housing legislation by Congress has paved the way for resumption of the Federal Housing Administration loans to exhibitors and other "little" business men for modernization and improvement of their establishments, which ceased a year ago with the expiration of the first FHA modernization campaign.

Theatre owners will be enabled to secure up to \$10,000 for alterations and the installation of immovable equipment in the same way as they secured credit under the original act.

Officials of the FHA said this week that the regulations surrounding these loans will be practically the same as those in effect under the first program—that is, the money is to be expended only for permanent work, such as remodeling, new lighting fixtures and new equipment of an immovable nature.

No actual money will be advanced by the Government agency, which will confine its operations to the insuring of the loans, which are to be made locally by commercial lending institutions under restrictions as to interest and charges.

Money advanced to exhibitors and other business men will be on a five per cent discount basis, which works out at 9.72 per cent interest—said to be the lowest interest at which commercial loans of this character have ever been made. Exhibitors and other borrowers will have five years to pay off the loans.

Eligibility requirements for borrowers will be simple, the major requirement being that they have an assured income which will enable them to repay the loan, and either own or have an approved lease on the property they occupy. In the case of rented quarters, it will be required that the lease run at least six months longer than the term of the loan.

ginia, joined the attack, and Harry Hopkins, WPA Administrator, publicly admitted "ear-marking" between \$50,000 and \$60,000 for filming.

Other Administration pictures were turned out in 1936 as "trial balloons." Chief among them in point of attention attracted and criticism aroused was "The Plough That Broke the Plains," produced by the Resettlement Administration under Rexford Guy Tugwell and offered to exhibitors without charge.

At the same time the Department of Commerce came out with "Commerce Around the Coffee Cup," a one-reeler, with Lowell Thomas as actor and narrator, explaining details of international coffee commerce.

The New Deal had the Department of Agriculture make three films: "Stop Forest Fires," "Life of Plants" and "Norris Dam."

Elaborate Plans in 1936

The trade turned serious attention to governmental filming in July, 1936, when elaborate plans were revealed at Washington for dissemination of "information" through the screen—the Presidential campaign was in the making.

The Works Progress Administration revised its earlier filming program and decided on a series of 30 subjects, each to cost \$6,000, for a total of \$118,000; the Resettlement Administration again tried to get theatrical distribution for its "Plough That Broke the Plains," and the Federal Housing Administration called for bids for using "Better Housing News" in regular newsreel releases. Pathe News took this assignment, but apparently gave the subjects limited distribution.

Sydney MacKean, former newsreel man, was assigned by the WPA to supply the newsreels with WPA "footage." He spent \$81,000

in 1936, and shot 200,000 feet, but the material just did not fit with current newsreel needs.

Pathe News again entered the Government film service under contract as a commercial producer, with "Making a Better Indiana," also for the WPA.

\$90,000 by Records Division

In eight months of 1936 the Motion Picture Records division of the WPA spent \$90,000, the greater part for operating expenses.

The WPA openly set out to buy its way to the theatre public in July, 1936, when it invited 40 producers and the newsreels, excluding Universal—"an oversight"—to submit bids for production of one WPA subject monthly, with a guarantee to release them "through the medium of a nationally-distributed newsreel." The newsreel idea died aborning, but the WPA did give Pathe a contract to produce an unlimited number of 600-foot subjects, at \$4,280 each.

Open political warfare resulted from the WPA-Pathe contract, embroiling both Democratic and Republican parties. John D. M. Hamilton, Republican Committee chairman, said, "The money for these films comes from the taxpayers; it was for relief of human suffering." Regardless, WPA and Pathe continued with film production, and in November the WPA took to the air with a National Broadcasting hookup for a Federal Theatre Project vaudeville show, later extending its projects for public consumption to the production of Sinclair Lewis' "It Can't Happen Here" in 17 cities, after MGM had turned down the play for film production.

Difficulties surrounding ascertainment of total government film expenditures are many be-

(Continued on following page, column 1)

NO SPECIFIC FILM APPROPRIATIONS

(Continued from preceding page)

cause no specific appropriations for motion picture work are made by Congress. The film expenditures come out of appropriations for "informational" (publicity) services, in the case of some departments and agencies, and from other sources. Some agencies are operated on funds allocated by the President from unemployment relief appropriations, such as the WPA.

There are differences in the bases on which various departments produce motion pictures. The War and Navy Department have motion pictures for training purposes; they also have historical films—pictures taken during the World War, for instance—some of which are being kept in the archives.

Other departments have pictures designed to aid industries. In this group are the Department of Agriculture, with its films on farm problems; and the Interior Department, whose Bureau of Mines has produced films credited with publicizing methods of operating which have reduced fatalities.

"Institutional Advertising"

A third type of production is called "institutional advertising." An example is found in the Interior Department in the pictures produced to popularize the National Parks. The department has made pictures of Indian life, and a film on the Virgin Islands which increased the tourist trade.

The straight-out propaganda films are produced mostly by the New Deal emergency bureaus. Outstanding examples are the pictures produced by the WPA.

The New Deal agencies justify their film activities as providing an "historical record," although in some cases privately admitting that pictures of roads under construction are not particularly interesting from an historical point of view.

Propaganda Classified, Too

There are classifications even in propaganda. While the WPA pictures are criticized as for the glorification of the New Deal, films produced by the Federal Housing Administration are defended as showing the people how they can take advantage of opportunities offered by the Government. Criticism generally is directed at the wholesale manner in which the campaign was carried out.

Because of the several types of pictures produced, often two or more by the same department, ascertainment of expenditures is almost impossible. Officials of the agencies know, but in most instances they are not telling.

There are nearly 300 persons engaged in publicity for the departments, bureaus, administrations, offices and commissions which comprise the Federal establishment. Yet in not one appropriation bill is there any mention of "publicity" service, and Congress has ruled repeatedly that "press agents" are not to be employed.

Accordingly, there are throughout the Government directors of information, liaison officers, "special assistants" to various officials, and numerous other classifications of employees whose duties are regardless of title, publicity and propaganda, in press, radio and films.

Cost Reduction Sought

Efforts to reduce the cost of Government filming by concentrating all motion picture work in the Government Printing Office have been made in bills, introduced by Representative William T. Schulte (Democrat, Indiana) and Senator Elmer D. Thomas (Democrat, Oklahoma).

At present there are available for distribution in one way or another nearly 400 motion pic-

tures in various government departments and agencies.

The Department of Agriculture has close to 200 of these, the Interior Department well over 100. The Navy Department has 24, all in both 35 and 16 mm., all in sound, and 20 of them also in silent prints. The Bureau of Mines has 54 subjects; Commerce Department, 6; Interior, 69; Mines, 54; Labor, 7, and Treasury, 4.

Of the pictures dealing directly with Roosevelt Administration activities, there are 17 pictures on the CCC alone; the Social Security Board has a number advertising its activities in various states; the Works Progress Administration has its pictures, the Tennessee Valley Authority has five, the Federal Housing Administration three; the Farm Security Administration has "The Plough that Broke the Plains" and now "The River," which Paramount is distributing to theatres.

Almost every conceivable subject under the sun is pictured in the Government reels. The Department of Agriculture has "Sage Making in Primitive New Guinea" and "Why Strawberries Grow Whiskers"; the Department of Commerce has some "swell" fishing pictures; Interior specializes in travelogues; the Labor Department has "What's in a Dress", announcement of which caused much speculation prior to exhibition; the Children's Bureau has "Sun Babies"; the Navy Department has some adventure films; the TVA made a picture of "Shell Mounds in the Tennessee Valley." Very few of the films get theatrical distribution, and not many more get theatrical exhibition, "The River" probably receiving more bookings and a better press reception than any film since the New Deal went into the film business.

Role of Films in Child Life Topic

Discussion of the role of the motion picture in the life of the school child concluded a two day conference on "Audiences of Tomorrow," held Friday and Saturday at the Lincoln School Auditorium of Teachers College, Columbia University in New York City. Educational groups, women's clubs and the film industry were represented. The gathering was sponsored by Junior Programs, Inc., in cooperation with the Parents League, the Radio Committee of the Child Study Association of America, the National Recreation Association and the Association for Arts in Childhood.

Participating in the informal discussion were Dr. Frederic M. Thrasher, technical director of the Metropolitan Motion Picture Council and professor of a course on motion picture appreciation at New York University, who was discussion leader; Mrs. Edmund Cahill, national chairman of motion pictures, Federation of Music Clubs; Eleanor Clarkson of Parents' Magazine; Mrs. Bettina Gunczy, managing editor of the National Board of Review Magazine; Rita Hochheimer, assistant director of visual education for the public schools of New York City; Hal Hode, assistant to the vice-president, Columbia Pictures; Mrs. Alonzo Klaw, schools motion picture committee; Mrs. James F. Looman, chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae; Joseph Lose, commissioner on human relations, and Mitzi Hochstadt, 15.

Subjects studied numbered juvenile film

preference, frequency of child attendance at the theatre, a plea for film appreciation courses in school curricula, production of screen material for certain classes and sections of the country, and the obligation of the industry to educate as well as to entertain.

Hal Hode was of the opinion that children like the same kind of entertainment as adults, provided the films do not fall into a sex or sophisticated class of production. He said "The Awful Truth", one of the year's most successful films, for that reason did not arouse youthful approval. Mr. Hode added that the youngster chooses western films as his favorites because they project their personalities into the characters they admire.

Exception was taken by Miss Clarkson of Parent's Magazine, who expressed belief, founded on her experience, that "children like historical pictures." Mr. Hode replied that box office returns do not square with this claim. Mrs. Gunczy of the National Board of Review, reporting on her work with the group of Young Reviewers of the Board, said that rather than western films, such action stories as "San Francisco" were children's first preference, and films with child actors were not relished by them.

Miss Hochheimer said her conversations with pupils indicated that the majority of children average one visit a week at theatres. Some, she said, go four or five times a week. She called this symptomatic of maladjusted home conditions. Dr. Thrasher suggested as solution to have these make their own pictures.

When Mrs. Cahill said the industry had neglected to utilize the best of musical compositions in pictures, Mr. Hode quoted the comment of one exhibitor in MOTION PICTURE HERALD's "What the Picture Did for Me" department that if producers insisted on having grand opera, they should include Bing Crosby in the cast. He pointed out that small towns contribute the largest percentage of theatres.

When Mrs. Cahill asked why the motion pictures should not educate its audience, Mr. Hode emphasized that the main purpose of the screen was to entertain. He said he classed the record-making "Snow White and the Seven Dwarfs" as "pleasant entertainment." He declared that Columbia Pictures had lost \$50,000 in the "Happy Hour" series of short subjects, but had accepted that loss in the interest of promoting goodwill.

Mrs. Looman urged that no one group should pick pictures for all classes. She considered the screen patron fortunate in that the industry is now providing product that is educational, artistic and moral. She decried parents' ignorance of proper standards for selecting youthful film fare.

Mitzi Hochstadt, whose fifteen years represented the "audience of tomorrow," called the screen "the most beneficial and entertaining kind of diversion in the entire world. It includes all arts, natural and artificial." She said that what displeases the younger contingent is pictorial representation of what is ridiculous or false.

Mrs. Dorothy L. McFadden, director, formed Junior Programs, Inc., four years ago as a non-commercial and non-profit organization, to select and produce operas, ballets, and plays suitable for presentation before young audiences.

J. Don Alexander has been reelected president of Alexander Film Company, Colorado Springs, Cal., by the board of directors following the annual stockholders' meeting there this week. Other officers reelected were: D. M. Alexander, vice-president; M. J. McInaney, vice-president in charge of sales, and J. T. White, secretary-treasurer. Sam T. Foster, Denver, and W. C. Theleman, Colorado Springs, were elected to the board.

Film Board Lists 3,088 Cases Filed

A total of 3,088 claims for \$625,767.24 was filed against exhibitors in the New York distribution area in 1937 for enforcement of contracts, it was said by Louis Nizer, counsel to the Film Board of Trade, in his annual report to the members.

The report, made public Saturday, discloses that 93 per cent of the claims were collected by legal means, while only 197 claims, involving \$42,086.48, were disposed of by arbitration. The total amount of the claims is about \$100,000 less than in 1936, but this is no indication of any diminution in the number of disputes, since where a circuit is in default, one claim may cover a large amount, Mr. Nizer said.

The disputes chiefly involved nonfulfillment of contract, balances due and lost film. Claims were filed by all member companies of the Film Board with the exception of Monogram, which did not start distribution until the current selling season and therefore, it was said, had no claims covering this year's contracts.

Agfa Fixes Discounts On Films and Cameras

Maximum discounts for Agfa Ansco photographic films and cameras have been set in notices to 27,000 retail outlets in the 42 states which have fair trade statutes. Officials of the company declared that this action was an extension of the policy initiated three years ago.

Agreements sent to retailers provide for a standard 10 per cent discount on Superpan, Finopan, Fine Grain Plenachrome and Super-Plenachrome roll film. A discount of 15 per cent is permissible under the new contracts Shur-Shot and Shur-Shot special cameras in all sizes. The discount from list on Plenix folding cameras, Clipper cameras and Readyset cameras is 10 per cent. The minimum retail price on B2 Cadet box cameras is \$1.39 and that on the D6 Cadet box cameras is \$1.69.

F&M to Produce Musicals

Fanchon and Marco is entering the commercial film field, with a deal set for production of 13 musical one-reel short subjects in color. The pictures will be distributed through Caravel Films, which has recently been formed to handle product of this type. Stanley Neal, managing director of Caravel, said the films will be made for a sponsor, but did not disclose the company's identity.

Globe Office at GN Exchange

Ed Shanberg and Martin Finkelstein of Globe Productions, distributing "The Spirit of Youth" through Grand National, are making their headquarters at the Grand National Exchange in New York.

No further expansion in Europe is planned by Castle Films, producers of home films, Eugene W. Castle, head of the company, said on his return to New York this week from six weeks abroad.

The annual meeting of the stockholders of Pathe Film Corporation will be held April 27th.

ANIMATED CARTOON INVENTOR HONORED

On his 91st birthday last Thursday, 63 years after his invention of an animated screen picture device, Caspar W. Briggs of Philadelphia, received the distinguished service award of the Pennsylvania Arts and Sciences Society.

Mr. Briggs in 1875 marketed a device using the intermittent mechanism and shutter as employed on modern film projectors. For the pictures he put a series of drawings on the edge of a mica disk, which was turned rapidly in front of the projector lens. The first pictures were of a dancing skeleton.

A scroll presented to Mr. Briggs at his home in Germantown, suburb of Philadelphia, said that members of the society "had taken into respectful regard not only the creative ability of the recipient, but have considered as well the inspirational and beneficent influence which has been bestowed upon mankind through the exercise of these talents thus recognized."

Ohio Booking Organization Formed by Milton Mooney

Cooperative Theatres of Ohio, Inc., has been incorporated by Milton A. Mooney, former branch manager for Warner Brothers in Cleveland, to book, buy pictures and accessories for a group of more than 40 independent theatres of Cleveland and northern Ohio.

Mr. Mooney has leased office space in the Film Building and will have his organization in operation not later than April 15th. Associated with him is F. H. Hathaway, former Warner Brothers salesman.

Film Center Renewals Listed

Film Center Building Corporation, New York, through its agents, Cross & Brown Company, announces that renewals have been contracted with Mackler Everwear Film Process Company, Advance Film Exchange, Inc., Republic Film Exchange, Inc., Jack Rosenthal, Prudential Film Distributors Corporation, Joe Hornstein, Inc., and Tacme Film Service, Inc.

Hayman Dinner April 18th

A testimonial dinner will be given on April 18th to A. Charles Hayman, managing director of the Lafayette theatre, Buffalo, and owner of the Strand and Cataract, Niagara Falls, N. Y. The occasion will mark Mr. Hayman's 30th anniversary in show business. Nate Sauber, Universal manager, and Joe Miller, Columbia manager, are co-chairmen.

Savings Reported to Allied

A report by a consulting company on savings made through inspections of electrical installations and current bills was given at a meeting of Allied of New Jersey in New York this week. Individual members have retained the service.

4,000 Libraries Receiving Exhibits

Approximately 4,000 school, college and public librarians now are receiving research exhibits linked with current pictures of outstanding literary, historical or social significance, the Motion Picture Producers and Distributors of America, said this week.

The present number of cooperating librarians represents a gain of more than 100 per cent over those participating one year ago. The activity was inaugurated only 18 months ago and in that time has aided in the exploitation of more than 100 features.

Research exhibits on individual pictures are sent by company home offices to all librarians requesting them. The MPPDA clears approved stills and displays to the participating libraries with which local exhibitors, thereafter, are free to effect tieups coincident with their bookings of the pictures.

Research cards on "The Buccaneer" and "Tom Sawyer" are now being distributed to the 4,000 participating libraries.

Connick Chief Director Of Western World's Fair

Harris D. H. Connick has been appointed chief director of the 1939 Golden Gate International Exposition. The fair, which will be held in San Francisco and which will open February 18, 1939, is half completed.

Mr. Connick was chairman of the finance committee for Famous Players Lasky Corporation from 1920 to 1922. Subsequently he became president and director of Associated Music Publishers, Inc., Breitkopf Publishers, Inc., and vice-president and director of Muzak Corporation of Ohio, Wired Radio, Inc.

Hake in Australia Post

C. V. Hake, Twentieth Century - Fox assistant foreign manager, has arrived in Australia to be managing director for that territory, succeeding Stanley Crick, resigned. Mr. Hake was managing director for Japan for nine years, then assistant to Walter J. Hutchinson, general foreign manager, for one and a half years at the home office. Mr. Crick, a native of Australia, joined the company in Sydney in 1919, and became managing director about two years later. His future plans are not known. Edward A. Lomba, formerly managing director in Spain and later central European assistant head, has assumed Mr. Hake's former duties at the home office.

Lieberman Opens Hartford Theatre

Fred Lieberman has opened the Proven Pictures theatre, Hartford, Conn., his nineteenth New England house. The 1,200-seat theatre, completely remodeled at a cost of \$50,000, will play double features, three changes weekly, with admissions set at 15 to 25 cents. Mr. Lieberman has contracted for 20 spot announcements on local radio programs daily.

Cobian Opens Office

Ramos Cobian, president of United Theatres, Inc., Puerto Rico, has opened offices in the Paramount Building in New York.

U.S. FILMS 71 PER CENT OF TOTAL IMPORTED FOR RELEASE IN FRANCE

Review of the Year Shows 230 American Features Distributed; Rental of Old Films Seen as a Threat to Prestige

by PIERRE AUTRE
in Paris

During the calendar year 1937, 424 new feature films were trade shown and released in France, 111 French made and 323 of foreign importation.

Of the importations 230 were from the United States, 31 from Germany, 29 from Great Britain, 14 from Soviet Russia, five from Italy, three from Belgium, and one from Mexico.

According to the French quota regulations, films over three reels shown in France must be divided into two categories: those for general exhibition—French speaking films, or foreign films dubbed in French, which can be exhibited in all French cinemas, and those of restricted exhibition—spoken in foreign languages, with French sub-titles, of which each one cannot be shown in more than 15 theatres in the country, five in Paris and ten in the provinces.

Of the 424 feature films released in France during 1937 332 were classified for general exhibition. Others were films shown only in the original foreign speaking versions. As there are in France no more than 48 theatres specializing in the showing of foreign films in their original versions, of which 38 are in Paris, these 332 films for general exhibition really feed the approximately 4,000 French cinemas.

Although the number of films at the disposal of French exhibitors was about the same in 1936 and 1937, their composition differs a great deal. In 1936, the 331 films for general exhibition included 141 French talkers and 190 dubbings. In 1937, the 332 films included only 123 French talkers and 209 dubbings.

A total of 209 foreign feature films dubbed in French were released in 1937 compared with 190 in 1936. The increase in this number is due to the fact that for the first time French distributing companies released a large number of dubbed films. In fact, the 209 dubbings include 116 films released by the French branches of the American companies (MGM, Paramount, RKO-Radio, 20th Century-Fox, United Artists, Universal and Warner Brothers). The dubbed French versions of Columbia films are still distributed by French companies. Seventy dubbed films were released by French distributors, 15 by the French branches of German companies (Tobis and the UFA subsidiary, Alliance Cinematographique Européenne) and eight by distributors specializing in Russian films. The 70 dubbed films released by French distributors included 49 American films, nine British, seven German, three Italian and two others.

This release of so many dubbed foreign films by French distributors is a new and important problem for American companies. Up to now the majority of the dubbed films shown in France have been dubbed French versions of the biggest (and most suitable for the French market) films of the major American companies, many of which could compete with the French

FRENCH HALF YEAR QUOTA EXHAUSTED

The French Government board of censors officially has confirmed the fact that the film import quota for the first half of 1938 has been exhausted. The law provides that only 94 films over three reels in length may be imported in each six months.

The list of 94 imported includes 73 from America, nine from Germany, five from Russia, three from England and one each from Australia, Austria, Mexico and Czechoslovakia. The American dubbings include 47 pictures released by the French branches of major American companies. These were divided as follows: MGM, 13; Twentieth Century-Fox, 10; Universal, eight; Paramount, six; Warner Brothers, five; United Artists, three and RKO, two. In addition 26 American dubbings were released by French distributors including eight of Columbia's current product.

productions. But the double bill programs which have now become a regular feature in all French theatres, with the exception of first runs, have caused distributors to furnish the exhibitors with a supporting film, instead of shorts, cartoons, etc., which constitutes, with the French feature film, a complete program.

As a result, except for the first-run theatres and for some 120 minute films, short subjects—with the exception of the cartoons—have practically disappeared from French distribution.

These 49 American films bought by French distributors came from the following American companies: Columbia, 29; Republic, 5; RKO Radio, 3; Mascot, 3; Universal, 2, and one each from Burroughs-Tarzan, Puritan, Bayart, Reliable, Spectrum, Times Pictures and Du World. Many of these films are as much as five and six years old.

Old Pictures a Threat

It may be surprising to see films of major American companies, released in France so late, and by French companies. But, until 1936, RKO Radio had no distribution branch and no exchanges in France, and while the Paris office, itself, distributed original versions in English, for dubbing and for general exhibition productions were sold to French companies. Until 1934, the productions were sold to French intermediaries, who afterwards sold the films to different French distributors. The same is true of Columbia. Productions of this company were always sold to different French distributors, and that is why 29 Columbia dubbed films were shared, last year, by 17 French distributing companies.

This large number of old American program pictures, cheaply dubbed and released by French distributors as supporting pictures, is considered a threat to exhibition of the dubbed films of the major American companies. Firstly, these program pictures are likely to displace in some degree the big films of the American companies, in the number of dubbed films yearly allowed by the French cinema regulations.

Secondly, and perhaps more important, these old and often badly dubbed program pictures lower the reputation of American production in the eyes of the French public.

In 1937, French branches of the major American companies, Columbia excepted, distributed in France 110 American dubbed films and six British, chosen as the most suitable to the French market. These were divided as follows: 20th Century-Fox, 27; MGM, 24; Warner Brothers, 23; Paramount, 16; RKO Radio, 8; Universal, 7; United Artists, 5. In addition United Artists and Twentieth Century-Fox distributed respectively four and two British films.

During the year 237 foreign films were shown in the French specializing cinemas, in their original speaking versions, with French sub-titles. The number is smaller than in 1936's 263, with the same as in 1935, 237. Divided according to countries and the language spoken, they numbered: American, 185; British, 20; German or Austrian, 15; Soviet, 13; Italian, 3, and Mexican, 1.

More than half of these original versions were afterwards exhibited in dubbed French versions, the figure being 145 out of the total of 237.

Organization of Distribution

For distribution, France has been divided into seven regions: Paris, which includes Normandy, Brittany and the Provinces around Paris, with Rennes (Brittany) and Nancy (East) as sub-centers; the Northern region, of which the center is Lille; the Central region, with Lyons as keytown; the Southwestern region, with Bordeaux as keytown and Toulouse as sub-center; the Southeastern region, with Marseilles as keytown; the Alsace and Lorraine region, headed by Strasbourg, and North Africa, including Algeria, Morocco and Tunis, headed by Algiers, with Tunis and Casablanca as district centers.

The distributing organizations are based on two systems:

(1) The national organizations, with headquarters in Paris, which have their own exchanges in the six keytowns: Lille, Lyons, Marseilles, Strasbourg, Bordeaux and Algiers.

(2) The second system of distributing organizations are the regional distributors, with their own capital and their own salesmen.

There are no longer any French companies which both produce and distribute, with the exception of ACE, which makes French speaking films in Germany.

The independent French producers give their films to be distributed, either to the national distributors with exchanges in the French keytowns, for distribution throughout the whole of the French territory, or by regions to local distributors. There are, in the Paris region, 40 local distributors.

Government Collection Proposed

Among the many proposals advanced recently for the reorganization of the French cinema industry, one was that distributors were of no use and that the distributing companies ought to be replaced by a central distributing agency, charged with the transportation of films and their upkeep. A Federal bank would collect the percentage of the receipts and divide it among the film producers. The receipts of the cinemas would be collected in the theatres by the same State employees, who would come daily to collect the taxes. This scheme, at the time, brought vehement protests from the industry. Distributors, it was said, are absolutely necessary to the industry, especially in France, because of the independent production system where they are the liaison between producers and exhibitors.



WHAT'S WRONG WITH THIS SITUATION?

**The screen's grandest love team looking like this —
this is terrible. Hey! MR. LUBITSCH!**

**Gary! Let the Old
Maestro show you
how it's done!**



**Ah! Here it is love
with the Lubitsch
touch—in the ace
comedy-romance
of the year!**



CLAUDETTE COLBERT • GARY COOPER
" BLUEBEARD'S EIGHTH WIFE "

EDWARD EVERETT HORTON • DAVID NIVEN • ELIZABETH PATTERSON • HERMAN BING
Screen Play by Charles Brackett and Billy Wilder • Based on the Play by Alfred Savoir • English Play Adaptation by Charlton Andrews

PRODUCED AND DIRECTED BY ERNST LUBITSCH A PARAMOUNT PICTURE



PRINTED IN U.S.A.

IN THE CUTTING ROOM

Goldiggers in Paris

(Warner Bros.)
Musical Spectacle

Previous "Goldiggers" have made about everyone familiar with the expense to which the Warners go to stage the recurrent spectacular extravaganzas. All are aware of the glamour, music, beauty, dancing, artistic settings, type of motivating story, name value of the personalities to be seen; the entertainment and showmanship offered by each successive "Goldigger" release.

The occasion for this season's effort comes when a hot American night club dancing chorus is invited by mistake to appear in Paris in competition with the world's greatest ballet dancing ensembles.

For personalities to talk about, "Goldiggers in Paris" will offer Rudy Vallee with Rosemary Lane, Hugh Herbert, Allen Jenkins, Gloria Dickson, Melville Cooper, Mabel Todd, Fritz Feld, Curt Bois, Edward Brophy, Pedro de Cordoba, Victor Killian and Georges Renavant, and a horde of beauteous show girls.

Ray Enright, who never made a "Goldiggers" but did make "Ready, Willing And Able," "20 Million Sweethearts" and "Dames," is the director. Jerry Wald, Richard Macaulay and Maurice Leo concocted the original screen play. Music and lyrics were by Harry Warren and Al Dubin. The music-dance numbers were created and directed by Busby Berkeley.

Release date: About mid-May tentatively.

Four's a Crowd

(Warner Bros.)
Comedy-Romance

Although this story is to be told against a background of newspaperdom, its basic ingredient is comedy romance. Adapted from a stage play by Wallace Sullivan, its central figure is a go-getting editor. His overt purpose in attacking unsavory characters is to build circulation, but his real aim is to make such a nuisance of himself that the piratical old business nabob at whom he directs his most withering shafts will hire him as a publicity counsellor at a fat salary. He manages to stir his victim to fury, gets himself engaged to his target's daughter, terrify his publisher, bring sorrow to the girl who loves him, but in the climax, at a double wedding passes off the girl to whom he is engaged to the publisher and marries his reporter pal himself.

Errol Flynn and Olivia de Havilland again will be co-featured. Rosalind Russell, Patric Knowles and Walter Connolly are the supporting principals. The quality supporting cast lists Melville Cooper, Franklin Pangborn, Joe Cunningham, Joseph Crehan, Spec O'Connell, Gloria Blondell, Dennie Moore, Carole Landis, Al Herman, Charles Judels and Margaret Hamilton.

The screen play was completed by Casey Robinson, whose credits include "Tovarich," "Call It a Day," and "Captain Blood," which gave Flynn and Miss de Havilland their first big opportunity at screen fame. Maker of "The Life of Emile Zola," "The Story of Louis Pasteur" and "White Angel," William Dieterle was assigned to direct.

Release date: Not set as yet.

Female Fugitive

(Monogram)
Melodrama

The two best known personalities to be seen in this forthcoming production are Evelyn Venable, most recently in "My Old Kentucky Home," and Craig Reynolds, who for several years played supporting roles in Warner pictures. The other names, some of which are familiar, are Reed Hadley, John Kelly, Charlotte Treadway, Reginald Sheffield, Rafael Bennett, John Morton, Emmett Vogan, Lee Phelps and Martha Tibbetts.

The story is being produced to include the maximum amount of suspense and action. Discovering that her husband heads a high-jacking gang, his wife deserts him. As she is suspected by police as being the brains of the mob, she is hunted all over the country.

John T. Neville, who collaborated on the original screen play with Bennett Cohen, is known as one of Hollywood's most prolific authors of mystery yarns. His many credits include such films as "Raw Timber," "Tough to Handle," "Old Louisiana" and "Valley of Terror." Cohen's latest film contribution was "Wallaby Jim of the Islands." He also collaborated on "Border Patrolman," "Skull and Crown" and "Wilderness Mail." These films establish the general tone and character of "Female Fugitive."

William Nigh, who is directing, is remembered as the maker of "Atlantic Flight," "The Hoosier Schoolboy" and "The Thirteenth Man."

Release date: April 7.

The Saint in New York

(RKO Radio)
Melodrama

A brand new approach to the gangster idea of entertainment will be made in this production. Communities have adapted various means to rid themselves of undesirable elements; in a fictionary way, moving pictures have suggested countless others. In this, the law and order forces of New York tolerate a ruthless murderer, permit him to kill at will, so long as he kills the social enemies they desired eliminated.

The production is based on "The Saint" series of thrillers, written by Leslie Charteris and widely read on this Continent and in Europe. The screen play was written by Irwin Shaw and Charles Kaufmann, respectively credited with "The Big Game" and "Breakfast for Two" and "Saturday's Heroes." It is being directed by Ben Holmes, maker of "Maid's Night Out," "We're on the Jury" and "The Plot Thickens."

Louis Hayward, featured in the current "Condemned Women," will be seen as "The Saint." The one girl in the picture is Kay Sutton, presently in "This Marriage Business" and earlier seen in "Having Wonderful Time" and "Night Spot." Most of the other players, all of whom at one time or another, are principals in the action as they come into contact with "The Saint," are generally familiar. They are Frederick Burton, Eduardo Ciannelli, Jonathan Hale, Sig Rumann, Ben Welden, Charles Halton, Jack Carson, Paul Guilfoyle and Paul Fix.

Release date: April 22, 1938, (tentatively).

Law of the Underworld

(RKO-Radio)
Gangster Melodrama

The production is based upon the stage play "Crime," which was written by Samuel Shipman and John B. Hymer. When A. H. Woods produced the play in New York about ten years ago, Chester Morris, who is in the film version, Sylvia Sidney, Kay Francis and Douglas Montgomery were in the cast.

The story has been modernized, the time is the present and the locales are places in and about New York City. The romance of two youngsters, caught in the web of a gangster mob to be made participants in a fatal robbery, forms the story basis.

The screen adaptation was made by Edmund L. Hartman, who did "Hideaway," "Behind the Headlines" and "Wanted, Jane Turner," and Bert Granet, whose credits are listed in the description of "Go Chase Yourself." The director Lew Landers, handled some of RKO-Radio's most successful secondary pictures such as "Double Danger," "Danger Patrol," "Flight from Glory" and "Without Orders."

Morris, last seen for RKO-Radio in "Flight from Glory," will play the mob leader role; Eduardo Ciannelli, who made his film debut in "Winterset," later to be in "Marked Woman" and "Criminal Lawyer," is his rebellious aide, and Lee Patrick is the gangster girl. The youngsters who become involved are Anne Shirley, brilliant in "Stella Dallas" and seen in several RKO features, and Richard Bond, who played opposite Miss Shirley in "Condemned Women" and was seen in "Double Danger" and "This Marriage Business." Walter Abel, featured in "Portia on Trial" and other films, is the prosecutor. In support will be Paul Guilfoyle, Frank M. Thomas, Eddie Acuff, Jack Arnold, Jack Carson, George Shelley, Paul Stanton and Cecil Kellaway.

Release date: May 13, 1938.

The Lady in the Morgue

(Universal)
Melodrama

Under the production guidance of Irving Starr, and the direction of Otis Garrett, Universal is endeavoring to pack into a significant production a weird story of murder, missing corpses, attempted murder, rivalry between the professional police and private detectives, strange disappearances, assumed identities and sundry other explorations into criminal skulduggery.

A suicide turns out to be a murder; the body disappears from the morgue; the morgue keeper is killed and the police think that the private detective is trying to put something over on them. In the meantime a heiress has disappeared.

John Litimer concocted the original story, which was adapted by Eric Taylor and Robertston White.

The personnel who will endeavor to bring the yarn to screen realism consists of Preston Foster, Frank Jenks, Rowland Drew, Patricia Ellis, Tom Jackson, Morgan Wallace, Joseph Downing, Al Hill, James Robbins, Stanley Price, Gordon Hart, Gordon Elliott, Minerva Urecal and Rollo Lloyd.

Release date: April 21 (tentative).

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Girl of the Golden West

Metro-Goldwyn-Mayer

Lyrical Romance

"The Girl of the Golden West," fourth picture in which Jeanette MacDonald and Nelson Eddy have been co-starred, belongs in the company of "Naughty Marietta," "Rose Marie" and "Maytime." It should prove a crowd pleaser equalling the box office records established by that trio. In many cases, where showmen take full advantage of all the exploitation possibilities, it should exceed those grosses.

Not only do "The Girl of the Golden West" and Miss MacDonald and Mr. Eddy enjoy the prestige that comes from the preceding productions, but it is picturesque outdoor action and lyrical romance that ranks with the finest of this type of picture.

One attribute of "The Girl of the Golden West" that should not be overlooked is that it is both a prestige picture and a class-and-mass attraction. People should be talking about it during its playing time; they also should be talking about it for months to come.

For the masses it simply is hokum-packed "wild west" entertainment, embellished with music—two numbers of which, Franz Liszt's "Liebestraume" and Gounod's "Ave Maria," sung by Miss MacDonald—melodies most people know and love. For the classes it is David Belasco's famous stage play somewhat modernized, produced on a grand scale, finely staged, acted and directed, replete with charming music which, with the exception of two pieces retained from the stage version, are solo, duet and chorus numbers composed by Sigmund Romberg and Gus Kahn. To please both groups there is the spectacularly beautiful presentation of "The Mariachi," a Spanish fiesta sequence in which glamour, music and action are exquisitely balanced.

The story is the rudimentary, but expertly conceived, plot of the girl, the "Robin Hood" bandit, and the sheriff. It merges tender love interest with tense romantic conflict. With hokum evident but never overt, it adds stirring action, gleeful comedy, melodrama, taut suspense, and crowns all with a tiara of thrilling music.

The setting and time of "The Girl of the Golden West" is the mountainous California mother lode country in the gold rush days. About 90 per cent of the action takes place out-of-doors and thereby are made possible many striking pictorial effects which, as photographed by Oliver T. Marsh, emphasize the varying moods.

Pages could be consumed in detailing all the values of "The Girl of the Golden West." A reference to the records of those who are in the picture and those who were behind it should be sufficiently illuminating. As for Jeanette MacDonald and Nelson Eddy, practically all that is necessary is a reference to "Naughty Marietta" and "Rose Marie." Much may be said

about Walter Pidgeon, Leo Carrillo, Buddy Ebsen (who does not dance), H. B. Warner, Brandon Tynan and all the rest. The public might be reminded that William Anthony McGuire, long the righthand man of the late Florenz Ziegfeld, the man who wrote "The Great Ziegfeld" and produced "Rosalie," is the producer. Folks might be reminded that Robert Z. Leonard, who directed "The Firefly," "Maytime" and "The Great Ziegfeld," also directed "The Girl of the Golden West." Supplement the importance of McGuire and Leonard as picture makers with information that Sigmund Romberg and Gus Kahn composed the music and lyrics; that "Liebestraume" and "Ave Maria" are included; that Herbert Stothart directed the score, and that Albertina Rasch created the festive dance episodes, and the enthusiasm for "The Girl of the Golden West" should be immediate.

The local trade and lay press strove valiantly to outdo each other in descriptive adjectives to reflect the quality of the picture. That MGM will give the picture a bang-up national campaign goes without saying. The market that exists for a Jeanette MacDonald picture will be expanded to its furthest limits.

Previewed in the Village theatre, Westwood, Cal. In the parlance of Film Rows all over the map, the picture "knocked 'em for a loop."—GUS MCCARTHY.

Distributed by MGM. Produced by William Anthony McGuire. Directed by Robert Z. Leonard. Screen play by Isabel Dawn and Boyce DeGaw. Music and lyrics (modern numbers) by Sigmund Romberg and Gus Kahn. Musical direction by Herbert Stothart. Dances arranged by Albertina Rasch. Cedric Gibbons, art director. W. Donn Hayes, film editor. Photographed by Oliver T. Marsh. P. C. A. Certificate No. 4096. Running time, when seen in Westwood, 120 minutes. Release date, March 18, 1938. General audience classification.

CAST

Mary Robbins	Jeanette MacDonald
Ramirez and Lieut. Johnson	Nelson Eddy
Jack Rance	Walter Pidgeon
"Mosquito"	Leo Carrillo
"Alabama"	Buddy Ebsen
Pedro	Leonard Penn
Nina Martinez	Priscilla Lawson
"Sonora Slim"	Bob Murphy
"Trinidad Joe"	Olin Howland
"Minstrel Joe"	Cliff Edwards
Nick	Billy Bevan
The Professor	Brandon Tynan
Father Sienna	H. B. Warner
Governor	Monty Woolley
Uncle Davy	Charles Grapewin
The General	Noah Beery, Sr.
Gringo	Bill Cody, Jr.
The Girl (Mary)	Jeanne Ellis
Wowkle	Ynez Seabury

Island in the Sky

(Twentieth Century-Fox)

Murder Mystery

Sold M. Wurtzel, executive producer, addressed this swift metropolitan melodrama directly to that large and faithful sector of the population responsible for the consistent publication and wide sale of detective fiction. It would seem plainly indicated for showmen to do likewise. The reaction of the preview audi-

ence was of a kind to justify liberal exploitation use of the first-string adjectives.

Best marquee names are Gloria Stuart, Michael Whalen and Paul Kelly, the last of these coming into the picture late in the running but playing a pivotal role powerfully. Something might be made of the fact that the "Island in the Sky" from which the picture takes its title is a night club atop a 70-story Manhattan skyscraper, although it probably wouldn't be Hoyle to intimate similarity to the Rainbow Room atop the RCA building in Rockefeller Center, since the one in the picture turns out to be owned by the murderer in the picture.

The screen play by Frances Hyland and Albert Ray, from an original by Jerry Cady, concerns "Michael Fraser," assistant district attorney, and "Julie Hayes," his fiancée, who postpone their wedding to work on a murder case. "Michael" credits evidence which convicts "Peter Vincent" of murdering his father, but "Julie" digs more deeply into the family background, discovers that the dead man was not the boy's real father, locates the legitimate parent in prison and, with his aid, brings the murderer to justice.

The things that happen could and even may have. Characters are orthodox types and the long arm of coincidence is not stretched as painfully as in most affairs in kind. Herbert L. Leeds' direction is sound, confident and telling.

Previewed at the Uptown theatre, Los Angeles, where professional and paying guests of the management seemed to enjoy the picture thoroughly.—WILLIAM R. WEAVER.

Produced by Sol M. Wurtzel. Distributed by 20th Century-Fox. Directed by Herbert L. Leeds. Story by Jerry Cady. Screen play by Frances Hyland and Albert Ray. Photographed by Edwad Cronjager. Film editor, Harry Reynolds. P. C. A. certificate No. 4100. Release date, undetermined. Running time, when seen in Los Angeles, 65 minutes. General audience classification.

CAST

Julie Hayes	Gloria Stuart
Michael Fraser	Michael Whalen
Doyle	Paul Kelly
Peter Vincent	Robert Kellard
Lucy Rhodes	June Storey
Happy	Paul Hurst
Marty Butler	Leon Ames
Walter Rhodes	Willard Robertson
Trompas	George Humbert
Mrs. O'Shea	Aggie Herring
Inspector Whitehead	Charles D. Brown

Fools for Scandal

(Warner-First National)

Continental Comedy

Carole Lombard's virtuosity in the field of light comedy, Fernand Gravet's well exploited Continental personality and Mervyn LeRoy's thoroughly documented fame as a producer of substantial cinema, are strong handles for showmen to take hold of in brandishing this swift and not too sophisticated farce before the wishful eyes of potential ticket shoppers. Other names useful in like connection are Ralph Bel-lamy, Allen Jenkins, Isabel Jeans and Marie Wilson, and the music by Richard Rodgers and Lorenz Hart may be expected to account for additional sales in this era of acute song-consciousness.

By way of general description in behalf of

the numerous clientele insistent upon accurate definition, the picture may be compared loosely to those early fabrications in which the then oncoming Maurice Chevalier established himself as a master entertainer. Mr. Gravet sings less than he, speaking rather than intoning the dialogue-woven lyrics assigned to him, and his manner is a deal more on the gentlemanly side, as the phrase is interpreted in the States. The play is similarly conditioned to American tastes and standard, although the setting is Paris and London, and the plot may be said to turn more or less vitally upon whether or not a young man spends the night in a young woman's apartment. He does, but as a duly employed cook, one of several servants, and the matter is dealt with in a manner to incite not even the tenderest cheek to blush.

The original text is a play by Nancy Hamilton, James Shute and Rosemary Casey, "Return Engagement," from which Herbert and Josephine Fields devised the screen play. In this "Kay Winters," American screen star in Paris, meets "Rene," improvident boulevardier, for a lively evening before leaving for London, whence he follows to pay court. A plot kink places him in her service as cook, and while lady friends and newspaper men busy themselves with scandalous assumptions he wins her away from "Phillip Chester," her prosaic fiancé, to ultimate matrimony.

Ralph Bellamy's role as the unsuccessful suitor may be likened to his assignment in "The Awful Truth," although this is a less fruitful casting. Allen Jenkins' performance of a blundering American roughneck is typical of his best. A night club sequence staged by Bobby Connolly is far better than long. Production is on the high Mervyn LeRoy plane throughout.

Previewed at the Warner Hollywood where reaction was indicative of complete approval.—W. R. W.

Produced and distributed by Warner-First National. A Mervyn LeRoy production. Screen play by Herbert Fields and Joseph Fields. Additional dialogue, Irv Brecher. From the play "Return Engagement" by Nancy Hamilton, James Shute and Rosemary Casey. Music and lyrics by Richard Rodgers and Lorenz Hart. P. C. A. Certificate No. 2918. Running time, when seen in Hollywood, 85 minutes. Release date, April 16, 1938. General audience classification.

CAST

Kay Winters	Carole Lombard
Rene	Fernand Gravet
Phillip Chester	Ralph Bellamy
Dewey Gilson	Allen Jenkins
Myrtle	Marie Wilson
Agnes	Tola Nesmith
Papa Joli-Coeur	Jacques Lory
Mme. Brioche	Michelle Burani
Lady Paula Malverton	Isabel Jeans
Jill	Marcia Ralston
Lady Potter-Porter	Heather Thatcher
Bessie	Tempe Piggott
Specialty	Jeni LeGon
Les Hite and His Orchestra	

King of the Newsboys

(Republic)

Comedy Melodrama

Familiar to the American magazine reading public is the famous correspondence school advertisement starting off:

"They laughed when I sat down at the piano." Drawing an analogy, when Republic releases "King of the Newsboys," which vapid title unfortunately belies completely the entertainment woven into the picture, the film may be expected to send surprised patrons away from theatres more than satisfied with the offering, praising the story, lauding the actors and giving the production great word-of-mouth publicity.

Selling the picture with the present title will be the hardest job of showmen, though it presents some exploitation possibilities.

The story is a fast moving delineation of a youth of the slums fighting his way to riches after his regeneration. Its background is the New York newspaper circulation field and the publication of horse race tips. Romance, action, comedy and suspense are neatly welded in the screenplay of Louis Weitzenkorn and Peggy Thompson, who adapted the original story by Samuel Ornitz and Horace McCoy.

Topping the cast are Lew Ayres, Helen

Mack, Alison Skipworth, Victor Varconi, Sheila Bromley and Alice White, all of whom have considerable renown and several of whom may take a better lease on cinematic fame because of their characterizations herein. The picture auspiciously marks the debut in American film production of Bernard Vorhaus, who performed in the dual capacity of producer and director of "King of the Newsboys." His past experience has been in England.

"Jerry," slum bred youth, determines when "Mary Ellen," childhood sweetheart, rejects him for the favors of "Wire Arnold," wealthy track tipsheet publisher, to fight his way to the top, and does so via the route of building newspaper circulation. Then comes a reunion with "Mary Ellen," arousing the ire of "Arnold." "Jerry" publishes a rival tipsheet and wins out after a series of circulation battles with "Arnold's" men. In the meantime the renewed romance with "Mary Ellen" has hit the rocks. But everything turns out all right.

Previewed at the Forum theatre in Los Angeles, where applause from a packed house, drawn by a \$1,050 Screeno game award, was uproarious. Despite the usual studio claque, there was every indication in other sections of the house that the plaudits were genuine.—VANCE KING.

Produced and distributed by Republic. Director and associate producer, Bernard Vorhaus. Production manager, Al Wilson. Screen play, Louis Weitzenkorn and Peggy Thompson. Original story, Samuel Ornitz, Horace McCoy. Photographer, Jack Marta. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Alberto Colombo. Costumes by Irene Salt-ern. P. C. A. Certificate No. 4081. Running time, when seen in Hollywood, 68 minutes. Release date, March 15, 1938. General audience classification.

CAST

Jerry	Lew Ayres
Mary Ellen	Helen Mack
Nora	Alison Skipworth
Wire Arnold	Victor Varconi
Connie	Sheila Bromley
Dolly	Alice White
Lockjaw	Horace MacMahon
Squimpy	William Benedict
Pussy	Victor Ray Cooke
Lefty	Jack Pennick
Peggy	Mary Kornman
Maizie	Gloria Rich
Mr. Stephens	Oscar O'Shea
Mrs. Stephens	Marjorie Main

Rawhide

(Principal-20th Century-Fox)

Lou Gehrig Acts

Once upon a time, immediately a personality achieved fame or notoriety, he found himself (or herself) acting in pictures. The results in most cases were less than had been anticipated. Not until Sonja Henie came along was the practice successfully revived.

Sol Lesser always has had the celebrity bee in his bonnet. Months ago he made a great publicity to-do about the facts that he had signed baseball player Lou Gehrig and Olympic athletes Glen Morris and Eleanor Holm. Mr. Lesser would be very pleased if all and sundry would permit him to forget all about the all-around champion and the swimmer who were seen in "Tarzan's Revenge." But Mr. Gehrig's case is different. He is a topical personality, and though no great shakes as an actor, yet through him Mr. Lesser may write off earlier disappointments.

The Yankee star first baseman is simply "Lou Gehrig" in a fast-moving and exciting adventure story. Surrounded by capable performers, he's the main cog in busting up a "Cattleman's Protective Association," racketeer gang. His endeavors met with the approval of the crowd, mainly juveniles, that witnessed the Saturday afternoon preview of "Rawhide."

Mr. Gehrig is a person of great exploitation possibilities. Wisely his feature debut is accomplished with considerable topical significance. In the story he comes west for peace and quiet, to get away from the excitement of baseball. Instead, he runs into fighting, riding, pool-ball throwing that is vividly exciting.

Previewed in the Meralta Theatre, Culver City. The predominantly juvenile audience might have been a bit disappointed at not see-

ing Gehrig in a baseball suit knocking out a homerun or two in a crucial game. Even so, it was not unmindful of the ease and assurance with which he fitted into his role as a rooting, tooting cowboy hero.—G. M.

Distributed by 20th Century-Fox. Principal production. Directed by Ray Taylor. Story by Dan Jarrett. Screenplay by Dan Jarrett and Jack Natteford. V. O. Smith, assistant director. Robert Crandall, film editor. Photographed by Allen O. Thompson. P. C. A. Certificate No. 4088. Running time, 60 minutes when seen in Culver City. Release date: April 8, 1938. General audience classification.

CAST

Larry Kimball	Smith Ballew
Lou Gehrig	Lou Gehrig
Peggy Gehrig	Evalyn Knapp
Ed Saunders	Arthur Loft
Bascomb	Carl Stockdale
Pop Mason	Si Jenks
Sheriff Kale	Cy Kendall
McDonnell	Lafe McKee
Butch	Dick Curtis
Gillam	Cecil Kellogg
Biff	Slim Whitaker
Rudy	Tom Foreman
Pete	Cliff Parkinson
Rusty	Harry Tenbrook
Johnson	Lee Shumway
Fuller	Ed Cassidy

Flight into Nowhere

(Darmour-Columbia)

Aviation Action

"Flight into Nowhere" has elements of entertainment which should extend the appeal of the Jack Holt vehicle to a wide circle of action story fans.

With Holt are Dick Purcell, Jacqueline Wells, James Burke, Howard Hickman, Lotus Long and others. Larry Darmour gave new dressing by weaving into the story a blighted romance of a character other than Holt's.

William Bloom and Clarence Jay Schneider wrote the original story and Jefferson Parker and Gordon Rigby collaborated on the screenplay. Lewis D. Collins directed.

"Jim Horne" (Holt), chief pilot of a commercial airline, has given "Bill Kellogg," a pilot, innumerable chances to conduct himself properly. Incurable, "Kellogg" runs away with a plane, to get the credit for blazing a new trail across uncharted jungles, but is forced down by lack of fuel. "Horne," spurred on by "Kellogg's" wife, leads an expedition to find "Kellogg," but the young flier has married a girl in the tribe of Indians. "Horne" agrees to take him back to civilization, but "Kellogg" is killed by a native.

Previewed in a studio projection room in Hollywood.—V. K.

Produced by Larry Darmour for Columbia release. Directed by Lewis D. Collins. Original story by William Bloom and Clarence Jay Schneider. Screenplay by Jefferson Parker and Gordon Rigby. Photographed by James S. Brown, Jr. Edited by Dwight Caldwell. P. C. A. Certificate No. 4140. Running time, when seen in Hollywood, 62 minutes. Release date, April 18, 1938. General audience classification.

CAST

Jim Horne	Jack Holt
Bill Kellogg	Dick Purcell
Joan	Jacqueline Wells
Ike Matthews	James Burke
Hammond	Howard Hickman
Lana	Lotus Long
Dr. Butler	Robert Fiske
Vincente	Hector Sarno
Ti-ana	Fritz Leiber
Ee-lon	Juan Toren
Martinez	Julian Rivero
Pedro Ruiz	Genaro Curci
Dispatcher	Ward Bond

There's Always a Woman

(Columbia)

Comedy Melodrama

There is no indication that the public appetite for harum scarum comedy, through which a tight thread of mystery melodrama is woven, has been in any degree sated, and so the market for "There's Always a Woman" should be wide and enthusiastic. It is an amusing show in which tomfoolery, mystery, melodrama, sus-

(Continued on page 46)

TRIPLE QUOTA PASSED BY LORDS' COMMITTEE

Amendments Carried Reintroducing Three for One Plan And Increasing Percentages

by AUBREY FLANAGAN
in London

The three for one quota proposal which was howled down in the House of Commons again has become a topic for hot debate in the industry and in Parliament with its reintroduction, in slightly modified form, by Viscount Swinton, Government spokesman, in the House of Lords committee considering the new Films Act.

The Swinton amendments, providing that distributors availing themselves of the three for one privilege under which films costing £37,500 in labor expense on an approximate total cost of £75,000 may be counted for quota as three, must limit such films to 50 per cent, of the total footage required, was approved by a majority of the committee.

Also approved was a proposal by Lord Moyne that the distributor and exhibitor quotas start at 20 and 15 per cent, respectively, instead of 12½ per cent for exhibitors and 15 per cent for distributors as was provided in the bill as passed by the House of Commons.

The committee stage in the House of Lords concluded this week and debate on the floor of the House preceding the third reading and final vote was expected soon.

The 50 per cent limitation under the three for one quota plan was viewed as an effort to meet the objections of exhibitors that the plan would cause a product shortage but a vigorous fight by exhibitor interests was expected nevertheless. The Board of Trade appealed to exhibitors for passive support of the plan but without effect. It was pointed out that the Films Council, under the amendment, would have power to abolish the 50 per cent limitation after one year.

The amendment also set at £25,000 the figure at which films for the triple quota could be acquired outside the country. The minimum on films under the reciprocity clause was reduced to £15,000.

The trade was discontented with the Lords' increase of the renter and exhibitor quota schedules and it was the underlying belief that although the amendments were sponsored independently they represented a "punitive" state of mind on the part of the Government.

The report stage in the House of Lords was expected to be reached next Tuesday with the formal reading set for Thursday followed by reference back to the Commons for final ratification, the bill becoming law before April 1st.

American distributors were said to be pleased with the plan which tends to give them an advantage in fulfilling the numerical terms of their quota.

SHORT PRODUCT PLAYING BROADWAY

Week of March 19

CAPITOL

La Savette MGM
How to Figure Your Income
Tax MGM
Little Bantamweight MGM

CRITERION

False Roomers RKO-Radio

MUSIC HALL

Unusual Hunting Columbia

PARAMOUNT

Fowl Play Paramount
California Giant Paramount
Unusual Occupations, No. 4... Paramount

RIALTO

What Price Porky..... Vitaphone
Snow Foolin' Columbia

RIVOLI

White Magic RKO Radio

ROXY

Sky Fishing Educational
Happy and Lucky..... Educational
Cupid Takes a Holiday..... Educational

STRAND

The Sneezing Weasel..... Vitaphone
Pictorial Review, No. 7..... Vitaphone

Change Seen in UA Negotiations

Following closely the announcement in New York by Miss Mary Pickford that Alexander Korda will revive negotiations for the purchase of the controlling interest in United Artists, Samuel Goldwyn this week said he would sail for England next Wednesday.

Mr. Goldwyn's decision led to widespread speculation in Hollywood, the principal assumption being that the recently abandoned Goldwyn-Korda plan to purchase United Artists stock held by Miss Pickford, Douglas Fairbanks and Charles Chaplin with British capital is to be revived.

Miss Pickford, in revealing that Mr. Korda has "changed his mind" about seeking to resume negotiations for the purchase of the stock, linked the British producer with the reported plan of David O. Selznick, John Hay Whitney and Mr. Goldwyn to buy control of the company.

However, Mr. Goldwyn's announced intention of sailing for London next week led to the belief in Hollywood that plans had been revised. Spokesmen for Selznick International took the position that the Whitney-Selznick deal was never affirmed as a concrete possibility and cannot, therefore, be commented on as abandoned or continuing as a prospect.

On his trip to England, Mr. Goldwyn will be accompanied by Mr. Fairbanks.

A United Artists board meeting was to be held Tuesday, but was postponed until Thursday because of lack of a quorum.

Loss of Austrian Market Feared Following Coup

Heads of foreign distribution departments have accepted the realization that the annexation of Austria by Nazi Germany, accomplished this week, will mean serious curtailment of the market for American screen product in central Europe.

The first announcement of Adolph Hitler's coup over the weekend did not convey specific information as to the form of the new Austrian Government but reports later in the week indicated there will not even be a pretense of maintaining a separate government and that motion pictures companies, therefore, could expect that present and future restrictions on film imports and distribution in force in Germany would apply without change to what hitherto has been the Austrian market.

In the past year 128 American films were released in Austria by American film companies, compared with 165 in 1936, according to a recent report of the film bureau of the Vienna Chamber of Commerce. There were certain restrictions on the release of revenue from the Austrian market to the United States but they were not considered an insurmountable obstacle to trade.

In Germany restrictions on the release of funds have been prohibitive and at the same time German censorship has been so rigid that comparatively few American pictures have been approved for release there. The Nazi censorship authorities have a record of accepting or rejecting pictures indiscriminately and often without explanation for rejections. Approximately 50 American pictures were released in Germany during 1937.

A small amount of dubbing was done in Austria during 1937 but none in Germany.

Only three American companies maintain offices in Germany, Paramount, Metro-Goldwyn-Mayer and Twentieth Century-Fox, while Warner Brothers, Universal, Columbia, United Artists and RKO have withdrawn entirely from the market there. Complete withdrawal of all American participation in the German market has been advocated by Harry M. Warner.

Quebec Drops Two Juvenile Cases

Two of the 22 actions by the city of Montreal against exhibitors for alleged admission of juveniles under 16 years of age, were dismissed this week on a technicality because city officials had neglected to secure authorization of the Provincial Attorney-General for the prosecutions. Hearing of the 20 other cases has been deferred pending the outcome of negotiations for reduction of the age limit.

Open Air Theatres

Work will begin within the next three weeks on open air theatres in Detroit, Cleveland, Philadelphia and Buffalo, Philip Smith of Boston, said this week. W. W. Smith of the Park-In Theatres, Inc., New Jersey, closed the deal for granting of patent licenses. E. M. Loew, Boston, who is building an open air theatre in Miami, plans to open it next week.



Claudette in Gary's arms and yet so sad... that'll never do...

Hey! Mr. Lubitsch.

**Ah! The Old
Maestro to the
rescue with that
Lubitsch touch.**



**That's the idea...
never a dull moment
...a million laughs...
in this comedy hit
of 1938**



PRINTED IN U.S.A.

CLAUDETTE COLBERT · GARY COOPER
"BLUEBEARD'S EIGHTH WIFE"

EDWARD EVERETT HORTON · DAVID NIVEN · ELIZABETH PATTERSON · HERMAN BING

Screen Play by Charles Brackett and Billy Wilder · Based on the Play by Alfred Savoir · English Play Adaptation by Charlton Andrews

PRODUCED AND DIRECTED BY ERNST LUBITSCH

A PARAMOUNT PICTURE

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The army of newspaper, magazine and trade publication reporters in Hollywood who have been watching the press-agentings of Bob Taplinger, at Warners' studio, frankly do not know what to expect next.

Mr. Taplinger left quite a position in radio, last year, to go out to Warners in California and give a showmanship twist to the worn-at-the-heels glamor hoopla that had marked most of the publicity events of Hollywood's pictures and personalities. Many a choice piece of press agency has emanated since from the direction of the Warner Studio at Burbank.

Only last week 150 newspaper and trade writers out that way received in their morning mail an invitation to go over to the Warner studio and play with a toy train being used by Errol Flynn in "Four's a Crowd," now filming.

"Do you lose yourself in the intricacies of the electric train you just bought for the kid?" queried the invitation. "Haven't you found that the boy's cries of disappointment because you got there first have cramped your style? Have hindered your complete concentration on switching a freight train to let the crack express through?"

Well, advised the Warner press agents, "The day of liberation is at hand! The dawn of independence is here for the parlor-floor railway engineer."

"On the set of 'Four's a Crowd,'" they continued, "on stage 22 on the Warner lot, Friday, at noon, you will be allowed—unfettered and uninterrupted—to play, examine and experiment with almost a mile of track, newest type locomotives, cars, switches, tunnels, grades, bridges, sidings, water tanks, automatic signals and other appurtenances. It's the largest indoor railroad in the world."

And 150 newspaper and trade writers in Hollywood became Casey Joneses.

▽

Mary Carlisle, in Hollywood, says that movie stars out there receive on an average of 16 proposals of marriage a year.

▽

**PATHETIC STATE OF AFFAIRS DEPARTMENT:
VALLEE CALLS JUDGES
UNFAIR TO ACTORS**

The Associated Press dispatch which carried the foregoing headline from Hollywood told how Rudy (the fierce) told the Hollywood Bar Association, at a dinner, that judges had a tendency to comment unfavorably on stage and screen stars who appear in court. Vallee worked himself up to such a pitch that he bursted out a charge that "Judges go out of their way to remind actors and actresses they are just like anyone else."

Typical of what the harassed-by-judges actors have to go through these days was the terrible incident suffered by Constance Bennett only the other morning at the hands of Judge Charles Burnell, in his Supreme Court in Los Angeles. Miss Bennett had sued GB Pictures for breach of contract, and, on the witness stand in her own behalf, became a little too quick on the trigger with her answers to questions propounded by GB's attorney. Judge Burnell interrupted Miss Bennett to inform her, "Remember, you are not here as a movie star. You're here just as the common, ordinary garden-variety witness. Just sit there and look pretty."

EXTENSIVE AS IT IS, the research department of Quigley Publications was unable to unearth the information requested by one Cleo Chester Smith, and so Mr. Smith agreed that his questions should be propounded in this department with the thought that the answers might be forthcoming from some old-time readers in the field.

Mr. Smith, by the way, presents his questions on a most unique letter-sheet. At the top appears his picture, clothed in college cap and gown, together with the engraved information that he is the "World's greatest memory artist," that he "Answers over 50,000 000 questions from memory," that his is "The only act of its kind in the World," and that it is "Ideal for theatres, chautauquas, clubs, amusement parks, circuses, carnivals and museums." Some of the questions to which Mr. Smith says he has ready answers are set down in two neat little panels also at the top of his letterhead. They include: "What is the population of Miami?" "Where is the Plains Hotel, and how many rooms?" "What is the county seat of Weber County, Utah?" "Who invented the first telephone?", etc., etc., concluding with a "Ask Him; He Knows."

To get back to the questions for which Mr. Smith now seeks answers: "Will you kindly inform me as to who was the first motion picture actress to ever wear these PAJAMAS in gay beautiful colors, out on the beaches and the streets? Where was her home located? Who was the first motion picture actress to ever, on any occasion, dress like BOYS and young men, in their clothes, trousers, overalls? Where was she living at the time?"

"Who was the first motion picture actress to ever smoke CIGARETTES, either in pictures, or in private life, or both? What was the name of the first SILENT moving picture ever produced, in which any girl or actress was seen smoking a cigarette?"

Mr. Smith asks identical questions pertaining to sound pictures. In both cases he also desires the name of the cigarette-smoking actresses, their addresses, when and where the films were produced, and by whom.

▽

Charlie McCarthy's success is attested once more by the development of a special cosmetic for dummies—causing Advertising Age to observe that the market for it is practically unlimited.

▽

It may all be poppycock, but the story is around that there is fierce competition among the newsreels to be the first to bring back pictures of ex-filmiter and now Ambassador to England "Joe" Kennedy, standing in knee breeches and long stockings somewhere in the Court of St. James. Mr. Kennedy really should give his old Pathe News first break.

▽

The Fort Scott (Kansas) Tribune passes along George Jean Nathan's conclusion that all the exercise a Broadway city man needs is opening the door of a taxicab and crawling inside. Personally, we prefer the less rigorous system followed by Hollywood's William Powell. He keeps fit by rising early every morning, staring hard at his swimming pool for three minutes, and then diving back into bed.

Despite the general burdensome restrictions, propaganda-instillments and supervisory influences inflicted these days on motion pictures in parts of Europe, some of the film industries over there really are making progress. Brussels, for example, now has "the only English cinema weekly" in those parts. And, not to be outdone by the star-rating system employed by some publications in this country, the Belgium paper, called "The Filmgoer," has adopted a rating system which, at least, is unique. An "outstanding feature" gets 0000 in "The Filmgoer"; a "very good feature" gets 000; a "good feature" gets 00, and "average entertainment" gets 0.

▽

In the same Belgium "Filmgoer" we found the answer to our wonderment over the manner in which some of those foreign film stars acquire such a "brilliant" knowledge of the ways of Hollywood long before they are imported to these shores, as so frequently expressed by them to ship news reporters on their arrival in New York harbor.

The medium of enlightenment is a letter from Jessie Ralph, 62-year-old screen trouser in Hollywood, to the readers of the "Filmgoer," on the subject of how to attain success as an actress in California movies. It runs along the following lines:

"Success in motion pictures for a young and ambitious actress means more than a pair of slacks.

"Don't wear slacks too often. Woman never was built for slacks.

"Don't lose your femininity. After all, it's your greatest charm.

"Don't go in for severe wardrobes. Men still like fuffs.

"Don't try to be 16 if you are 60. You deceive nobody but yourself. You don't deceive yourself unless you are an idiot. If you are an idiot you will never succeed.

"Don't keep late hours. Don't ever remember you are pretty. The beauty you know you won't have for always is destined to fade.

"Listen to your director. He may be wrong, but he is your director."

Jessie Ralph (who really is Jessie Ralph Chambers) once made a picture called "Walking on Air."

▽

Film History Flashbacks, in the Los Angeles Times:

15 YEARS AGO
IN STUDIO LAND

RUBY MILLER, comedienne described as "Britain's best kisser," arrived in Hollywood.

JAMES CRUZE finished work on "The Covered Wagon" for Paramount.

COSTS OF TWO PICTURES were revealed: "RICH Men's Wives," \$40,000; "POOR Men's Wives," \$60,000.

▽

Jo-Si, comedian, and His Dancing Girls have a two-track billing at the Ritz, Will Horwitz subsequent run theatre at Houston, that recently started vaudeville with pictures.

"The Kind of Shows the Whole Family Can Attend" is the billing all week until Saturday midnight. Then Jo-Si's "family" dancers become the "Hot-cha Girls from Hawaii."

(Continued from page 41)

pense and surprise have been welded in expert fashion.

Undoubtedly the "Thin Man" series and their commercial and entertainment success inspired "There's Always a Woman." This subject should not suffer in comparison with its popular predecessors. The appeal is to both class and mass audiences. The crime solving addicts, whether or not appreciative of semi-slapstick comedy, should find it worthy of their attention.

In the capable hands of Joan Blondell and Melvyn Douglas, who are the leads, Mary Astor, Frances Drake, Jerome Cowan and Robert Paige, the menaces, and Thurston Hall, Pierre Watkin, Walter Kingsford and Lester Matthews, who at various times and in devious situations come within range of the conflicting parties, the show is a breezy, refreshing thing that sparkles with crisp dialogue and involves a cycle of intricate situations while moving along at chain lightning speed. Laugh generating comedy, a feature of even the suspenseful mystery and melodrama, is the keynote. There's a killing or two, but without blood and thunder theatricals.

When "Reardon" flops as a private detective and gets a job in the district attorney's office, all he asks of his wife "Sally" is that she stay home, mind her business and let him alone. Such a request is anathema to "Sally." The stage properly set, "Fraser" is murdered, "Reardon" proceeds to investigate, and "Sally" gaily injects herself into the mess. Comedy balancing melodrama and intricate mystery, "Sally" is several times in danger of having "Reardon" make mince meat of her, but after she survives a ridiculously burlesqued third degree she stumbles upon clues that make husband "Reardon" appear a super Sherlock Holmes.

Wilson Collison's original is a slick yarn. In transcribing it to the screen, Gladys Lehman preserved the slickness, with William Perlberg providing class production. Alexander Hall directed so that all showmanship content is made readily available.

The comedy acting responsibilities are taken care of with aplomb and eclat, and the heavier stuff is done in workmanlike style. Supporting players fit into respective parts as if they had been made to order for them.

Previewed at the Pantages in Hollywood. When the audience was not trying to control its hilarity, it was bound up in the mystery melodrama. Always, however, folk found opportunity to giggle or roar.—G. M.

Produced and distributed by Columbia Pictures. Produced by William Pearlberg. Director, Alexander Hall. Screen play, Gladys Lehman. Story, Wilson Collison. Photographer, Henry Freulich. Film editor, Viola Lawrence. Art direction, Stephen Goosson. Associate, Lionel Banks. Gowns, Kallloch. Musical director, Morris Stoloff. Sound engineer, George Cooper. Assistant director, William Mull. Release date, April 8, 1938. P. C. A. certificate No. 4022. Running time, when seen in Hollywood, 80 minutes. Adult audience classification.

CAST

Sally Reardon	Joan Blondell
William Reardon	Melvyn Douglas
Lola Fraser	Mary Astor
Anne Calhoun	Frances Drake
Nick Shane	Jerome Cowan
Jerry Marlowe	Robert Paige
District Attorney	Thurston Hall
Mr. Ketterling	Pierre Watkin
Grigson	Walter Kingsford
Falter Fraser	Lester Matthews

Tip-off Girls

(Paramount)

Melodrama

Whatever methods have been found successful in the past for notifying the populace that a sizzling hour of high explosive melodrama is on tap at a given cinema, are the ones to use in behalf of this fast, factualistic and staunchly fabricated treatise on the subject of overland highjacking. What the picture lacks in dynamic marquee personalities it more than makes up for in forceful performance of unfanciful and hard driven characterizations.

The title is misleading to the extent that it suggests a feminine emphasis, whereas the three

girls in the picture play parts wholly incidental to a preponderantly masculine story.

The original screen play by Maxwell Shane, Robert Yost and Stuart Anthony has Lloyd Nolan in the unaccustomed role of FBI agent "Anders," who joins "Deegan's" highjacking mob by way of getting evidence against "Valkus," boss of the ring. The picture takes its title from Evelyn Brent's portrayal of "Rena," who poses as a hitchhiker to locate rich cargoes carried by overland trucks. "Anders" finally baits a trap for the mobsters and quite a lot of convincingly exciting events occur before right conquerers might.

Associate producer Edward T. Lowe kept his feet and the picture firmly on the ground, and director Louis King left never an inch of ineffective or extraneous footage in the finished product. The place is California, but could be any part of the country where bulky vans lumber thunderously through the quiet night and men's avarice overrides their caution. The time is now and the picture is wholesomely treated. J. Carrol Naish surpasses his best previous malevolence as the gangster-in-chief.

Previewed at the Stadium theatre in Los Angeles in the wake of "Happy Landing" to an audibly responsive turnout of the sort commonly known as "average audience."—W. R. W.

Produced and distributed by Paramount. Director, Louis King. Original screen play, Maxwell Shane, Robert Yost and Stuart Anthony. Sound mixer, Charles Hisserich. Film editor, Ellsworth Hoagland. Art directors, Hans Dreier and Robert Odell. Photographer, Theodor Sparkuhl. Release date, April 1, 1938. P. C. A. certificate No. 4119. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Bob Anders	Lloyd Nolan
Marjorie Rogers	Mary Carlisle
Tom Benson	Roscoe Karns
Red Deegan	Larry Crabbe
Joseph Valkus	J. Carrol Naish
Rena Terry	Evelyn Brent
Marty	Anthony Quinn
Scotty	Benny Baker
Jason Baardue	Harvey Stephens
Sam	Irving Bacon
"Boots" Milburn	Gertrude Short
Hensler	Archie Twitchell
Blacky	Barlowe Borland
George Murkil	Pierre Watkin

Law of the Underworld

(RKO Radio)

Gang Melodrama

A sequel to the gangster picture cycle, "Law of the Underworld" has action, suspense, love interest, and the requisite number of murders. It concerns an advertising man who moves in society circles while directing the activities of a gang of thieves, who entangles two youngsters in a crime and frees them at the cost of his own life.

The first consideration of the showmen exhibiting this RKO picture appears to be the cast. Top roles are taken by Chester Morris, Ann Shirley, Eduardo Ciannelli, Walter Abel, and Paul Guilfoyle, all of whom have considerable followings. Others are Richard Bond, Lee Patrick, Frank M. Thomas, Eddie Acuff, Jack Arnold, Jack Carson, Paul Stanton, George Shelley and Anthony Warde.

The title has its points for exploitation, being the studio name for "The Lost Game," story and Al H. Woods stage production, by John B. Hymer and Samuel Shipman. Bert Granet and Edmund L. Hartmann wrote the screen adaptation. Lew Landers directed and Robert Sisk produced.

"Gene Fillmore," genteel head of the gang, forces "Annabelle" and "Tommy," two youngsters planning to marry, to aid his criminal operations. "Rocky," his lieutenant, is desirous of taking over command and "Fillmore" kills him. Meanwhile "Rogers," special prosecutor has been given a tip by "Dorothy," sweetheart of "Rocky," that "Fillmore" is the gang chief and he closes in. "Annabelle" and "Tommy" are arrested, but keep silent. Faced with the thought that the youngsters may get the chair, "Fillmore" makes a deal to confess to "Rogers" for the pair's freedom.

Previewed at the United Artists Theatre in Inglewood, Cal., where the neighborhood audience was moved by the suspense created by the

story and gave evidence that the picture was enjoyable.—VANCE KING.

Produced and distributed by RKO Radio. Producer, Robert Sisk. Director, Lew Landers. Screen play, Bert Granet and Edmund L. Hartmann. From the story "The Lost Game" and Al H. Woods' stage production by John B. Hymer and Samuel Shipman. Photographer, Nicholas Musuraca. Film editor, Ted Cheeseman. P. C. A. Certificate No. 4117. Running time, when seen in Hollywood, 60 minutes. Release date, May 13, 1937. Adult audience classification.

CAST

Gene Fillmore	Chester Morris
Annabelle	Anne Shirley
Rocky	Eduardo Ciannelli
Rogers	Walter Abel
Tommy	Richard Bond
Dorothy	Lee Patrick

Mr. Moto's Gamble

(20th Century-Fox)

Comedy Mystery

The latest of the Twentieth Century-Fox series starring Peter Lorre has a background of prize fighting, an unusual murder of a boxer, and suspicion pointing to a number of persons. Humor is interspersed by Keye Luke, Maxie Rosenbloom and Harold Hubler.

Also in the cast are Dick Baldwin, Lynn Bari, Douglas Fowley, Jane Regan and George E. Stone. Charles Belden and Jerry Cady wrote the original screen play from J. P. Marquand's characters. James Tinling directed.

When a boxer dies mysteriously after a bout on which large sums of money have been wagered, "Moto" takes over the case. Complications with a gambling ring arise, and attacks are made on "Moto's" life, but he outwits them.

Previewed at the Uptown Theatre, Hollywood, to an audience that swayed in its seat as though watching a real boxing match.—V. K.

Produced and distributed by 20th Century-Fox. Associate producer, John Stone. Directed by James Tinling. Original screenplay by Charles Belden and Jerry Cady. Based on the character created by John P. Marquand. Photographed by Lucien Andriot. Art direction, Bernard Herzbrun and Haldane Douglas. Edited by Nick De Maggio. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 4053. Running time, 60 minutes. Release date, March 25, 1938. General audience classification.

CAST

Mr. Moto	Peter Lorre
Lee Chan	Keye Luke
Bill Steele	Dick Baldwin
Penny Kendall	Lynn Bari
Nick Crowder	Douglas Fowley
Linda Benton	Jayne Regan
Lieutenant Riggs	Harold Huber
Wellington	Maxie Rosenbloom
Philip Benton	John Hamilton
Connors	George E. Stone
Clipper McCoy	Bernard Nedell
Gabby Marden	Charles Williams
Biff Moran	Ward Bond
McGuire	Cliff Clark
Sammy	Edward Marr
Joey	Lon Chaney, Jr.
Frankie Stanton	Russ Clark
District Attorney	Pierre Watkins
Editor	Charles D. Brown

This Marriage Business

(RKO Radio)

Comedy-Romance

In many places, especially those communities where an intimate neighborly spirit exists, "This Marriage Business" may develop into a surprisingly popular attraction. Its down-to-earth, wholesome amusement is strongly appealing to the patron who may have grown weary of more pretentious offerings. Its personnel, particularly Victor Moore, the theme and amplifying details, the comedy, intriguing romance and volatile if theatrical melodrama which they develop, together with quality of production and significance of the incident, are geared to inspire showmen to unique campaigns.

Trailing elopers bring reporter "Bennet" to Middletown. There he meets "Jud Holcomb," county clerk, who boasts that in all his years of issuing marriage licenses none of his "customers" has ever been divorced. Sensing a big story, he publicizes "Jud," couples flock to the town, which becomes prosperous, and the clerk becomes its leading citizen. A night club, run by New York racketeers, is the town's black

spot, and to remove it, "Bennet" suggests that "Jud" run for mayor on a reform ticket. The earlier fun turns to bizarre but comic melodrama as gangdom takes a hand in the campaign, tries to frame "Jud" and finally does have him suspected of murder. Meanwhile "Bennet" is following up his romance with "Jud's" daughter, "Nancy." In the climax, he gets the incriminating evidence on "Selby," "Frisbee" and the whole crooked lot. "Jud" is elected and wins "Nancy's" consent to marriage.

Balancing dialogue, action, situations and characterizations intelligently, the film wastes no time on inconsequentials, moves speedily and puts its entertainment right up where it belongs on the screen, for all to enjoy without having to exercise a too great amount of mental gymnastics.

Previewed at the United Artists theatre, Inglewood. The audience, composed of oil industry workers, small town business men, clerks, farmers, a scattering of retired residents and suburbanites, seemed to be of the opinion that "This Marriage Business" had been made especially for it. The professional Hollywood contingent in attendance was enthusiastic in praising the film.—G. M.

Distributed by RKO-Radio. Produced by Cliff Reid. Directed by Christy Cabanne. Screen play by Gladys Atwater and J. Robert Bren. Story by Mel Riddle and Alex Ruben. Photographed by Joseph August. Edward Donohue, assistant director. Harry Marker, film editor. P. C. A. certificate number 4073. Running time, 70 minutes, when seen in Inglewood. Release date: April 8, 1938. General audience classification.

CAST

Jud Holcomb.....	Victor Moore
Bill Bennet.....	Allan Lane
Nancy Holcomb.....	Vicki Lester
"Candid" Perry.....	Jack Carson
Lloyd Wilson.....	Jack Arnold
Joe Selby.....	Richard Lane
Frisbee.....	Frank M. Thomas
Hardy.....	Cecil Kellaway
Perkins.....	George Irving
Spencer.....	Paul Guilfoyle
Bella.....	Kay Sutton
Babs Delaney.....	Ida Vollmar
Bob Riordan.....	Richard Bond
Mrs. Platt.....	Leona Roberts

The Painted Trail

(Monogram)

Western

A swiftly paced, hard riding, gun shooting western of the old school, this production should find much favor with the clientele on a Saturday afternoon or for that matter whenever western fans gather to see their favorite diversion. The setting is on the Texas side of the border and the story deals with the activities of a smuggling gang and the manner in which the "law" cracks down on the outfit.

Tom Keene is starred in the role of a United States marshal who disguises himself as an outlaw as a means of joining the gang, and features Eleanor Stewart as the romantic interest. Others in the cast include LeRoy Mason, Walter Long, Jimmy Eagles and Forest Taylor.

"Tom," commissioned by his superior to apprehend the smugglers, poses as "The Pecos Kid," is accepted by the gang and joins them in rustling cattle across the border. The sheriff and his deputies catch "Tom" red-handed but he convinces the sheriff that he is on the side of the law.

Reviewed in projection room in New York.—PAUL MOONEY, JR.

Produced and distributed by Monogram. Producer, Robert Emmett. Directed by Robert Hill. Story by Robert Emmett. Assistant director Eddie Saeta. Photography, Bert Longenecker. Sound, Glen Glenn. P. C. A. Certificate No. 4057. Running time, 50 minutes. Release date, February 16, 1938. General audience classification.

CAST

Tom.....	Tom Keene
Alice.....	Eleanor Stewart
Duke.....	LeRoy Mason
Driscoll.....	Walter Long
Sammy.....	Jimmy Eagles
Jackson.....	Forest Taylor
Reed.....	Harry Harvey
Nosey.....	Ernie Adams
Spud.....	Bud Osborne
Sheriff.....	Glen Strange
Marshall.....	Frank Campau

When G-Men Step In

(Columbia)

Melodrama

An interesting story capably directed makes this a better than average film in the G-Men cycle. The protagonists in this are brothers, one a G-Man and the other a racketeer, who have genuine devotion for each other. There is an ever so slight romantic tinge and a sprinkling of comedy.

The cast fit the roles and include Don Terry, Jacqueline Wells, Robert Paige, Gene Morgan, Paul Fix and Edward Earle, C. C. Coleman, Jr., directed from a story by Arthur T. Horman and Robert C. Bennett.

"Frederick Garth" (Don Terry) is head of a gang operating several rackets behind the screen of a printing company. His younger brother, "Bruce" (Robert Paige), has become a member of the Federal Bureau of Investigation instead of joining "Frederick's" organization as its lawyer and is unaware of "Frederick's" racketeering. Practically every clue leads indirectly to "Frederick," and after finding conclusive proof in the printing shop "Bruce" accosts his brother with the truth. "Frederick" overpowers "Bruce," but hides him when two members of the gang appear. Later at the printing shop, where the gang have turned against their leader, "Bruce" arrives with the police, but "Frederick" has been killed.

Reviewed at the Globe theatre, New York. A good audience for a rainy afternoon, and chiefly men, seemed to enjoy the melodrama.—P. M.

Produced and distributed by Columbia. Directed by C. C. Coleman, Jr. Screenplay by Arthur T. Horman. Story by Arthur T. Horman and Robert C. Bennett. Associate producer, Wallace MacDonald. Photography by Henry Freulich. Film editor, Al Clark. P. C. A. Certificate No. 3867. Running time, 61 minutes. Release date, March 31, 1938. General audience classification.

CAST

Frederick Garth.....	Don Terry
Marjorie Drake.....	Jacqueline Wells
Bruce Garth.....	Robert Paige
Neale.....	Gene Morgan
Clip Phillips.....	Paul Fix
Preston.....	Edward Earle
Morton.....	Stanley Andrews
Jennings.....	Horace MacMahon
Turk.....	Huey White

"The Dybbuk"

(Irving Geist)

Tragic Folk Tale

In 1920 S. Ansky wrote the play from which this screen story of Jewish folk way, superstition and young love has been adopted. In the years following its initial presentation, the work has been performed in practically every large city of the world and has grown to become a classic in the field of Yiddish dramatic art. New York theatrical circles have viewed four different versions of the play.

In the translation from stage to screen as coming from the studios in Warsaw, Poland, the dramatic power, the religious customs and atmosphere of the supernatural have been moulded into an expert and complete reproduction, faithful to the letter and the spirit of the original. The acting, somewhat removed from the present day style, is nonetheless powerfully effective, a musical score creates an appropriate background, and there is competent technical handling of direction, lighting and set mounting. The running time is rather long but the dramatic impact of the story draws unflagging interest.

With dialogue in Yiddish but set with an excellently worded compilation of English titles, the production will receive the greatest amount of endorsement from Jewish theatre goers, but general audiences that respond to the exceptional in screen material should find matter here for study and enthusiasm.

Reviewed at the Continental Theatre, New York, where a mid-afternoon audience followed the screening of the strange story closely and

with evident appreciation.—JOSEPH F. COUGHLIN.

Presented by Irving Geist. From the play by S. Ansky. Directed by Michael Waszynski. Scenario by S. A. Kacyzna and Marck Arenstein. Historical research by Dr. Meyer Balaban. Musical score by H. Kon. Ritual songs sung by Chief Cantor, Gerson Sirota. Choreography by Judita Berg. Edited by George Roland. Interpretation by Jacob Mestel. English titles by Leonora Fleischer. Translation by A. Armand. No P. C. A. Certificate. Running time, 122 minutes. Release date, April 15, 1938. Adult audience classification.

CAST

Wonder Rabbi of Miropol.....	A. Morewski
The "Messenger".....	R. Samberg
Sender.....	M. Libman
Leah, his daughter.....	Lili Lilianna
Frade, Leah's aunt.....	Dina Halpern
Nisson.....	G. Lamberger
Channon.....	L. Libgold
Nuta.....	M. Bozyk
Zalman.....	S. Landau
Nachman.....	S. Bronecki
Menashe, his son.....	M. Messinger
Mendel.....	Z. Katz
Michael.....	A. Kurc
Meyer.....	D. Lederman

The Moth and the Flame

(RKO-Disney)

Variation on a Moral

Victims who have had their precious wearing apparel ravished by hungry moths will be disconcerted to see in this latest fantasy from the Disney penmen that the "mothy" termites are really rather nice and romantic folk at heart. Concerned with a "boy moth meets girl moth" theme, the excursion into whimsy follows the amorous insects as they cavort in the company of their fellow bugs around what would be paradise for their peculiar appetites, a second hand clothing store. The use of color to paint the shades of burning material is striking.—Running time, eight minutes.

Windward Way

(RKO Radio)

Sailing Short

Concerned with a sailboat race run between Miami and Nassau, this sport slant on the preparations for the contest, the actual running of the event and the arrival at the harbor goal provides a grade of entertainment to stir up interest. So realistically has the race been reported that the rolling seas and swaying boats may cause slight cases of mal de mer in a few land locked innards. The subject has been exceptionally well shot with magnificent panoramic sights of seas and skies.—Running time, 10 minutes.

Gandy the Goose

(Educational)

Terry-Toon

Gandy, the Goose, is a bit of the wild variety of geese and leaves his happy but dull home in search of adventure. How he almost gets his goose cooked by being made the next day's menu prospect for a lunch room makes an animated lesson for the wise bird and some moments of "goofy" fun for the audiences. Finally, Gandy outwits the smart proprietor. Running time, seven minutes.

Sam Caplan Dies

Sam Caplan, who retired from his position as vice-president of the Metropolitan Motion Picture Company in 1931 because of ill health, died in Seeley Springs, Ala. Mr. Caplan, 48 years of age, founded the Metropolitan, a commercial film producing company, with his brother, Maurice Caplan, in 1919. Interment was in Cleveland.

Neely Bill Endorsed

Endorsement of the Neely anti-block booking bill, now pending in Congress, was voted this week by two Allied States units, Allied of New Jersey and Allied of Connecticut.

MEXICO REJECTS PLAN TO BAR FOREIGN FILMS

Senatorial Bloc Says Ban Would Be Severe Blow to Country's Business As Whole

by JAMES LOCKHART
in Mexico City

Some encouragement for the foreign phase of the industry in Mexico is seen by the action of the permanent senatorial bloc roundly rejecting the proposition of the national cinematographic workers' alliance to ban or at least drastically restrict imports of pictures in English and other alien languages. The bloc told the league that it does not in the least agree with its contention that banning foreign language pictures would further the interests of the domestic industry. The solons asserted that such prohibition would hit not only the industry very hard but would be a severe economic blow to Mexico as a whole.

Banning or hampering English and other alien pictures would work a grave hardship upon thousands of Mexicans who depend upon the film industry for a livelihood, the bloc asserted. Such hampering would be most disadvantageous for Mexico, as its picture industry has not been developed to the extent of that of the United States, the senators held.

The eight major American companies—Paramount, Twentieth Century-Fox, Columbia, RKO, Universal, United Artists, Warners-First National and Metro-Goldwyn-Mayer—see this as indicating a favorable trend of the Mexican government toward the film situation. The distributors' general sentiment is that they have had plenty of labor, tax and legislation grief and that if any more labor and tax (legislation has been quiet for some little time) trouble develops they will stand pat to the extent of quitting Mexico. Such action, however, it is pointed out, would be entirely up to the distributors' home offices. This sentiment has drifted to the film workers' union, which have the distinction of establishing the Confederation of Mexican Workers and Farmers, Mexico's strongest labor organization, and has inspired much deep thought.

Government Aid Indicated

More government aid is in the offing for the Mexican picture industry. President Lazaro Gardenas has docketed the most ambitious of these plans, that for founding a state bank to finance the industry, for hearing at the extraordinary session of congress which is to open late this month or early in April. This bank is to have a capital of 100,000,000 pesos (approximately \$28,000,000), supplied on a 50-50 basis by the government and the industry.

The other plan is the institution of a national council to regulate the industry. This measure is before the permanent senatorial bloc and action on it is expected before Easter.

Individualism instead of standardization is the new objective of Mexican film producers.

They have harkened to complaints from at home, and to some extent from abroad, that one Mexican made picture is much like another. This standardization is beginning to have a detrimental effect on trade. So, the new pictures are being made along different lines. Producers are giving more attention to plot. They are lining up the best playwrights, authors and scenarists in the country; they are also going after really good technicians and players.

The newest producing company here, FAMA, is following the individualistic trend and aiming at international appeal in three pictures to be released this spring, "Refugees in Madrid," "Santa Ana, His Private Life," and "Asuncion."

Another out of the run of the mill Mexican picture is "Noches de Gloria" ("Glorious Nights"), produced by J. Luis Bueno and starring Esperanza Iris, Mexican comedienne who has a cinema named for her in Mexico City, that is soon to have its premiere at the Cine Teatro Alameda, Mexico City.

Technical facilities for Mexican films have been improved with the establishment in Mexico City by Jose Garcia Moreno of a large and modern laboratory that is equipped with American apparatus. He is to build a large studio.

The first circuit of Mexico City, operated by Jose Echeverria and Company, has started to modernize its 14 houses, starting with the Cine Granat. The work is to occupy six months and includes decorating and adding several patron comfort facilities.

Investment of Spanish capital in the Mexican film industry is being arranged by Ricardo Urgoiti, general manager of Filmofono, S. A., of Madrid, which presented the first made in Mexico picture in Spain. The deal is to be on the basis of a mutual distribution of Mexican pictures in Spain and Filmofono productions in Mexico.

First All-Child Cast

Mexico has made her first picture played entirely by children, with a girl of eight years in the lead. It is "Alla en el Rancho" ("Way Down on the Little Ranch"). The picture is to have its premiere in Mexico City soon.

The Mexican government has started to strictly enforce regulations governing commercial and amateur radio stations. There were numerous complaints from the public about violations of the code.

Radio merchandizing has been hard hit by the new tariffs which greatly increase duties on transmitters, receivers and bulbs. Most Mexico City dealers are limiting themselves to disposing of stocks that were on hand when the tariffs went into effect and to apparatus that was ordered by customers at or immediately before then. Many dealers have canceled orders with American and other firms abroad for goods that they would have to sell.

\$605,755 Net For 1937, Report Of Consolidated

Report of Consolidated Film Industries, Inc., and subsidiaries for year ended December 31, 1937, certified by independent auditors, shows a net profit of \$605,755 after depreciation, interest, provision for doubtful accounts, federal income taxes, surtax on undistributed profits, etc., equivalent to \$1.51 a share on 400,000 no-par shares of \$2 cumulative participating preferred stock, (on which dividend arrears amount to \$2,400,000).

Loew's Inc., earnings for its 16-week period ended March 12th are estimated by the *Wall Street Journal* at approximately \$2.25 a share for the 1,599,053 shares of common stock outstanding. Sentry Safety Control Corporation reported a net loss of \$463 after all charges and depreciation and Crosley Radio Corporation reported a net loss of \$376,914 for the year ending December 31, 1937, after deducting depreciation charges of \$233,153.

Consolidated income account for year 1937, compares as follows:

	1937	1936
Sales and royalties.....	\$9,635,961	\$9,496,488
Costs and expenses.....	8,723,118	8,269,550
Depreciation	290,559	266,675
Operating profit	\$622,284	\$960,263
Other income	322,761	324,608
Total income	\$945,045	\$1,284,871
Provision for bad debts.....	160,420	155,847
Federal income and surtax.....	113,000	140,000
Interest	28,820	23,974
Other deductions	37,050	45,538
Net profit	\$605,755	\$919,515
Part preferred dividends.....	200,000	700,000
Surplus	\$405,755	\$219,515

Loew's estimated earnings compare with a net of \$2,917,409 or \$1.70 a share earned in the 12-week period ended November 25th, and with \$5,148,157 or \$3.05 a share earned in the 16 weeks ended March 11, 1937. The *Wall Street Journal* said that because of higher costs earnings are running about 25 per cent below net a year ago. Marcus Loew's Theatres, Ltd., has declared a dividend of \$3.50 on the seven per cent preferred stock payable March 31st to holders of record March 19th.

Transit Advertisers to Hold Poster Exhibition

Transit Advertisers, Inc., will sponsor an exhibition of one, two, and three sheet posters to be held in the RCA Building, Rockefeller Center, N. Y. from March 30th through April 12th. Awards will be given.

The judges are John Benson, Mason Britton, Roy Dickinson, Norman Bel Geddes, Wallace K. Harrison, Julian Street, Jr., Adolph Treidler, W. G. Van Schmus, managing director, Radio City Music Hall; Paul B. West and Denys Wortman, president of the Illustrators Society.

Moliner Returns to Paris

Major Edouard Moliner, French film producer associated with John E. Otterson in the recently formed Inter-Allied Films Corporation, has sailed for Paris, and will return within two months.

**THE NEWS YOU'VE BEEN
WAITING TO HEAR...**

**IN OLD
CHICAGO**

THE GREAT AMERICAN MOTION PICTURE

**IS NOW
AVAILABLE FOR
YOUR THEATRE!**

AN UNPRECEDENTED CAMPAIGN TIMED TO WHEN YOU PLAY

We won't rehearse the nation-wide flood of great reviews in newspapers, trade papers, outstanding magazines, over the air...nor the editorials, page after page of news breaks, radio publicity and, above all, word-of-mouth...nor the sweep and power of the production or the box-office appeal of its great cast...nor its 3-month run in New York and brilliant showings elsewhere! All that is familiar to everyone in show business!

But, in addition to that, 20th is launching the most intensive and widespread campaign in newspapers and magazines with which it ever backed a picture!

In 164 newspapers with a total circulation

TED PRE-SELLING REACH ITS CLIMAX IN OLD CHICAGO!"

of 14,724,794 will appear the assistant advertising campaign... giant ads tied directly in with key-city theatres' popular-price runs.

In the national magazine campaign, 20th has scheduled full-page ads, in color, in Life, Collier's, Look, Woman's Home Companion and 14 leading fan magazines... with a total reader coverage of more than 53,816,226 people... timed to break with "In Old Chicago's" national release!

Through these extra campaigns, plus the prestige and fanfare which accompanied its road showings... 20TH CENTURY-FOX INSURES YOU THE GREATEST READY-MADE AUDIENCE FOR ANY PICTURE IN YEARS!

"In Old Chicago" has proven its greatness!

But be sure you let it prove its greatness for you!

Give it preferential dates!

Give it maximum play time!

Get behind it with showmanship just as if no one had ever heard of "In Old Chicago" before!

In that way you will be sure to get the most out of it!

DARRYL F. ZANUCK'S SUPREME ACHIEVEMENT
IN OLD CHICAGO



THE KEystone OF YOUR FUTURE

TECHNOLOGICAL

The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 104

F. H. RICHARDSON

Question No. 104 was: (A) What is a "brush," as applied to a motor or a generator? What purpose does it serve? (B) What is meant by "brush loss"? To what is it chiefly due? (C) What is meant by brush pressure? What should be its limits?

The following made acceptable answer to question No. 104: S. Evans and C. Rau; G. E. Doe; J. R. Prater; R. and K. Wells; C. Oldham; L. Cimikoski; G. Thompson; E. H. Toedte; W. H. Edmonds; J. Morton; W. Limmroth; O. H. Schmidt; L. F. Hayes; M. and J. Devoy; J. A. Zachritz; L. S. Kelley; H. Bunker; J. J. Petersen; C. A. Whitlock; R. Feasel; R. W. Croton; W. Schoeneman; Kiva Theatre (Name not given); F. H. S. and P. Dalbey; R. R. Robbins and W. Winkler; A. D. Lonby; T. and W. Turk; G. T. Vieller; L. E. Dodson and H. T. Todd; M. D. McGuire; E. F. and M. Wentworth; L. F. and G. Brown; K. Erwin; T. W. Redhouse; M. F. Robinson and L. A. Beachwood; R. R. Jacobs and B. B. Hornstein; L. B. S. Hewitt; B. and M. Walker; C. H. Lowrie; D. and W. Porter; R. Davis and F. M. Brown; L. Johnson; E. F. and M. Wentworth; S. L. Maxwell; L. D. Tomlinson; B. L. Kent; W. R. Davis and B. L. Bunt; P. and L. Felt; D. A. Shea and H. T. Plum; W. B. Myers and L. G. Dillon; D. Coates; L. R. Whitmore; E. Exline; G. L. Goss and Son; M. Samuels and O. L. Goldstein; J. J. Robinson and R. E. Bullard; F. D. Scanlon; F. E. Dorp and H. A. Ames; B. L. Simson; T. D. Williams; L. J. Rubin; Q. G. Rolton; P. F. Maxwell and S. U. Lamont; L. G. Simmons; A. Leonard and G. T. Jones; H. T. Rainer; R. H. Carter; H. T. Randolph; N. S. Reid and H. T. Watkins; A. W. Baxter and J. M. Kelner; J. R. Davidson and W. R. Matthews; R. L. Sampson; F. W. Brandenburg; H. M. Jackson and W. V. Henderson; C. L. Brant; L. and F. L. Saylor; R. M. Schnider.

Leo Cimikoski replies to Section A as follows: "As applied to a motor generator, a 'brush' may be strips of metal, a formed bundle of copper wires, slit plates of metal, or a block of carbon. However, since presumably we are considering motors and generators used in theatre projection work only, we may say the brush is a block of carbon designed to bear upon the commutator of a d.c. generator or the slip ring of an alternator, and to supply constant contact as between the commutator or slip ring and the wires of an external circuit, which latter is the purpose the brush serves.

"There are many sizes and varieties of brushes, each designed for duty in different conditions and circumstances. Because the

BLUEBOOK SCHOOL Question No. 110

(A) What is the correct method of fitting brush ends to commutator surface?

(B) How should commutators be brushed each day and why?

(C) How may a commutator surface be cleaned right down to the copper when such cleaning is required?

(D) After sanding a commutator, what should be done before it is put into operation?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some social questions can be found in that book.)

use of a brush that is unsuitable may set up loss in any one of several directions, including damage to the commutator or slip ring, it is advisable that the projectionist study composition and functioning of various types of brush, to the end that he be in position to select proper brushes for the motors and generators under his charge."

(B) E. H. Toedte says, "A brush offers resistance to the flow of current, but the term 'brush loss' applies chiefly to loss at its point of contact with the commutator surface, the amount of such loss depending upon (a) condition of commutator, (b) amount and steadiness of contact as applies to entire contact surface of brush, and (c) amount of pressure per unit area of brush upon commutator. If the commutator be smooth, clean and perfectly round; if the brush contact surface be clean and of proper curvature; if the contact pressure be correct (from 1.25 to 1.50 pounds per square inch of contact surface); if there be no sparking, the brush loss will then be at minimum, assuming of course that a brush of correct dimensions and composition be used. If, on the contrary, any or all the above named points be lacking, the loss will be in proportion to the sum of the faults at the points named."

(C) O. H. Schmidt replies, "The term 'brush pressure' signifies the pressure at which brushes are held to the commutator, or slip ring (if it be an alternator), said pressure being supplied by a spring. The pressure must be just sufficient to insure good electrical contact when both brush and commutator, or slip ring, surfaces be smooth and clean. It should never be less than 1.25,

or in excess of 1.50 pounds per square inch of contact surface."

R. W. Groton replies, "Brush pressure is the force with which a spring causes a brush to bear upon the commutator bars in a generator or a d.c. motor. The pressure should be 'just-rite' which means about $1\frac{1}{4}$ pounds to $1\frac{1}{2}$ pounds per square inch of contact surface. Good electrical contact is necessary to insure smooth operation and utmost economy."

May I add to this the thought that many projectionists do not pay the close attention to brushes the importance of their function demands. A brush a bit too hard or with a bit too much contact pressure soon cuts or wears grooves in the commutator surface, prevents the slight end motion of the armature that is so desirable, thus making too frequent dressing down of the commutator necessary. A brush that is too soft tends to wear off rapidly and fill the undercuts with carbon dust, thus inducing unnecessary sparking. A brush with excessive lubricating quality not only will kill the commutator gloss that is so essential to good operation, as well as tend to fill up the undercuts, with resultant excessive sparking. Brush contact surface should be calculated exactly and its amount posted on the wall beside the machine. The pressure of each brush should be tested once each week. Springs often weaken either gradually or quite suddenly. I have found them with twice the pressure they should have; others with only half normal pressure. In fact I have quite often found a very great difference between brushes on the same generator. Brushes are matters well deserving of careful care and regular, periodic testing.

George Pal and Dave Bader Leave New York for Coast

George Pal, creator of a new cartoon process employing puppets instead of drawings, and David A. Bader, who arrived in New York from London with Mr. Pal recently, left Monday night for the coast. Mr. Pal will attempt to interest studios in his development.

Mr. Pal held a demonstration on Monday afternoon of three of his films, which were produced in his studio at Eindhoven, Holland, for the advertising field. He said that about 3,000 individual figures are used in an eight minute subject and that it takes about a month to make. The sets used are 15 feet wide and the cost of a subject is \$15,000, he said.

Joe Goetz, manager of the RKO Paramount theatre and founder of the Cincinnati Bookers Club, was reelected president for his third consecutive term last week.

SURBURBAN BRONXVILLE ASKS TWO HOUR SHOWS

Exclusive Village Canvasses 902 Families and Finds It Gets Too Much Entertainment

Residents of that exclusive village of Bronxville, a Westchester County community, 30 minutes by rail from Grand Central Station in New York City, say they know what they want in the way of film fare and are determined to get it.

After about three years of activity during which various demands were met by the management of the 1,207-seat Bronxville Theatre, the villagers, under the banner of the Bronxville Motion Picture Council, this week aired their latest desires—a two-hour program on Saturday afternoons with intermissions between performances and without trailers advertising future attractions.

One of the greatest problems films present to parents, the council contends, is that of getting children out of theatres once they have seen a complete show. Dinners are forgotten and parents are forced to sit twiddling their thumbs, waiting for their offspring to return home after an afternoon at the theatre, the council complains.

Based on Poll

The group bases its demands on a recent poll. A total of 902 families, with 1,003 children, were sent questionnaires and 80 per cent of the recipients filed replies. "There is an overwhelming demand for the feature picture that the entire family can enjoy," Mrs. Edna K. Denman, public relations counsel for the council, reported.

She described the council as made up of representatives of "clubs, schools, churches and every other organized group" in the village. William H. Van Dusen, father of three children, is president.

About "once a year," Mr. Van Dusen said, the council takes some action in regard to films. At the offices of the Motion Picture Producers and Distributors of America, it was recalled that the council successfully demanded Saturday morning children's programs some time ago. On one other occasion, it was explained, Bronxville was observing "humanity week" and the council decided it would be fitting to have the local house, which is now operated by Skouras Theatres, show "Sequoia" on its program. The fact that the film was no longer being distributed caused the council no concern, the MPPDA office explained.

The film was shown at the theatre.

Prefer "Less Entertainment"

But, as for the current demands of the council, Mrs. Denman said "a large number of parents prefer less entertainment for the money that the movie house now hands out. A two-hour program is quite enough, the majority of parents say."

Mrs. Denman stressed the point that the council does not look upon itself as a censor and claims no censorship functions.

As for the types of films preferred adventure pictures are the first choice and as an example, the council cited "Captains

TRAILERS TERMED TOO EFFECTIVE

A complaint that trailers advertising future attractions are too effective was voiced by the Bronxville Motion Picture Council this week. The council plans to request the management of the Bronxville theatre to omit trailers from Saturday matinees and this is the reason:

"So effective is the selling capacity of previews (trailers) that with each showing a tacit future date is made with the theatre by the young spectator. So parents in Bronxville prefer that previews be left out of the Saturday matinee programs."

Courageous." "There is a mighty cool reception in Bronxville for thrillers like the once popular 'Dracula,' 'Frankenstein,' and 'King Kong,'" Mrs. Denman said. "Gangster and crime pictures, too, are frowned upon, such as 'Alcatraz,' and many parents do not want sophisticated drama like 'Dreaming Lips' and 'Back in Circulation' for the eyes and minds of the youthful.

"Strange as it may seem," she continued, "the plays built around the popular juvenile stars do not go over so big with Bronxville parents."

Like Comedies

The community, according to the council, has little or no interest in social problem pictures. High on the list of likes, however, are comedies such as "Mr. Deeds Goes to Town," historical films such as "Victoria the Great," and "picturized classics" like "Romeo and Juliet" and "David Copperfield."

"Westerns, slap-stick and Charlie Chans," Mrs. Denman said, "are not so acceptable, according to the poll."

In the field of short subjects, the council points to newsreels as its first choice and these are followed, in order, by travel films, animated cartoons and then educational pictures. However, Mrs. Denman pointed out, many parents find their partiality for the newsreel modified by the recent preponderance of war shots.

Executives on Fund Committee

O. Henry Briggs, Leo Spitz, Frank C. Walker, Leo Brecher and Gilbert Miller have been appointed to the sponsoring committee of the Greater New York Fund, an organization for the financing and coordination of more than 800 private health and welfare agencies which seeks to raise \$10,000,000 for its work.

Richmond Theatre Opened

The new Westhampton theatre, Richmond, Va., has been opened under the management of Stewart Tucker. The house is the 21st in the circuit, Neighborhood Theatres of Virginia.

Artists Ask Aid Of Petrillo In Recording Fight

James Petrillo, president of the Chicago local of the American Federation of Musicians and leader of the organization's fight with theatres and broadcasters, arrived in New York this week to consider an offer to become president of the National Association of Performing Artists.

Under the terms of the offer, Mr. Petrillo would receive an initial fee of \$100,000 to head the NAPA's battle against radio stations and slot machine owners who use recordings without paying royalties.

In an address before the executive board of the NAPA, Mr. Petrillo branded those who use the records for profit and then fail to pay royalties as "chiselers" engaged in a "lousy racket." Mr. Petrillo, in his speech, also took occasion to denounce motion picture studios. They have put 22,000 musicians out of work and replaced them with 300, he charged.

"We're not going to allow that kind of treatment any longer," Mr. Petrillo declared. "The American Federation of Musicians is just about ready to say 'stop this racket' to the studios and when the AFM says 'stop,' the studios will stop, or else."

Reverting back to the NAPA's fight to halt the use of recordings by radio stations and other interests which derive a profit from the use of the recordings without paying the artists, Mr. Petrillo estimated that \$5,000,000 to \$6,000,000 is the annual loss to the musicians through the practice.

The AFM's license for transcription and recording companies will help the NAPA, Mr. Petrillo predicted. He then estimated that there are about 300 independent stations which are now "chiseling" on musicians. Unless these stations sign the AFM agreement within the near future, he declared, the union will stop completely the supply of music to them. He expressed confidence that 90 per cent of the independent station owners would sign the agreement.

Although he did not give the association a definite answer on their offer to engage him, he said he would give it serious consideration.

Maurice J. Speiser, counsel for the association, reported that the performing rights of the artist have been recognized in Argentina, Brazil, Ecuador, Uruguay and Chile and in France, Czechoslovakia and Italy.

The NAPA has a membership of about 500, principally band leaders. It was organized several years ago by Fred Waring. Among the band leaders who attended the meeting this week were Paul Whiteman, Ben Bernie, George Olsen, Phil Spitalny, Benny Goodman, Don Voorhees, Isham Jones, Xavier Cugat, Emil Coleman, Ruby Newman, Harold Stern, Walter Damrosch and Fritz Reiner.

RKO Radio has exercised its option on Robert F. Sisk's producing contract. The producer current assignment is "Law of the Underworld," with Chester Morris and Anne Shirley. This will be followed by "Girl from Mexico."

Once More



The World Has Been Reminded That The Best
of All The Pictures of 1937 Was Produced by

WARNER BROS.

Mr. Paul Muni

in

THE LIFE OF EMILE ZOLA

Director, WILLIAM DIETERLE

Screen Play, Norman Reilly Raine, Heinz Herald and

Geza Herczeg • Story, Heinz Herald and Geza Herczeg

Music, Max Steiner • Orchestra, Leo Forbstein

JACK L. WARNER

Vice-President in Charge of Production



Assoc. Producer, Henry Blanke • Asst. Director, Russ Saunders

Photographer, Tony Gaudio • Film Editor, Warren Lowe

Art Director, Anton Grot • Unit Manager, Al Alborn

HAL B. WALLIS

Associate Executive in Charge of Production

Trade Reminder: It Is Now Establishing A New Record for Return Engagements

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Holiday"	From the play by Philip Barry. Director. George Cukor.	Katharine Hepburn, Cary Grant, Doris Nolan, Lew Ayres, Henry Kolker.	Shooting
METRO-GOLDWYN-MAYER			
"Marie Antoinette"	From the biography by Stefan Zweig. Director: W. S. Van Dyke.	Norma Shearer, Tyrone Power, Robert Morley, Anita Louise, Joseph Schildkraut, Joseph Calleia, Henry Stephenson, Reginald Gardiner, Alma Kruger, Charles Waldorn, Peter Bull, Sheppard Strudwick, Cecil Cunningham, Brent Sergeant.	Shooting
"Three Comrades"	From the novel by Eric Maria Remarque. Director: Frank Borzage.	Robert Taylor, Margaret Sullivan, Franchot Tone, Robert Young, Henry Hull.	Editing
PARAMOUNT			
"Crime Gives Orders"	Director: Louis King.	Lloyd Nolan, Mary Carlisle, Lynne Overman, J. Carroll Naish, Larry Crabbe, Anthony Quinn, Jack Dunn.	Editing
"Tropic Holiday"	Director: Theodore Reed.	Dorothy Lamour, Ray Milland, Martha Raye, Bob Burns, Tito Guizar, Binnie Barnes, Porter Hall.	Editing
"Cocoanut Grove"	Director: Al Santell	Fred MacMurray, Harriet Hilliard, Ben Blue, Yacht Club Boys, Billy Lee, Rufe Davis, Harry Owens and his Royal Hawaiian Orchestra.	Shooting
"The Texans"	Director: James Hogan.	Randolph Scott, Joan Bennett, May Robson, Robert Cummings, Ray Middleton, Harvey Stephens, Robert Barrat.	Shooting
REPUBLIC			
"Thunder in Alaska"	Director: B. Reeves Eason.	Richard Arlen, Beverly Roberts, Lyle Talbot.	Shooting
RKO RADIO			
"Go Chase Yourself"	Original story, Walter O'Keefe. Director: Edward Cline.	Joe Penner, Lucille Ball, June Travis, Richard Lane, Fritz Feld, George Irving, Frank M. Thomas, Margaret Armstrong, Bradley Page. Tom Kennedy, Jack Carson, Ted Oliver, George Shelley.	Editing
"Saint in New York"	From a novel by Leslie Charteris. Director: Ben Holmes.	Louis Hayward, Rose Stradner, Jonathan Hale, Charles Halton.	Editing
TWENTIETH CENT.-FOX			
"Four Men and a Prayer"	Director: John Ford.	Loretta Young, Richard Green, George Sanders, David Niven, William Henry, Reginald Denny, C. Aubrey Smith, Alan Hale, J. Edward Bromberg.	Shooting
"Kentucky Moonshine"	Director: David Butler.	Ritz Brothers, Tony Martin, Marjorie Weaver, Wally Vernon, William Demarest, Slim Summerville, J. Edward Bromberg, Eddie Collins, Francis Ford.	Shooting
"Alexander's Ragtime Band"	Director: Henry King.	Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley, Marjorie Weaver, Jean Hersholt, Wally Vernon, Helen Westley, John Carradine, Douglas Fowley, Paul Hurst, Eddie Collins.	Shooting
"Little Miss Broadway"	Director: Irving Cummings.	Shirley Temple, Phyllis Brooks, Jimmy Durante, Patricia Wilder, Donald Meek, Jane Darwell, El Brendel, Eddie Collins, Edward Ellis, Brewster Twins, George and Olive Branso.	Shooting
"The Battle of Broadway"	Director: George Marshall.	Victor McLaglen, Louise Hovick, Brian Donlevy, Raymond Walburn, Lynn Bari, Robert Kellard, Sammy Cohen.	Shooting
"Racing Blood"	Original story, Edwin Thorgeron. Screen play, Helen Logan, Robert Ellis. Director: Otto Brower.	Lynn Bari, Dennis Moore, Sidney Blackmer, Henry Armetta, Chick Chandler.	Shooting
UNITED ARTISTS			
"The Adventuress"	Original screen play, John Howard Lawson. Director: William Dieterle.	Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday, Vladimir Sokoloff.	Shooting
UNIVERSAL			
"The Lady in the Morgue"	From the novel by Jonathan Latimer. Screen play, Eric Taylor, Robertson White. Director: Otis Garrett.	Preston Foster, Patricia Ellis, Frank Jenks, Joseph Downing, Al Hill, James Robbins, Stanley Price, Gordon Hart, Tom Jackson, Morgan Wallace, Gordon Williot, Bryant Burke, Minerva Urecal, Rollo Lloyd.	Editing
"Sinners in Paradise"	Original story, Harold Buckley. Screen play, Harold Buckley, Louis Stevens, Lester Cole. Director: James Whale.	John Boles, Madge Evans, Bruce Cabot, Marion Martin, Gene Lockhart, Nana Bryant, Willie Fung, Milburn Stone, Morgan Conway, Donald Barry.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Four's a Crowd"	From a story by Wallace Sullivan. Screen play, Casey Robinson. Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Rosalind Russell, Walter Connolly, Patric Knowles, Melville Cooper, Franklin Pangborn, Joseph Crehan, Joe Cunningham, Frank Coghlan, Jr., Dennie Moore, Gloria Blondell, Carole Landis, Al Herman.	Editing
"Secrets of an Actress"	Original screen play, Roland Leigh, Milton Krims, Julius Epstein. Director: William Keighley.	Kay Francis, George Brent, Isabel Jeans, Ian Hunter, Janet Shaw, Gloria Dickson, Gloria Blondell.	Shooting
"The Amazing Dr. Clitterhouse"	From the play by Barre Lyndon. Screen play, John Wexley, John Huston. Director: Anatole Litvak.	Edward G. Robinson, Claire Trevor, Humphrey Bogart, Gale Page, Allen Jenkins, Maxie Rosenbloom, Donald Crisp, Curt Bois, Ward Bond.	Shooting
"When Were You Born?"	Original screen play, Dr. Manley P. Hall, Anthony Coldeway. Director: William McGann.	Anna May Wong, Margaret Lindsay, Lola Lane, Anthony Averill, Larry Williams, Charles Wilson, Frank Jaquet, James Stephenson, Eric Stanley, Maurice Cass, Leonard Mudie.	Shooting
"Boy Meets Girl"	From the play by Sam and Belle Spewack. Screen play, Sam and Belle Spewack. Director: Lloyd Bacon.	James Cagney, Pat O'Brien, Marie Wilson, Dick Foran, Ralph Bellamy.	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—Get behind this with all you have, in line with reckless driving. The picture will back it up. Good human interest story and a lot of truth to it. We had some compliments and no complaints. Played February 11-13.—Ruff Bros., Mainstreet Theatre, Logan, Kansas. General patronage.

GAME THAT KILLS, THE: Charles Quigley, Rita Hayworth—This picture packs a lot of punch and will please all. But it is entirely too short, so get plenty of good shorts to support it with running time. This has the old gambling racket in games, but will go over. Well acted and fast. Running time, 56 minutes. Played March 4-6.—Ruff Bros., Mainstreet Theatre, Logan, Kansas. General patronage.

I'LL TAKE ROMANCE: Grace Moore, Melvyn Douglas—A very good Grace Moore picture but, oh, the business. "Ouch."—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IT'S ALL YOURS: Madeleine Carroll, Francis Lederer, Mischa Auer—Pretty good. Connie Boswell was advertised on window cards as being in this. She wasn't. Some people complained.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LOST HORIZON: Ronald Colman—One of the few great pictures that Columbia makes that failed to click at the box office. A magnificently made picture in every respect. Business average. Running time, 118 minutes. Played February 13-16.—Walter Currell, Gem Theatre, Logan, Utah. Small town and general patronage.

LOST HORIZON: Ronald Colman—They didn't know whether they liked it or not, although did good business. Advertise it big and you're OK.—L. W. (Les) Krueger, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett—This is a fair western that will appeal to all western fans. We have had better westerns but not for some time. Unless they start spending more time and money on westerns there will be no demand for westerns in a short time. Played January 21-23.—Ruff Bros., Mainstreet Theatre, Logan, Kansas. General patronage.

TROUBLE IN MOROCCO: Jack Holt, Mae Clarke—Good picture. Jack Holt always was a good drawing card here and this is no exception. Posters on this are good. Running time, 62 minutes. Played February 25-26.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia. General patronage.

WIDE OPEN FACES: Joe E. Brown—My ushers all quit because they were afraid to stay alone in the dark.—Happy Hasselo, State and Grand Theatre, Worthington, Minn. General patronage.

WOMEN IN PRISON: Wyn Cahoone, Scott Colton—Played this on a Friday-Saturday and dressed box office up like a prison and did the folks eat this up. Did very good business.—L. W. Krueger, Viking Theatre, Granfills Gap, Texas. Small town patronage.

First National

DEVIL'S SADDLE LEGION, THE: Dick Foran, Anne Nagel—If your patrons like westerns, this is an exceptionally good picture for them. In fact, I never played a bad western with this star. Most of my patrons do not care for this type of picture and business is usually off when I play them. Running time, 56 minutes. Played February 16.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell—Very good and pleased 100 per cent. Can't understand it. Our patrons don't go for this class of stuff in a big way and yet the picture pleased all who came to see it. Guess it's westerns and action pictures they want nowadays. Played February 21-22.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains—A good one for Friday and Saturday run. Did good business and gave the two-gun patrons a thrill in the end. Running time, 96 minutes. Played February 25-26.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Tex. General patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

HOLLYWOOD HOTEL: Dick Powell, Benny Goodman and his Orchestra, Ted Healy, Johnnie Davis—A fair musical that did not live up to expectations. The number Benny Goodman plays nearly ruins his reputation. Everyone was glad when it was over. Paige's orchestration was wonderful. As usual, Ted Healy, and we will miss him greatly, was the whole show. The musical numbers as a whole were very good. Not nearly the picture that "Varsity Show" was. Running time, 109 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MR. DODD TAKES THE AIR: Kenny Baker, Jane Wyman—Business very poor. Also fair musical. Lots better if Alice Brady had been left out. Warner's musicals always have good ending, but very slow start. Give us less film and no dull moments. Musical pictures are getting like western pictures; when you see one, you have seen all of them. Running time, 90 minutes. Played February 24-25.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

MR. DODD TAKES THE AIR: Kenny Baker, Jane Wyman—Good picture. Good entertainment. Running time, 68 minutes. Played February 23-24.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SH! THE OCTOPUS: Hugh Herbert, Allen Jenkins—Played on Bargain Night; keep house in uproar. Picture just a fair program.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SH! THE OCTOPUS: Hugh Herbert, Allen Jenkins—See report on Warner Bros. "Expensive Husbands."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SH! THE OCTOPUS: Hugh Herbert, Allen Jenkins—Not so good. Silly in spots. Business fair. Will do on double program. Hugh Herbert is not so funny as leading player. Running time, 54 minutes. Played February 22-23.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SUBMARINE D-1: Pat O'Brien, George Brent—Grand. Real good. Give it your best playing time. At last I have played a good picture from Warner Bros. this year. Running time, 105 minutes. Played February 27-28.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

GB Pictures

DR. SYN: George Arliss—Another flop. Arliss good in a part that evoked some question as to good taste. Part of dialogue so thick you could not get it through the soundhead. No business; no wonder. Running time, 81 minutes. Played February 16-17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Grand National

SOMETHING TO SING ABOUT: James Cagney—Fair program picture. I think the title hurt this picture more than it did good. Running time, 92 minutes. Played February 24-25.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

TROUBLE IN TEXAS: Tex Ritter—One of the

biggest busts ever registered. Played two and that was two too many. Sounds too much like a run-down phonograph and would advise Grand National to try winding him up. We run Tex Ritter on the days when the fish are at their best. To be very brief and to the point, it held up like snow on the Fourth of July. Running time, 63 minutes. Played January 13-15.—Walter Currell, Gem Theatre, Logan, Utah. Small town and general patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—Played this on a three day run starting with a Sunday matinee. As a rule, we never play westerns on these days, but felt this justified an experiment. It did, with business above average and patron reaction all to the good. Running time, 89 minutes. Played February 13-15.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BAD MAN OF BRIMSTONE: Wallace Beery—"Bad Man" just another western that was lifted by beautiful photography and swell acting by the one and only Beery. Box office a little above average. Played February 20-21.—Ide Hables, Reel Joy Theatre, King City, Cal. General patronage.

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell, George Murphy, Buddy Ebsen—This picture can't fail to drag 'em in with all the stars. But is not as good as billed. However, the patrons liked it fine. Running time, 110 minutes. Played February 21-22.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

CONQUEST: Greta Garbo, Charles Boyer—Another one of Metro's marathons. Held off playing this until forced to and got it on two week days. The only business I got was the high school because I gave them a rate and they got out of school two hours early and received three credits for going. The rest of the people wanted to know what was on in the next town. Running time, 112 minutes. Played February 22-23.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Tex. General patronage.

CONQUEST: Greta Garbo, Charles Boyer—Garbo and Boyer do a fine job but the costume stuff is ancient history in the film business, especially in small towns. Ticket seller almost went to sleep. Played February 23-24.—Ike Hables, Reel Joy Theatre, King City, Cal. General patronage.

DOUBLE WEDDING: William Powell, Myrna Loy—Personally, I thought this one the poorest I have ever run from this popular pair, William Powell and Myrna Loy, but the patrons seemed to disagree from me, according to the laughs. As always, they give a wonderful performance, ably assisted by Jessie Ralph, Mary Gordon and Edgar Kennedy. Goofy story but excellent cast and lots of comedy pleased. Running time, 87 minutes. Played February 25-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DOUBLE WEDDING: Myrna Loy, William Powell—Good sophisticated slapstick, if you can figure that out. Played February 13.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

DOUBLE WEDDING: William Powell, Myrna Loy—MGM's lion doesn't seem to hit the box office. This was an amusing show that pleased those that came. Powell swell but Loy a bit miscast. Played February 13-14.—Ike Hables, Reel Joy Theatre, King City, Cal. General patronage.

EVERYBODY SING: Judy Garland, Allan Jones, Fanny Brice—A dandy. This picture is what I call a good comedy and everyone else seemed to think so. From now on they better never put a comedy out like "Nothing Sacred," "True Confession" and pictures of that type, as Metro has put one out with some truth to life sense and make the stars in the other pictures mentioned look like a bunch of fools as far as acting goes. Running time, 90 minutes. Played February 18-19.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

FIREFLY, THE: Jeannette MacDonald, Allan Jones—Swell show that flopped at the box office. Show a little too long but well done. Running time, 130 minutes. Played February 27-28.—Ike Hables, Reel Joy Theatre, King City, Cal. General patronage.

LAST GANGSTER, THE: Edward G. Robinson, James Stewart, Rose Stradner—Have had nothing like (Continued on page 60)

WHAT DO THEY THINK ABOUT

CONDEMN



100
ES

DIRECTED BY LEW LANDERS
PRODUCED BY ROBERT SISK
STORY AND SCREEN PLAY BY LIONEL HOUSER

WITH

SALLY FILERS-JOHN

? WHAT DO THEY DO?

WOMEN

OMEN

WAYWARD · ANNE SHIRLEY

... these women who once knew kisses and care and kindness — these sisters and sweethearts and mothers of men!... these outcasts from a society always ready to cast the first stone!... See it all in this daringly sensational picture that takes you right behind the walls of a prison for women and exposes its bitter secrets!... A TERRIFICALLY REAL AND TREMENDOUSLY BITING DRAMA OF HEARTS IN BONDAGE ... OF WOMEN AGAINST A RELENTLESS LAW ... OF WOMEN GOADED BY HATE AND FEAR AND CONFINEMENT TO JAILBREAK AND RIOT!

(Continued from page 57)

this for a long time and apparently it was just the opportune time to play it. Did extra business and pleased most. Running time, 81 minutes. Played February 25-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LAST GANGSTER, THE: Edward G. Robinson—A somewhat better than average gangster story. However, we didn't do any more than usual on it. Played February 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MADAME X: Gladys George, Warren William—Did average single day business to the latest and best "Madame X." Swell tear jerker that will please. Played February 22.—Ike Hables, Reel Joy Theatre, King City, Cal. General patronage.

MADAME X: Gladys George, Warren William—A very sad story and the ladies all came out crying. After one peek at the box office take I also burst right out crying. A complete flop. Played March 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MAN PROOF: Myrna Loy, Franchot Tone, Rosalind Russell—And the Lion roars, so will the exhibitor when he gets this one, and he will probably out-roar the lion. Talk, talk and more talk with Mr. Joan Crawford (Franchot Tone), who has always been a wet smack in this house. Myrna Loy certainly picked up a load when she drew this combination. I could get along very nicely without either Tone or Crawford after her last three pictures, and we haven't a customer that ever says a good word for Tone. It is the other way around. This type may be okay for the larger situations, but we find that a picture that has no action, all dialogue, is whipped at the start. They may come the first day, but the picture dies the death of a dog, as this one did, on the second day. I and the theatre cat almost had to sit in to make a quorum.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAN-PROOF: Myrna Loy, Franchot Tone, Rosalind Russell—I was glad to see Tone get a good role at last. I think he is a surprisingly good comedian. I liked the picture a lot and thought it quite clever. I can't see why but I have to admit it did not do the business I expected from it. Running time, 75 minutes. Played February 26-28.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

MY DEAR MISS ALDRICH: Maureen O'Sullivan, Edna May Oliver, Walter Pidgeon—Good for midweek. Played February 16.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

NAVY BLUE AND GOLD: Robert Young, James Stewart, Florence Rice—Proving that a good picture played late beats a mediocre picture played close to release date. This clicked beautifully to splendid business and pleased the patrons in a big way. Running time, 94 minutes. Played February 11-12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NAVY BLUE AND GOLD: Lionel Barrymore, Robert Young—An excellent picture that should do good anywhere. Played February 19.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PARADISE FOR THREE: Frank Morgan, Robert Young, Florence Rice—Names mean nothing here but what a honey of a show. Dust off your exploitation books, shake the cobwebs off the brain and let your patrons know you've got a show in town. Hit the ceiling with all the old ideas you've ever used and manufacture a few new ones. You've got to sell this one. Not big enough for a Sunday show but what a sweet heart of a program. What this world needs more than anything else is a good five cent cigar and more like "Paradise for Three." There's a laugh in every flicker.—Happy Hasselo, State and Grand Theatre, Worthington, Minn. General patronage.

PARNELL: Clark Gable, Myrna Loy—This went over fine and did fair midweek business. The patrons were pleased with everything but the finish. If I had played this picture sooner, it would have done better at the box office. Running time, 118 minutes. Played February 10-11.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

ROSALIE: Nelson Eddy, Eleanor Powell, Ray Bolger, Frank Morgan—Proved a surprise but not a pleasant one, since this was on percentage. Did extra business and pleased the patrons. Personally thought it too long and too spectacular, but who am I to criticize? Running time, 122 minutes. Played February 27-March 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TARZAN ESCAPES: Johnny Weissmuller, Maureen O'Sullivan—I played this on Saturday only, to record breaking business, even if it is old. Played February 12.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

THOROUGHBREDS DON'T CRY: Judy Garland, Mickey Rooney, Sophie Tucker—As pleasing a picture as any we've shown for some time. Patrons were well pleased. Mickey Rooney is box office and he certainly turns in a swell performance in this one. Running time, 80 minutes. Played February 26-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—A dandy down-to-earth picture from Metro without a fortune spent on it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ADD THESE EIGHT TO REPORTERS

Seven states and a Canadian province are represented by the eight new contributors to "What the Picture Did for Me" in the last fortnight.

Reporting for the first time are these:

George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia.

R. D. Leatherman, Rialto Theatre, Denison, Texas.

A. Goldson, Ideal Theatre, Chicago, Ill.

Happy Hasselo, State and Grand Theatres, Worthington, Minn.

L. W. Krueger, Viking Theatre, Cranfills Gap, Texas.

Returning to reportorial service after a year's absence are:

Warren L. Weber, Deluxe Theatre, St. John, Kansas.

Walter Currell, Gem Theatre, Logan, Utah.

Mary Hayes Davis, LaBelle Theatre, LaBelle, Florida, and Clewiston, Theatre, Clewiston, Fla.

Read the reports of these showmen in the columns of the department.

THOROUGHBREDS DON'T CRY: Mickey Rooney—Packed them in on this one. In fact, many came back to see it the second time. Mickey Rooney was particularly outstanding in his role. A honey of a picture. Played February 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Lionel Barrymore—In this one, Metro shows that it is possible to make a picture in England that can be shown in American theatres, without the manager having to go hide in the office before the picture is over. Do not be afraid to show this one on your weekend dates, for it's a great picture that has none of the faults of the pictures we have been getting from the other side. My patrons said it was Taylor's best to date. Running time, 90 minutes. Played March 4-6.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. General patronage.

Monogram

BRIDE FOR HENRY, A: Anne Nagel, Warren Hull—A pip of a feature comedy with charming Anne Nagel back again for new honors. Due to brevity of feature it will likely find its way to a double feature program. But do not let that 58 minutes running time fool you. There's plenty of laugh dynamite packed into the footage.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

PARADISE ISLE: Movita, Warren Hull—As delightful a picture as anyone could ask for. Lends itself excellently to exploitation including a Hawaiian front. In many spots will stand alone and in others worthy of top billing on double feature bill. Running time, 73 minutes.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

ROMANCE OF THE ROCKIES: Tom Keene—Tom Keene is so sincere in the portrayals of his roles that he is rapidly regaining the prestige he allowed to lapse during that period of inactivity. This production shows care in preparation of script, excellent photography, and is a great relief from the westerns where the head cowboy lugs a "guitar" around with him wherever he goes. Running time, 60 minutes. Played February 25.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

WEST OF RAINBOW'S END: Tim McCoy, Nora Lane—Good western. Hope the other Monogram-McCoy's are as good. George Cooper as "Happy" very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

ARTISTS AND MODELS: Jack Benny, Ida Lupino, Richard Arlen—Some like it, some didn't. The rainmaker and his partner was the highlight of the

picture. Not much story and badly disconnected, so it is hard for many to follow. Had average business for Sunday-Monday date. Running time, 97 minutes. Played February 13.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

BLONDE TROUBLE: Eleanore Whitney, Johnny Downs—Good average program picture that seemed to please. Can't report drawing power as I used it on my Cash Night. Running time, 67 minutes. Played February 23.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross—At this moment I do not know just which picture is going to win the motion picture award but I do know the winner of the worst picture of the year: "Blossoms on Broadway."—A. Goldson, Ideal Theatre, Chicago, Ill. General patronage.

BORN TO THE WEST: John Wayne, Marsha Hunt—A fair western. The Zane Grey stories don't have any particular pull anymore. Did average business. Played March 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal, Akim Tamiroff, Margot Grahame—Grand picture in any spot. Extra playing time. Good story, plenty action, classy produced, and what else could you want? Step on it; it's hot. Running time, 115 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

DAUGHTER OF SHANGHAI: Anna May Wong, Charles Bickford, Philip Ahn—Played this on a double bill with "Breakfast for Two" and did not expect much from it, but the audience comment was very satisfactory. The title, as so often happens, was very misleading. Producers should not indulge in such practices and expect complete satisfaction from the audience. A well made and directed mystery drama, with Ahn a top notch actor. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye—A good picture that pleased everyone and did very well at the box office. Running time, 94 minutes. Played February 14-15.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—This picture don't seem to click for some unknown reason. However, there is considerable action in it and the best spot for it is on the weekend. Bad weather cut our gross, but do not think it will draw much better than a program picture, though Paramount put plenty of money in it. Running time, 97 minutes. Played February 19.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

HOLD 'EM NAVY: Lew Ayres, Mary Carlisle—A dandy feature that did okay. The cash customers all liked it and enough of them came to make the box office statement cheerful reading. Played February 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

INTERNES CAN'T TAKE MONEY: Barbara Stanwyck, Joel McCrea—A slightly larger than normal attendance found this strong picture much to their liking. Played February 12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell—This reissue didn't do any business at all. Of course, it's a wonderful show. Stars fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PARTNERS OF THE PLAINS: William Boyd, George Hayes, Gwen Gaze—Good. Not as good as many of his previous ones. His leading lady did not help the show. Not suited for westerns. Running time, 62 minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

SHE ASKED FOR IT: Wm. Gargan, Orien Hayward—Just another film that means absolutely nothing at the box office. Gets by as number two on a double feature. Played February 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TEXAS TRAIL: William Boyd, George Hayes—Good western picture with plenty of action. Running time, 62 minutes. Played February 26.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

THIS WAY PLEASE: Charles Buddy Rogers—Good program which failed to draw with extra advertising on the radio stars. Played February 12.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

THIS WAY PLEASE: Charles "Buddy" Rogers, Betty Grable, Ned Sparks—Betty Grable, Buddy Rogers and a good cast made this one of the most entertaining pictures we have shown this season. As a cheer-upper Rufe Davis chases Ole Man Dull Care from highbrow and lowbrow equally. This inexpensive, unheralded little picture evens up a loss or two we have taken lately on much higher priced films, that didn't even make friends for us. I have just bought a dead small town movie which I am trying to resurrect, and believe me I know definitely a few small (?) things about village life and its reactions.—Mary Hayes Davis, LaBelle Theatre, LaBelle, Fla., and Dixie Crystal Theatre, Clewiston, Fla. Small town patronage.

THRILL OF A LIFETIME: The Yacht Club Boys, (Continued on page 62)

**TOPPING THE PREDICTIONS OF REVIEWS...
OUTDOING HER OWN BOX OFFICE RECORDS
ALL OVER THE COUNTRY!**

NEWSPAPER REVIEWS

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 "Another Smash" **VARIETY**
 "Sure-fire. Should pay big dividends at B.O." **FILM DAILY**

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TO FRISCO! LOS
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DEANNA DURBIN
IN A NEW UNIVERSAL PICTURE
"MAD ABOUT MUSIC"
HERBERT MARSHALL
with **GAIL PATRICK**
W.M. FRAWLEY • Franklin Pangborn • Elisabeth Risdon • Cappy Barra's
Harmonica Ensemble • Music & Lyrics by Jimmy McHugh & Harold Adamson
Screen Play by Bruce Manning and Felix Jackson
Directed by **NORMAN TAUROG** • Assoc. Prod. **JOE PASTERNAK**
CHARLES R. ROGERS
Executive Vice-President IN CHARGE OF PRODUCTION

(Continued from page 60)

Judy Canova, Ben Blue, Johnny Downs—This is a very pleasing comedy that I should have played two days. But had to use it on Bank Nite, sorry to say. Running time, 74 minutes. Played February 23.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

THRILL OF A LIFETIME: The Yacht Club Boys, Judy Canova, Ben Blue, Eleanore Whitney—Absolutely perfect from every angle. The music is grand, the comedy great, audience reaction immense. What more could you ask for? Paramount has a great comedy team in Judy Canova and Ben Blue. More pictures like this will build the show business. Get behind it for all you are worth and clean up. Running time, 72 minutes. Played February 27-28.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray—A very good comedy that pulled in a little more than average business. Played March 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WAIKIKI WEDDING: Bing Crosby, Bob Burns, Martha Raye, Shirley Ross—Take one of Bing Crosby's best, add a dash of Martha Raye's hysterical antics, plus a drop or two of Shirley Ross's sweetness and a helping of Bob Burns' droll humor, mix all of this with four song hits the nation is singing, some Hawaiian dances, scenery, and musical background, and you get a Paramount cocktail that will entertain and amuse your movie patrons for an hour and a half. It's a little old, but it's good. Running time, 90 minutes. Played March 5.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

WELLS FARGO: Joel McCrea, Frances Dee—Paramount produced a real hit both at the box office and for the patrons. Good for any day and as much running time as possible in a small town. Played February 16-18.—Ike Hables, Reel Joy Theatre, King City, Cal. General patronage.

WELLS FARGO: Joel McCrea, Frances Dee—The best picture we have had in a long time. Box office good for conditions. Played February 20-23.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

WELLS FARGO: Joel McCrea, Frances Dee—Correction: Done twice as much business as "You're a Sweetheart."—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Republic

DUKE COMES BACK, THE: Allan Lane, Heather Angel—A pleasing picture of the action type, this one was made to suit the action fans and it will. A clean story, well acted and well produced and above the average in sound and photography for Republic productions. Running time, 64 minutes. Played February 25-26.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

MELODY TRAIL: Gene Autry, Smiley Burnette—Business is always pretty good on these Autry pictures. He is well liked by the mass of the people. He

doesn't appeal to the highbrows but their money is no better than the farmers'. Smiley Burnette always gets lots of laughs. Played March 2-3.—Lester H. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

PORTIA ON TRIAL: Frieda Inescort, Walter Abel—The poor recording spoiled an otherwise swell picture. Frieda Inescort as a woman attorney is grand, but you have to guess at about one half of the conversation because of the hollow talking in an empty room sound. Business below normal. Running time, 67 minutes. Played March 4-5.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

PURPLE VIGILANTES: Three Mesquiteers—We consider this one of the poorest of this series we have ever had and I hardly think anyone liked this Hooded Horsemen Mystery Western. Running time, 56 minutes. Played February 25-26.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

RED RIVER VALLEY: Gene Autry, Frances Grant—Gene Autry is tops here. Played this picture on a return engagement and packed the house. When Autry plays we sit back and smile. Although this is no outstanding hit, it makes a much bigger hit with my patrons. Running time, 6 reels. Played February 17-19.—Walter Currell, Gem Theatre, Logan, Utah. Small town and general patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Smiley Burnette—Better than average from this pair. Business above normal and they liked this one. Too much credit is given to Autry in these pictures and too little to Burnette, because without the latter these westerns would be just another Western. Autry can be replaced but Burnette will still give the picture the punch that will put it over. Running time, 60 minutes. Played February 11-12.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

WRONG ROAD, THE: Richard Cromwell, Helen Mack—Just ordinary program. Running time, 62 minutes. Played March 2-3.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

RKO Radio

ANNAPOLIS SALUTE: James Ellison, Marsha Hunt, Harry Carey—A very enjoyable picture. Something different in this one.—L. W. Krueger, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

ANNAPOLIS SALUTE: James Ellison, Marsha Hunt—Good little program picture that pleased the majority. Running time, 65 minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

BIG SHOT, THE: Guy Kibbee, Cora Witherspoon—Good program. 'Way down at the box office, possibly because of counter-attractions during week. Played February 26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BREAKFAST FOR TWO: Barbara Stanwyck, Herbert Marshall, Glenda Farrell—Lively comedy drama

with Stanwyck again demonstrating her ability in this type of a role. Herbert Marshall always good. Eric Blore sputtering around as usual, and providing many funny spots in the film. Good enough to stand alone. Running time, 64 minutes. Played February 27.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

BREAKFAST FOR TWO: Barbara Stanwyck, Herbert Marshall—Another nice program picture by RKO for the small town exhibitor. Right up our alley and enjoyed by most of the audience. Stanwyck has lost none of her charm, but RKO should give her better material as she is capable of fine performance. Eric Blore is a knockout. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BRINGING UP BABY: Katharine Hepburn, Cary Grant—As Hugh Herbert would say, "Woo-Woo." This picture has got what it takes. Insane, delicious, delightful and goofy.—Happy Hasselo, State and Grand Theatre, Worthington, Minn. General patronage.

DANGER PATROL: John Beal, Sally Eilers, Harry Carey—Entertaining program. Gets by nicely. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

DANGER PATROL: John Beal, Sally Eilers, Harry Carey—A very pleasing program picture; one capable of supporting the second half of a double bill in most theatres. You'll not be disappointed in this picture. Harry Carey is capable of pulling most any picture through. He is a troupier if there ever was one. Running time, 70 minutes. Played February 23.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

DANGER PATROL: John Beal, Sally Eilers—Good program picture that drew quite well. Running time, 75 minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack—As good a comedy as Brown ever made. This one is a knockout. Brown is one actor who shows he can put it across, no matter who his producer or director is. His bicycle ride and hayrack stunt is tops. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HIGH FLYERS: Wheeler and Woolsey—Despite the fact that this picture was somewhat of a let-down from previous pictures, we are all sorry to see the split of this comedy team. This community has always been more or less receptive to their pictures and it is with regret we witness the passing of another one of the original screen comedy teams. Running time, 70 minutes. Played February 20.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

HITTING A NEW HIGH: Lily Pons, Jack Oakie, John Howard—I didn't think the picture was so bad, but it did not draw for me and did not please those that came, with the exception of a very few. Second night we ran to a practically empty house. Running time, 85 minutes. Played February 20.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

MAKE A WISH: Bobby Breen—Exceptionally good business on this one. By all means play it.—L. W. Krueger, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

MEET THE MISSUS: Victor Moore, Helen Broderick—With the world mad about prize contests, this picture hits the nail on the head. Swell entertainment. Running time, 64 minutes. Played February 25-26.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

QUICK MONEY: Fred Stone, Dorothy Moore—A decided improvement over Stone's previous picture, "Hideaway." Homespun drama of the type that appeals to the midweek business.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice—This was one swell picture in every detail. Business was not quite up to standard but was no fault of the picture. It seems as though Joe E. always has a bunch of surprise gags that really click. He is always a favorite with the kids. Played February 25-26.—Lester H. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

SHE'S GOT EVERYTHING: Gene Raymond, Ann Sothern—Good program picture that did fair at the box office.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou—Only fair. No business due to bad weather, and back stage don't go over so good here.—L. W. Krueger, Viking Theatre, Cranfills Gap, Tex. Small town patronage.

THERE GOES THE GROOM: Burgess Meredith, Ann Sothern—Pretty good comedy.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

ALI BABA GOES TO TOWN: Eddie Cantor, Tony Martin, June Lang—This should have been titled (Continued on page 64)



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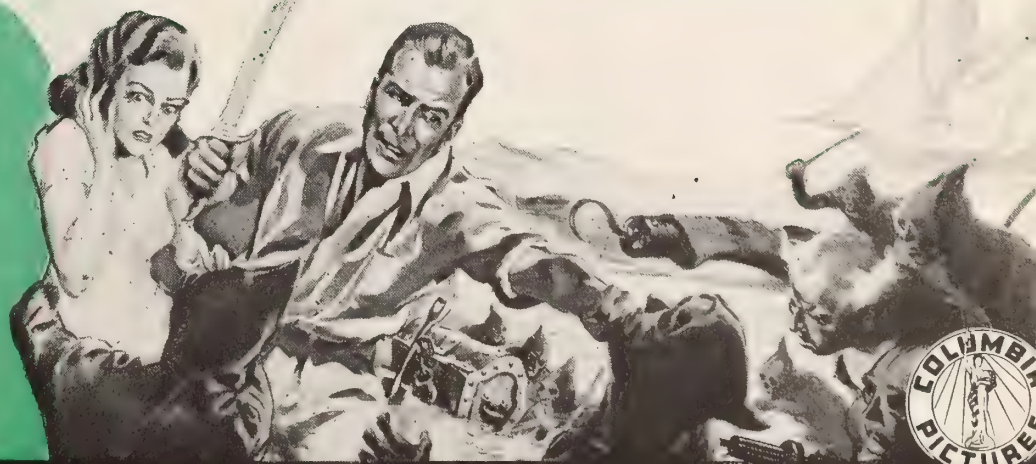
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(Continued from page 62)

"Swan Song," and I hope it will be Cantor's swan song as far as pictures are concerned. The box office was mistaken for the morgue. All the cash customers were Republicans, and even they did not like the picture. Played January 25-26.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang—Personally, I thought this was a swell production from beginning to end, but we had more unfavorable comment on it than any picture for a long time. Judging by this and other musicals of the same type I have come to the conclusion that people like more realism and less imaginary or fairy tale stuff. The gags in these musical comedies are sometimes old and silly. Played February 27-March 1.—Lester H. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

BIG TOWN GIRL: Claire Trevor, Donald Woods—A dandy B picture and one of the best in this group.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CHANGE OF HEART: Gloria Stuart, Michael Whalen—Double bill caliber. Delmar Watson stole the picture; a homely kid that was the foil for the stars. Just a fair program picture; no raves, no kicks.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—Not as good as some of the previous releases in this series. At best, the tag end of a double bill. No pull and patron reaction just fair. Running time, 71 minutes. Played February 18-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CHECKERS: Jane Withers, Stuart Erwin, Una Merkel—The old perennial is with us again with the Number Six star as the lead. The picture is well produced and, of course, Jane does her stuff, ably supported by Stu and Una. Jane has been making personal appearances and I understand that she stepped out of bounds and irked Mrs. Temple with her take-off of Shirley. Funny business, this jealousy. Well, of the two, Jane holds her end up, and the rest of the cast are not subordinated to her, as they are with Shirley, not detracting from that little lady either.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHECKERS: Jane Withers, Stuart Erwin—Hit just the right spot with us. Can use a picture of this type every month or two. There seems to be a goodly crowd of patrons that enjoy this type of homey story, and I myself am one of them.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

45 FATHERS: Jane Withers—Withers is a honey and can be counted on for extra business. She is making up for some of the other poor pictures released by Fox this season. Too bad she did not get a chance to step out in front a couple of years ago. Fox had a good bet in her but could see nothing but Temple. Running time, 71 minutes. Played February 20-21.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

HANDY ANDY (Re-Issue): Will Rogers—Even the rain didn't keep 'em away. Will Rogers keeps his hold on the fans. Played a matinee for this, but most of them waited for the night performance. Played March 5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HANDY ANDY (Re-Issue): Will Rogers, Robert Taylor—Of all the reissues in this series, this was the first to make a showing at the box office. Played midweek to exceptionally good business and with all around splendid results. Running time, 82 minutes. Played February 9-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HAPPY LANDING: Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero—The sunny little prima donna of the ice still holds the public. A happy show with a good cast and Romero and Merain in the comedy roles.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero—This one was one of the best light pictures put out this year or any other. A clean-cut picture spoiled by the singing of "I'm Hot and Happy Because I Am In Love." I do not have a reformer's attitude, but why does a producer put out a good, clean-cut picture both for young and old and spoil it all for the manager of the theatre, who gets a lot of strong church-goers in because of the clean type of picture it is supposed to be, and then spoil it all by a cheap song like that and disgust them? Running time, 101 minutes. Played February 20-21.—B. J. Aylesworth, Lyric and Connelley Theatres, Eastland, Tex. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero—A "Happy Landing" for all exhibitors. Big time stuff; swell story. Extended running time in all spots. Bear down, McDuff. Running time, 101 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero—Third straight hit in a row from this little star. She is the only foreign star that ever made a cent for us. Beautiful star, beautiful production, beautiful cast, beautiful box office. What more could you ask?—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

HEIDI: Shirley Temple—This is the best Temple

picture ever made. She may be slipping, but not here. This picture broke Temple house records. Let's have more. Running time, 88 minutes. Played February 28-March 1.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

HEIDI: Shirley Temple—Very good. If we only had more like Shirley, small town exhibitors might live. Played February 8.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

INTERNATIONAL SETTLEMENT: Dolores Del Rio, George Sanders, June Lang—Could have been much better and then, too, could have been much worse. That makes it just another picture and as such it did business to the extent it deserved and pleased to just about the same degree. Double bill it and let it go at that. Running time, 84 minutes. Played February 23-24.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LANCER SPY: Dolores Del Rio—Midweek date. Not much to it. Played February 9.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

LIFE BEGINS IN COLLEGE: Ritz Brothers—This created a lot of interest around town and I myself thought it very fascinating. A great variety of entertainment all the way through.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

LIFE BEGINS IN COLLEGE: Ritz Brothers—Ritz Brothers very silly but you can't expect anything else. They are supposed to be that way. Played this on Friday-Saturday and box office said OK.—L. W. Krueger, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

LOVE UNDER FIRE: Loretta Young, Don Ameche—Good show. No business. Walter Catlett wasted in this.—Samuel Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ROLL ALONG COWBOY: Smith Ballew—Not worth playing. Did not please and will not please.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

ROLL ALONG COWBOY: Smith Ballew, Cecilia Parker—Even the little kids could tell that he wasn't a real cowboy. Made the mistake of playing this with a western short subject which had riding and cowboy stunts that made the feature look sick. Played February 3.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—When they make a poor one it is poor. A couple of amateurs that Fox was trying out on the dog.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THANK YOU, MR. MOTO: Peter Lorre, Jane Regan—Entertaining program. Gets by nicely. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

THIN ICE: Sonja Henie, Tyrone Power—Fine picture. Played too old to do business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THIN ICE: Sonja Henie, Tyrone Power, Joan Davis—This is great. Everyone pleased.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

WIFE, DOCTOR AND NURSE: Warner Baxter, Loretta Young, Virginia Bruce—This picture was well liked by about 95 per cent of our paid customers. Loretta Young and Warner Baxter make a swell team and those certain sentimental scenes were touched up just right to suit our hard-to-please lady patrons. Played February 20-21.—Lester H. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

WILD AND WOOLLY: Jane Withers—Good for weekend. Running time, 64 minutes.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

WILD AND WOOLLY: Jane Withers—Be sure and play this one. It will perk up your gross.—L. W. Krueger, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

WILD AND WOOLLY: Jane Withers—excellent attraction for this coming star. Hope Fox continues to give her good stories and support. She is getting quite a following, and this is what we need to keep our shows open. There is lots of comedy in this and a good story. The drawing power is way above average. Running time, 64 minutes. Played February 26.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

WILD AND WOOLLY: Jane Withers, Walter Brennan—Great entertainment along the line the small town patrons like. The incomparable Jane is ably supported by Walter Brennan, "Alfalfa" Switzer, Jack Searl and Berton Churchill and with plenty of excitement and comedy this one pleased them all. Running time, 64 minutes. Played February 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

United Artists

DARK JOURNEY: Conrad Veidt, Vivien Leigh—What a prophetic title. The patrons were in the dark most of the time as to what it was all about. Just a

maze of scenes and dialogue stuck together with little regard for proper sequence and smooth story telling. Running time, 82 minutes. Played February 18-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DEAD END: Sylvia Sidney, Joel McCrea, Humphrey Bogart, Allen Jenkins—The local chapter of the Moose Lodge supported this picture and helped me to put it over. It had everything, and the receipts more than justified the extra effort of selling it to the public. The audience reaction was enthusiastic. Running time, 93 minutes. Played December 28-29.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Paul Lukas, Mary Astor—This is really a fine production. All dialogue and not draggy. The story is so human and well played that you have everything it takes to please an audience. Lots of compliments on this one. Don't forget good shorts for the kiddies with it. Played January 28-30.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino—The only business we had on this one was the first night. Some didn't even stay for the whole show. Our people don't go for Martini's long singing, and the foreign language is hard to understand. Let's play pictures that people can understand. Played February 18-20.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall, Mary Astor—Guess everyone around here had been saving up for this one. At any rate, we were mobbed. Taking stock after the passing of the big wind and water spectacle, we found new records to shoot at in the future. Sure, it's a great picture. Patrons said so and meant it and we join in the chorus. Running time, 102 minutes. Played February 20-22.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall, Mary Astor—This picture is the biggest surprise I have played in a long time. I expected extra business, but had no idea how much extra it would do. I spent an extra half hour checking the cashier's report as I could not believe the record-breaking figures. The stars and direction were as near perfect as any picture I have ever shown. Count on this one to pep up a sick box office. Running time, 95 minutes. Played February 13-14.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall, Mary Astor, C. Aubrey Smith—Terrific; the most spectacular storm scenes that have ever crossed our screen. It is a great picture, but we had a number of the ladies that could not take it. The way they lashed Terangi was terrible, apparently, and that is where they got weak hearts. You got to hand it to Goldwyn; he doesn't do things half way. Realism is his meat, and he had it plenty in this picture. The entire cast was great, all of them, and the picture did business, which, with this so-called recession, was very welcome.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

HURRICANE, THE: Jon Hall, Dorothy Lamour—One of the most spectacular productions it has ever been my extreme pleasure to witness. The hurricane scenes are gripping in their intensity of drama. I watch a large house sit on the edge of their collective seat and grip the arm in tense emotional strain; then the wind subsided, they breathed a sigh of relief and settled back in their seats for the first time. The man who had the idea of the clanging bell deserves a sweet bonus check. It added atmosphere a plenty. Excellent! Running time, 102½ minutes. Played March 5-7.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

STAND-IN: Joan Blondell, Leslie Howard—I thought Howard did well in his part as a comedian. Blondell is a real trouser and turns in a good performance. I am not familiar with the story upon which this one is based, but my audiences commented that the story was far ahead of the screen play. I don't know myself. Running time, 90 minutes. Played March 1-2.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—Just a good program picture sold as a special. Anne Shirley steals the show. Barbara Stanwyck for some reason don't mean a thing any more at the box office. Business only fair. Running time, 111 minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

WALT DISNEY'S ACADEMY AWARD REVUE: Five Award Winners—This was a "honey." Our patrons just can't wait for the new Mouse and Symphony releases, so we repeat on all these cartoons. I spent a dollar for penny postcards and a couple of hours typing a short message, personally addressed to the mothers of small children, apprising them of the date of this all-cartoon revue. Also that we would play a matinee for them. Result, a packed house of mothers, fathers and kids, and the happiest audience I have ever seen. They loved every one of them.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

WALTER WANGER'S VOGUES OF 1938: Warner Baxter, Joan Bennett—A beautiful picture. The best in color I have seen to date. A nice little plot, which keeps things moving along very nicely. We didn't do much at the box office, but it was no fault of the picture. Played January 16.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

(Continued on page 66)

THE SOLUTION

FINE grain, solver of many a photographic problem, has finally overcome the problem of duplicating. Eastman Fine Grain Duplicating Films are capable of making "duplicates" that cannot be distinguished from originals. Now the original in the laboratory and the duplicate in the vault can be actually equal in quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

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DUPLICATING FILMS

Universal

BLACK ACES: Buck Jones—The picture was satisfactory, but fell down at the box office. Played February 19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BOSS OF LONELY VALLEY: Buck Jones—Only a fair program western. Buck Jones is getting a little old. The usual good fight was lacking. Running time, 58 minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

BOSS RIDER OF GUN CREEK: Buck Jones—As good as any Buck Jones we have played, if not better than any of his pictures. Good Saturday western.—L. W. Krueger, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

CALIFORNIA STRAIGHT AHEAD: John Wayne, Louise Latimer—Plenty of action here and pleased. Used this on a double program and was satisfied. Don't think it strong enough to stand up without other feature. Played March 4-5.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

CARNIVAL QUEEN: Dorothea Kent, Robert Wilcox—Poor. This is supposed to be a comedy, but for some reason it never gets started. Running time, 66 minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

IMITATION OF LIFE: Claudette Colbert, Ned Sparks, Warren William—Be sure and pick up this reissue and watch the shekels klink in the till. They came out crying. Even grown men had tears in their eyes. It's the best picture that has ever been played here. It built up the second night to capacity business.—L. W. Krueger, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

MAN WHO CRIED WOLF, THE: Lewis Stone, Tom Brown, Barbara Read—This is a very good crime picture. Sixty-six minutes of good entertainment.—L. W. (Les) Krueger, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

MERRY-GO-ROUND OF 1938, THE: Bert Lahr, Alice Brady—Supposed to be good, but don't expect too much. Advertise it for laughs and the customers will say it was good.—L. W. Krueger, Viking Theatre, Cranfills Gap, Texas. Small town patronage.

ROAD BACK, THE: Richard Cromwell, John King, "Slim" Summerville—This is the kind of picture that I and patrons go for in a big way. Give us more of these war pictures. A picture that gives us a timely warning. Let's hope it hits home. Business above average. Running time, 103 minutes. Played January 30-February 2.—Walter Currell, Gem Theatre, Logan, Utah. Small town and general patronage.

WHEN LOVE IS YOUNG: Virginia Bruce, Kent Taylor—This one is not so good. It will let you by if you use plenty of shorts. Played February 4-6.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

WINGS OVER HONOLULU: Wendy Barrie, Ray Milland—This one will go in any spot with several shorts to make the program longer. It moves fast

and is well played. Played February 25-27.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March, Olivia de Havilland—Got the surprise of our lives when the crowd started piling in to witness this outstanding production, and want to say this picture made us more money than any other three specials put together, thanks to Vitagraph. Saw this picture was quite old and had a chance to book it reasonable, so booked it and went after it big. Results: drew big crowds and made good. Running time, 15 reels. Played February 15.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

BLACK LEGION: Humphrey Bogart, Erin O'Brien-Moore—This picture is quite old, so picked it up and drew big houses. Pleased all and heard many comments. Played March 2-3.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

EXPENSIVE HUSBANDS: Beverly Roberts, Patric Knowles—If the producers want to keep the public at home, they should produce a few more like this, and the "Octopus." When you get a pair like this, the exhibitor is wasting playing time. If you didn't know different, you would think that they were producing in a nut house.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FOOTLOOSE HEIRESS: Ann Sheridan, Craig Reynolds—Very good picture. Our patrons liked this very much. Running time, 62 minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis, Wayne Morris, Humphrey Bogart—If you want action in a picture, here it is. A knockout, just what the doctor ordered for the weekend. Drew big. Another surprise from Vitagraph. Advertising on this not so hot. What's the difference, if the crowd piles in and packs your house. Play it. Running time, 101 minutes. Played February 4-5.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

SLIM: Pat O'Brien, Henry Fonda—Very good and pleased. Drawing power fair. Guess the title kept many away. Nevertheless, did not lose money on the picture. O'Brien is well liked here and a favorite. Running time, nine reels. Played February 16-17.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

Shorts

Columbia

AIR HOSTESS, THE: Color Rhapsodies—Very good color cartoon.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

CITY OF THE GOLDEN GATE: World in Color—Very good. Running time, nine minutes.—R. W. Crick-

more, Rainbow Theatre, Newport, Wash. General patronage.

GOOFS AND SADDLES: Three Stooges—These boys are the hit of the show. Played this to a week-end audience and after the first hour found I was playing to a packed house. You will make no mistake when you book this one. Running time, 17½ minutes.—Walter Currell, Gem Theatre, Logan, Utah. Small town and general patronage.

GRACIE AT THE BAT: Andy Clyde—A top notch comedy. Will please. Running time, 18 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

OH WHAT A KNIGHT: Herman Bing—Our folks got a lot of laughs from this one. Running time, 18 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Educational

BUGS BEETLE AND HIS ORCHESTRA: Terry-Toons—Average for these black and white cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOW TO DANCE THE SHAG: Song and Comedy Hits—Good. Be sure and play it. The young folks sure will advertise it.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

MGM

BLUE MONDAY: Captain and the Kids—A very poor cartoon. Made in sepia brown, not color. No story, nothing, just slapstick. They will have to improve greatly before they will even satisfy.—G. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BOSKO AND THE CANNIBALS: Harman-Ising—The poorest one of this series. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BOSKO IN BAGDAD: Harman-Ising—No good; a waste of time and money.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

FISHY TALES: Our Gang—Our Gang is there with the laughs, as always. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FRAMING YOUTH: Our Gang—Very good comedy. Running time, 11 minutes.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

FRAMING YOUTH: Our Gang—This picture is the poorest Our Gang comedy we have run. Nothing to it and entirely too short. Just poor. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GLIMPSES OF PERU: FitzPatrick Travel Talks—These FitzPatrick travel talks are the leaders in travel series. Their coloring so far outshadows the others that it is quite noticeable. Very interesting and educational. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JUNGLE JUVENILES: Pete Smith Specialties—A couple of chimpanzees and a baby make merry. Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING WITHOUT A CROWN, THE: Historical Mysteries—Only fair. Rather dull entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING WITHOUT A CROWN, THE: Historical Mysteries—The first of this series we have run and it is extra good. Interesting and educational. Not quite up to the Floyd Gibbons series of Warners, but a close second. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NATURAL WONDERS OF THE WEST: FitzPatrick Travel Talks—A fine colored travel reel. Visiting the National Parks. Very interesting and educational.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEW AUDIOSCOPIKS, THE: Special—I cannot say too much for or praise this one too highly. It was so far ahead of last year's edition that you forget it completely. I have never seen a more powerful audience reaction than I witnessed Sunday and Monday from a packed house on the unforgettable feature, "The Hurricane." These two fit together perfectly. Book 'em together. Running time, 7½ minutes.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

OUR GANG FOLLIES OF 1938: Musical Comedies—Very, very good. The best yet. Running time, 18 minutes.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

PERFECT DAY, THE: Laurel and Hardy—One of the Laurel and Hardy reissues and a riot. Play it and give it your best time. Good slapstick comedies are very rare.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SUNDAY NIGHT AT TROCADERO: Connie Bos-
(Continued on page 68)

TELEGRAMS

are feature length stories in short subject form

EVERY THEATRE NEEDS CORRECT TIME.
WESTERN UNION CORRECT TIME SERVICE IS
A NATIONAL STANDARD OF ACCURACY AND
IS AVAILABLE FOR AS LITTLE AS 4¢ A DAY.
YOU NEED IT. YOUR PATRONS NEED IT.
DON'T BE SATISFIED WITH ANYTHING LESS
THAN WESTERN UNION CORRECT TIME.

WESTERN UNION
Everywhere



*Let 'er
Come . . .*

The Service Twins can handle it . . .

Theatre advertising coming
and going . . . theatre advertis-
ing inside and outside . . . theatre
advertising that gets them in
and brings them back . . .

*Theatre advertising with the selling-punch and that infinite variety
which spells showmanship . . .*

In short . . . chips off the same block . . . Pre-vues on your screen and
Lobby-Displays with the "magic touch of showmanship" . . .

*National Screen Service and National Screen Accessories . . . twins
... doubles ... a pair ...*

Color . . . glamour . . . action . . . smash . . . made to sell your show . . .
serviced to meet your dates . . . used by forward-looking showmen every-
where . . .

You've got a theatre . . . a lobby and a screen . . . so you need advertising . . .
Let 'er come . . . we can handle it with

National Screen Service
... prize baby of the Industry!

National Screen Accessories
... the magic touch of showmanship!

(Continued from page 66)

well—I admit I was a little disappointed in this one. Usually, Metro gives us more to sell. I must give some credit to Miss Boswell for a good performance, but would comment that I feel that a few more as lacking in interest as this one would be rather hard to overcome in the audience's mind. Played with "Stand-In" Tuesday-Wednesday. Running time, 10 minutes.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

Paramount

BALL TOSSERS: Grantland Rice Sportlights (New Series)—Swell short on basketball. Running time, nine minutes.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

CALIFORNIA GIANTS: Paragraphics—My idea of a short subject suitable to any program and any day of the week. Scenic beauty and pleasing style of presentation make it quite enjoyable. Was well received and drew favorable comments from a Sunday-Monday audience. I class these subjects far ahead of Travel Talks. Has little box office, but can be developed. Played this with "Man-Proof." Running time, 10 minutes.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

COWBOY SHORTY: Paragraphics—Pretty good. Running time, eight minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

COWBOY SHORTY: Paragraphics—Booked on Tuesday-Wednesday with "Stand-In." If other managers are of the same opinion as I, Shorty's days are numbered. He was okay at first, but I feel that the novelty of his shorts has worn off to my audiences he is now just another monkey. This one was as good as the rest. I am tired of the lot. Running time, 10 minutes.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

EDUCATED FISH: Color Classics—Good one-reel color subject.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

FOUR SMART DOGS: Grantland Rice Sportlights (New Series)—Another Grantland Rice headliner. This short pictures a dog that retrieves fish, one who catches thieves, a pair of hunting dogs and finally a shepherd dog that brings sheep to the fold. It's odd and interesting and swell entertainment. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

FOXY HUNTER, THE: Betty Boop Cartoons—One of the best cartoons we have ever shown. Just a good picture for the kids. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOOD LOOKING WINNERS: Grantland Rice Sportlight with Ted Husing—Not quite up to standard. Careful, Ted and Grantland, don't slip now after the wonderful start you gave us. A little draggy and not enough action as we had before. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IT'S A GOOD STUNT: Paragraphics—A thrill a minute in this short. Pictures daredevils of the air, human fly, fire-eater, man who crossed the East River on a cake of ice, an ax thrower, flagpole Kelly on top of an airplane, stunt men and others. It's a natural for any theatre. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

LET'S CELEBRATE: Popeye the Sailor—Popeye goes to town doing the shag. Running time, seven minutes.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

LITTLE LAMBY: Color Classics—A good little colored cartoon enjoyed by all. Play it any day of the week. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAGIC ON BROADWAY: Screen Songs—Fair. Running time, nine minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

MEET THE MAESTROS: Headliners—Very good.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

NEW DEAL SHOW, THE: Betty Boop Cartoons—Fair. These black and white cartoon comedies don't mean a thing any more. Running time, seven minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

PARAMOUNT PICTORIAL, NO. 3 (New Series): This Pictorial of Czechoslovakia and the colored sequence of the Southwest is very good. The showing of styles for women is entirely too long and spoils the entire reel. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YOU TOOK THE WORDS RIGHT OUT OF MY HEART: Screen Song—One of the poorest Screen Songs we ever played. Can't give this one much credit. I'd skip this one next time. I used it with "Man-Proof," but was sorry of it. Running time, 10 minutes.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

I think your "What the Picture Did for Me" department is a big benefit for us small town exhibitors.

I have a 200 seat house in a town of 250 population.—
L. W. (LES) KRUEGER,
Viking Theatre, Cranfills Gap, Texas.

RKO Radio

DUMMY OWNER, THE: Leon Errol Comedies—A good Leon Errol comedy. Not his best, but okay.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EDGAR AND GOLIATH: Edgar Kennedy Comedies—Good two-reel comedy. Running time, 19 minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

FROZEN AFFAIR, A: Condor Musicals—A dandy skating reel that will please all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HAWAIIAN HOLIDAY: Mickey Mouse—I am decidedly a Disney fan. Walt has always given us something to sell that we were sure would click. This one was up to his standard of all Disney subjects. Our audiences watch for his subjects like they do weather reports. They are the top money getter of all cartoons, no doubt. Weekend with "Everybody Sing." Running time, 9½ minutes.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

MARCH OF TIME, NO. 6: "Inside Nazi Germany, 1938"—Here is a short that will be brought back again for a repeat. Ministers, business men and the laymen all want it re-run for a special showing. A fine reel that every American should see. Tie it with your churches, schools, American Legion and business clubs. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MORNING JUDGE: Edgar Kennedy Comedies—One of the best Kennedy subjects I ever saw. Audiences liked it immensely. Sell this one along with your feature and I promise a big reception from any audience. We had this one with "Blossoms on Broadway" and were thankful we had something to offer since the feature decidedly did not please. Running time, 17 minutes.—R. D. Leatherman, Rialto Theatre, Denison, Texas. Railroad town patronage.

MORNING JUDGE: Edgar Kennedy Comedies—A nice little comedy that will help out on any program. No kicks and no comments. Running time, 18 minutes.—Walter Currell, Gem Theatre, Logan, Utah. Small town and general patronage.

MURDER IN SWING TIME: Condor Musicals—A very good single reel musical. Colored band and singing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RHYTHM WRANGLERS: Ray Whitley and Six Bar Boys—Here is a real reel. Folks stayed two shows so they could hear the hill billy music and see these boys perform. Come on, RKO, let's have some more of these. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

TRAILING ALONG: Gene Austin—Good. Running time, 18 minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

BONE BENDER PARADE, THE: Adventures of the Newsreel Cameraman—Personally, I thought this the most tiresome and insane short I ever ran, and I think most of the ladies agreed with me. However, judging from the laughs, it pleased the masculine portion of the audience. Running time, 10 minutes.—Gladys McArdele, Owl Theatre, Lebanon, Kan. Small town patronage.

DUDE RANCH, THE: Magic Carpet Series—Good entertaining one-reel. Beautiful scenery.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

United Artists

DON DONALD: Mickey Mouse—One of the best of the Mickeys. Played this second run in our theatre and it pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MICKEY'S RIVAL: Mickey Mouse—A very good color cartoon. Can be played any day of the week and please young and old.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

Universal

BARGAIN MATINEE: Mentone Musical Comedies—Terrible. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MYSTERIOUS JUG, THE: Oswald Cartoons—A very fine Oswald and will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STRANGER THAN FICTION: This series of single shorts might be classed with the news. There is very little difference, and while they are both educational and instructive, they could be improved by changing the music occasionally. We have heard this same music for the past three years and it gets tiresome. Running time, eight minutes.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

Vitaphone

ALL AMERICAN DRAWBACK: "Charlie McCarthy," Edgar Bergen—Very good. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

CLEAN PASTURES: Merrie Melodies—A swell cartoon and that's something.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DAY AT SANTA ANITA: Sybil Jason—Very good two-reel color subject. Better than the other Sybil Jasons.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

ENRIC MADRIGUERA AND ORCHESTRA: Melody Master—Ten minutes too short. One of the best band reels we have had from this company in several years. We felt that this series had been slipping badly, but this one lifts its head again and we hope they continue to improve. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOTEL A LA SWING: Broadway Brevities—A terrible sigh of relief from the audience when it was over.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

JAN RUBINI AND ORCHESTRA: Melody Masters—Very good. Beautiful music.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

KICK ME AGAIN: Joe Palooka—Our audience fails to discover the humor in the "Joe Palooka" series. However, this one is worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MYSTERIOUS CEYLON: Colortour Adventure—Fair.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

ONE ON THE HOUSE: Broadway Brevities—This is very funny and contains lots of entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PICTORIAL REVIEWS, NO. 1: If the other five are like this one, it will be just a waste of time and patience seeing them.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

PIGS IS PIGS: Merrie Melodies—Very good. Running time, nine months.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PLENTY OF MONEY AND YOU: Merrie Melodies—Smart colored cartoon. These never fail to make a hit with customers from six to sixty. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PURE FEUD: "Charlie McCarthy," Edgar Bergen—Good.—This drew a little extra business.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

DICK TRACY: Ralph Byrd, Kay Hughes—One of the best serials we have ever played. On the twelfth chapter and still going strong. This fellow Byrd seems to be the right type for this part. He is a smooth actor and is bright and alert. Too many other serials are ruined by some dumb cluck playing the title role. Running time, 15 chapters.—Lester H. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

Sharples to do Music Scores

Winston Sharples has resigned as managing director for Filmusic, Inc., to do a series of musical scores for Castle Films, Andre LaVarre and other producers.

Ross with Imperial

Nathan Ross, former salesman for Grand National in Boston, has been engaged by Harry Segal of Imperial Pictures of New England.

Paramount Plans National Campaign for "Jungle Love"

Paramount's forthcoming color release, "Her Jungle Love," co-starring Dorothy Lamour and Ray Milland, will be the subject of a national advertising campaign modeled after the campaign on "Ebb Tide." The campaign will utilize full back page ads in both the "American Weekly" and "This Week" in four colors, but in addition to the cities and papers served by these newspaper magazines, several newspaper color roto sections and national magazines will carry ads.

This general national direct-to-the-public campaign will be supplemented by a trade paper campaign in color patterned on the recent "Buccaneer" schedule. Special reproductions of these trade ads will be available as display pieces to theatres playing "Her Jungle Love."

Loew's Books Serial

What is said to be a record booking for a serial in the New York metropolitan area was given by Loew's this week to "The Lone Ranger," Republic, which will play in 60 of the circuit's houses. The serial will play with the regular shows in all situations. The first episode is holding a second week at the Criterion theatre in New York, along with the rest of the program.

St. Louis Law Closing Six

Six St. Louis, Mo., theatres which will require alterations before they can conform with the newly established safety regulations will be closed for 10 days to enable them to make the proper changes, it was said this week by Director of Public Safety George W. Chadsey. Mr. Chadsey did not divulge the names of the theatres affected. Thirty theatres have agreed to comply with the law.

Tri-Guild Affair in April

The Screen Actors, Screen Writers and Screen Directors guilds are planning a tri-guild dinner dance in late April. The arrangements committee consists of John Grey, Charles Brackett, James Cagney, Chester Morris and two others to be appointed by the directors.

Rushing Joins Monogram

Everett Rushing, formerly with Republic Pictures-Midwest, has joined Monogram as salesman for the southern Iowa territory. L. O. Ringler, Monogram franchise holder for Iowa and Nebraska, has moved to Omaha and will make that city his headquarters.

Baker Still President

George Baker, who recently resigned as manager of the Electric theatre in Kansas City, Kan., called a meeting of the Theatre Owners Association of Kansas City, Kan., for the purpose of resigning as president. The TOA refused to accept his resignation.

Solon S. Negranou, executive director of the 55th Street Playhouse, New York, since its reorganization in October, 1936, has assumed the post of managing director, succeeding Martin J. Lewis, no longer connected with the theatre.

The Brazil censor ban on "They Gave Him a Gun" has been lifted, after almost 60 feet had been cut from it and several translations had been changed.

The Spring BUYERS NUMBER of BETTER THEATRES

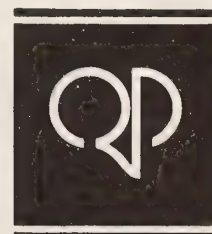
THE EQUIPMENT INDEX TERRITORIAL DEALERS

... the industry's directories of the manufacturers and distributors of motion picture theatre equipment, furnishings, operating supplies and architectural materials, brought up to date and classified for the buyer's ready reference.

EDITORIAL FEATURES

will include the first of a series of articles with handy charts on sound trouble-shooting ... a practical discussion of modern stage facilities, written expressly with reference to the average theatre using occasional stage presentations ... illustrated descriptions of a number of theatres offering ideas on design and planning ... and other features, besides equipment news and regular departments.

. . issue of April 2



A Sweetheart of a LOVE STORY! MY OLD KENTUCKY HOME



"Fine
dramatic enter-
tainment... deep
human interest"
—Harrison's
Reports

"Quality is
above average in all de-
partments."—Hollywood Reporter
"Can carry its own in many of the
more important outlets."—Variety
"Singing of Hall Johnson
choir excellent..."
—Film Daily

HEAR THE
HALL JOHNSON
CHOIR SINGING

STEPHEN FOSTER'S IMMORTAL MELODIES

A MONOGRAM PICTURE
WITH
EVELYN
VENABLE
GRANT RICHARDS
CLARA BLANDICK
BERNADENE HAYES

Supervised by E. B. DERR
Directed by LAMBERT HILLYER
Produced by CRESCENT PICTURES CORP.
Associate Producer FRANK MELFORD
Story & Screenplay by JOHN T. NEVILLE





MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



YOUR STAFF

Great progress has been made in recent years concerning the smooth functioning of theatre staffs. Ushers, doormen and cashiers are all usually carefully groomed; shoes shined, collars clean, uniforms properly pressed, etc. They are all generally well versed in the method of courtesy and service due patrons, also.

In their minds, you as the manager, are the "big boss", "the chief". We are of the opinion that theatre operation can be better attained by not stopping at the point of the appearance and service of a theatre staff.

Your crew is composed of humans. That they should regard you with the proper degree of respect is, of course, a prime requisite. However, we believe it a wise procedure to let these subordinates know that you notice them, and their work. An occasional pat on the back, a friendly smile or word, is bound to have an effect on them. Their work becomes more interesting to them; they hit a new high in efficiency.

Furthermore, records reveal that service staff meetings, held weekly by managers who encourage the idea of these people for exploitation, service, and other matters pertaining to the functioning of their houses, have been productive of excellent results.

These youngsters are not just automatons. They all have heads on their shoulders, and more often than not, with a lot in them.



NOTHING IS IMPOSSIBLE

Salutations to Manager Howard Burkhardt of Loew's State Theatre, Providence, Rhode Island, in the division of H. M. Addison.

Providence, with its narrow streets, stringent municipal laws and "tough to crack" newspapers, has long been a bogey for theatremen. Exploitation men have always approached an assignment to this city with a slight shudder and a prayer.

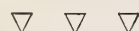
Street parades have always been forbidden there. Also, never to our knowledge has the State of Rhode Island extended a visiting star the honor of acting as Governor For a Day.

On a recent personal appearance of Judy Garland to his theatre, Howard not only arranged a parade, but had an 85-piece band lead it. Further, Miss Garland was afforded all

the honors of State, and no less a personage than the Governor himself was on hand to greet her along with 7,000 other people, including the Mayor of Providence.

Burkhardt garnered reams of free newspaper space, in what we know from actual experience, are journals exceptionally cold to news of the theatre. He also arranged for Miss Garland to be recipient of the honor to sing at a High Mass, another feat which has never been accomplished in that city.

How did he do it? You better ask the gentleman himself, for frankly we don't know. What we do know, however, is that the accomplishments of Burkhardt prove one thing, as has oft been shown before; namely, if sufficient enterprise is properly applied, "It Can Be Done."



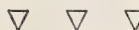
KIDDIES BRING ADULTS

Many managers throughout the country realize the importance of attracting children's trade. Special kiddies' morning shows, at which time extra "shorts" are shown, a wide variety of "clubs" for children, and numerous other noteworthy angles have been employed to increase this business.

It is our thought that merely getting these children into your theatre for the sake of the revenue it brings at the moment, is not all that is accomplished by their attendance.

Invariably, when a child returns home from the movies, his parents ask him what he had seen. Often the child does not wait to be asked. He is so enthusiastic he needs no urging to keep talking about it.

We have been shown that although the kiddies are not necessarily accompanied by an adult at any given performance, they serve as a splendid word-of-mouth advertiser for you. As such they cannot afford to be slighted; even though they may only be paying a dime to enjoy your presentations.



Let's Hear From You.

Jack Goldstein

Round Table in Pictures

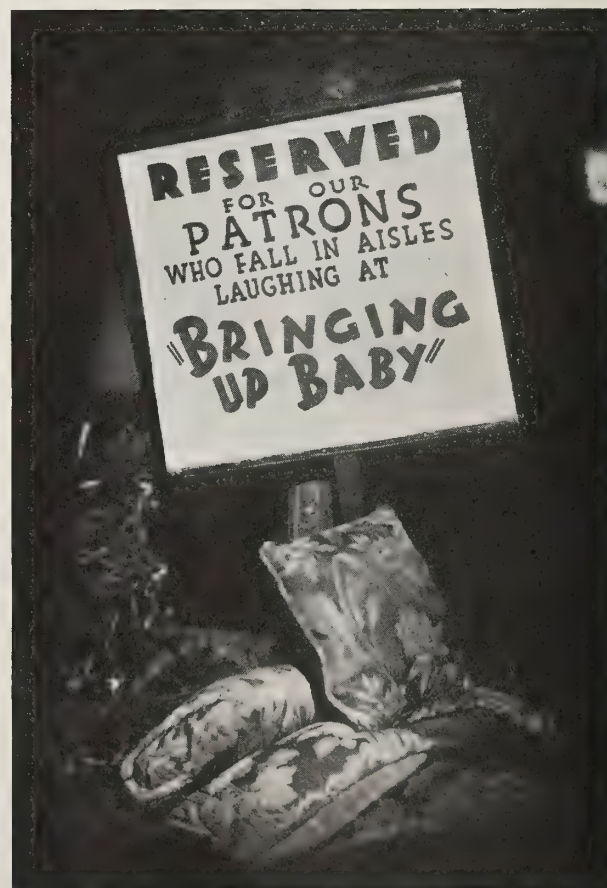


What proved to be a crowd-stopper was street gag used by Sam Gilman, Loew's, Harrisburg, Pa., for "Goldwyn Follies." Services of a local ventriloquist were engaged and man was planted on platform in front of theatre with Charlie McCarthy doll. Rapid-fire conversation, consisting of picture plugs, was engaged in. Below, tying up with leading local photographer, J. E. Poynter, Lido, Los Angeles, for "Awful Truth" used lobby easel on which were tacked ace photographs and "a perfect picture" tie-in copy.



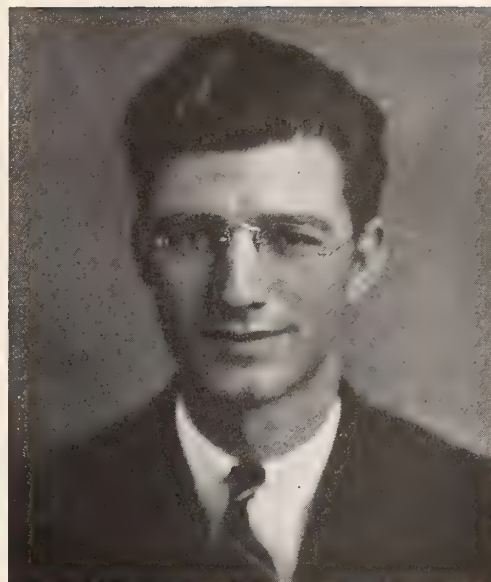
When "Heroes of the Alamo" had its premiere at the Texas, San Antonio, Manager Johnny Floore rigged up this attractive front with blowup cutout figures of Mexican and Texas fighters. At right is shown Anthony Xydias, producer of the picture, who was present at the premiere.

Harry Storin, Paramount, Springfield, Mass., wove a practical exploitation gag from the old expression "fall in the aisles from laughter." As part of his "Bringing Up Baby" campaign, Storin planted pillows at head of aisles with copy to the effect that they were there for the convenience of patrons.





1937 Quigley Grand Award Winners



Jules Seltzer, publicity director for Warner Theatres in Philadelphia takes the 1937 Quigley Bronze Grand Award for his excellent campaign on Warner's "Emile Zola." Manager Maurice K. Gable, aided on the campaign. Mr. Seltzer won the monthly plaque last October. Arrangements are now getting underway for the presentation of these Grand Award plaques in Hollywood.

Shown at right is lobby display conceived by Manager Meyer Schutzer and assistant Phil Arbeit for "Flash Gordon" serial. Electrodes under 1-sheet emitted crackling sparks and replica of television receiving set was planted at side. . . . Below is shot of window secured by W. Fuchs, MGM exploiter in Stockholm for the opening of "Conquest."



To Ted Kirkmeyer, Rio Theatre, Helena, Montana, will go the 1937 Quigley Silver Grand Award plaque for his outstanding campaign on David O. Selznick's "A Star Is Born." Kirkmeyer took down the monthly plaque last July, which made his entry eligible for the Grand Awards. The winners will be transported to Hollywood early in May via United Airlines.

Attractive indeed is the lobby setpiece constructed for the opening of "Everybody Sing" at the Wilmer and Vincent Colonial Theatre in Allentown, Pa., by Manager Charles Bierbauer and his assistant Nick Todorov. Title and cast were done in flitter, as were cutout stars atop the entire display. Inserted in the display were oversize scene stills.



QUICK REPORTS FROM THE FIELD

Telephone Calls

Nice stunt worked by John McManus, Loew's Midland, Kansas City, and W. P. Bernfield, U. A. exploiter, on "Goldwyn Follies" was to have a boy call every dentist and physician's office in the city and tell them to keep their copy of Life on top of the magazine pile. This was the issue featuring the "Follies." Boy worked five days before opening on the job.

In addition Postal Telegraph's 20 branch offices had "Follies" windows with theatre credits; Jenkins Music a special window featuring the show's songs, etc.; Kresge's featured the Charlie McCarthy magazines in windows and the "Follies" music in the music department. Parkview Pharmacies (eight stores) had Max Factor windows tied in with the show. Several stores featured McCarthy dolls and Standard Brands used banners on each side of 16 delivery trucks as they toured the streets.

Coverage

As part of his "Boy of the Streets" campaign at the Granby Theatre, Norfolk, Leo Trainor paraded newsboys around town carrying sandwich boards with picture copy. Safety cards with "drive carefully, watch out for the boy of the streets" were tacked all over town and cards in shape of violation tickets were distributed, lower half of ticket contained merchant's ad which paid entire cost of the idea.

Papers were generous with their breaks, teaser ads were used week ahead, and serialization planted in the Norfolk Globe.

Radio Slants

R. T. La Marre, manager of the President, San Francisco, is having much success with his innovation "Questions the Audience Asks and Answers with Major I. Q. Ratings." This is a quiz type of broadcast from the stage, using members of the audience to compete for the cash awards. The questions are taken from those sent in by the audience.

La Marre is using the radio to reported great advantage for exploiting his theatre. He has a radio giveaway every Thursday night, a 15 minute news broadcast from the stage every week night and his Major I. Q. Rating each Sunday afternoon. The showman also expects to remodel his marquee and call the President "The San Francisco Theatre of the Air."

ISSUES "SNOW WHITE" SOUVENIR PROGRAM

Dignified and impressive is the fourteen page souvenir program printed on glossy stock and created for the premiere of "Snow White" by Manager Jay Golden at the RKO Palace Theatre, Rochester, N. Y.

Cover carried a message over signature cut of Walt Disney; fly leaf included picture copy and inside spread contained cooperating leading merchants' ads in addition to pages devoted to stories on various picture sequences with art work on the different animals depicted in the opus.

That's Cricket

With the powerful grip that cricket has on folks over in Australia, Alan G. Craft, Capitol Theatre, Mildura, Victoria, took advantage of its popularity and gave cash and consolation prizes for competitors most nearly estimating the team selected to go to England for the 1938 series of Cricket Tests. The 6d per entry went entirely to charity and the contest was tied in to his date of "A Star is Born."

Assistants Week

The Fox Topeka Theatres, Topeka, Kansas, recently conducted an "assistant managers' week" and assistants at each of the four theatres handled the entire managing job. The men were Ed Allison at the Jayhawk; Jessie Corbet, Grand; Albert Pokarek, Orpheum and Stanley Williams at the Gem. Lawrence Breuninger, Fox Topeka manager, offered two cash prizes for the best showing.

"Snow White Week"

Mayor John Boyd Thacher, Albany, N. Y., designated a "Snow White Week" as part of that campaign at the Fabian Palace Theatre there. Officials of the circuit distributed pamphlets to all school kids, blew up the Mayor's message on large billboards and placed them in libraries, department store windows, etc. School teachers cooperated by teaching the children the fairy tale and urging that all attend the showing.

Stories were run in all local newspapers, and leading merchants cooperated in celebrating "the week."

Teaser Ads

To sell "Stella Dallas" at the Kiowa Theatre, Hobart, Okla., Joe Stribling week ahead underlined his ads with short catch lines. Using a series of "action" pictures of man running with coattails flying and large grin on his face, headed by one word "okay," "come on," "let's go," etc. up to the last day of the ad which was a two column cut of the same man with lady holding his arm headed by the copy "everybody's going to see" etc., etc. One of these ads ran on each page of the paper.

Large trunks were placed in lobby ahead with signs reading "Her luggage has already arrived, 'Stella Dallas' will arrive Sunday." Telegrams were sent to bridge clubs reading "It is our pleasure to offer you an additional prize for your party. A guest ticket to 'Stella Dallas.' We hope the winner receives as much pleasure from seeing the picture as she did in winning your prize." Imprinted crying towels were distributed, Mrs. Roosevelt's comments on the picture were mailed to teachers and post cards mailed to a special list.

Mock Wedding

Reported as proving highly effective was Scott Robert's mock wedding of 12 year olds in connection with his opening of "Double Wedding" at the Comique Theatre, Camden, Maine. Advertising that there would be no advance in price, the theatreman announced a double wedding to be held opening night, inviting all who cared to bring gifts for the newlyweds. It wasn't until the show really got underway that the patrons discovered it was a mock wedding of kiddies, but Robert reports it went over very well judging by comments.

Kid Shows

Free tap dancing lessons is the Fox Theatre's latest attraction in Atlanta at their Saturday morning kiddie shows. In addition to the dancing lessons, given free from the stage by local dancing teacher, the shows include community singing, led by Homer Knowles at the organ console and well rounded screen fare.

An orchestra of boys and girls under 14 plays during intermission, and the shows have taken on so well that there is a reported attendance of approximately 2,000 kids each week since they started two months ago.

Theatremen Report

' Fargo ' Activities

From the Field

Through cooperation of the Dramatic and Public Speaking teachers of local high-school, David Dallas, Grand Theatre, Holdenville, Okla. had staged a 15 minute prologue in the chapel day ahead of opening. Dramatic script was obtained for use in this program with students coached by instructors and date at theatre thereby receiving plenty of plugs.

Through the local express agent, Dallas obtained old "Wells Fargo" express bills of lading, old handstamps, pads and other forms and pictures of the pioneer times of that city when all shipments were made by Wells Fargo, entire memorabilia used for a lobby display. Special feature stories of the agency with historical scene cuts of that day and people connected with the company were published in an edition of the Holdenville Daily News. Dallas further made talks before the highschool student body tracing the history of the motion picture and its progress and comparing it with the example as shown in the completed opus.

FREMONT, NEB.

Bill Mack at the Express Theatre celebrated "Pioneer Day," so proclaimed by Mayor Fred Dew, who received congratulatory wires from Bob Burns, Frances Dee and Joel McCrea for his cooperation. Box-office was converted into likeness of Wells Fargo ticket office and for lobby display, Mack planted large glass case containing relics of early days, including pony express stamp and case was backed with Navajo blankets to ceiling with hand painting of early express rider. Chamber of Commerce also devoted window display to relics; shoe stores displayed old riding boots, clothing stores, old time dresses and suits of the 1800's and leading restaurant a photographic display of cafe's progress since early days.

For his street ballyhoo, Bill promoted use of two Union Pacific model trains—streamliner and old freight, carrying "Wells Fargo" banners. Greeting ceremony for express rider was held in front of theatre with speeches by Mayor and oldest settler in county. Uniformed band greeted the rider and men on horseback dressed in western garb were included in the parade.

PECOS, TEXAS

Tying up local baker, Gene Hendon, Grand Theatre, promoted enough doughnuts to allow him to serve them free with promoted coffee which was served during engagement from an old "chuck wagon" in front of theatre, thus attracting the citizenry.

George secured the services of "Chief Red Thunder," typical Sioux Indian Chief to ride streets on pony in full regalia, copy on picture was imprinted on blanket covering horse. Entire front of house was converted into log cabin effect on which were planted scene stills and four-sheets. All music played over the public address system in front of house were old-time tunes and labelling week of showing "Pioneer Week," Hendon invited as his guests, all old-timers in the entire West Texas area as his guests to showing.

Newspaper Ad Aids

"Swing Your Lady"

Novel laugh contest helped the Norva Theatre, Norfolk, Va., draw business on "Swing Your Lady," with the theatre inserting an ad in a local paper reading as follows:

"Wanted—Norfolk's Four Champion Sour Pusses to attend a screening tonight of our huge all-comedy program opening tomorrow. Whoever they may be we don't believe they can sit through this show without laughing right out loud. We want the four gloomiest, cheerless, most despondent looking individuals in Norfolk! There are five dollars in it for each one of the four who completes the test!" As a result of the ad the theatre received 175 telephone calls.

Harrison Inaugurates

"Opportunity Nite"

When Ed Harrison, Opera House, Waterville, Maine, started his "opportunity nite" little did he expect that it would catch on so well that it would run for nine weeks. Advertising in advance that he would hold these shows each Monday night, Ed offered three cash prizes, first \$10, second \$5 and third \$2.50 with a grand prize of \$25.

Ed received enough entrants to last nine weeks. On the tenth week all the third prize winners appeared, the winner of this night appeared the following Monday night with all the second prize winners and the winner of that night appeared the following Monday night with all the first prize winners for the grand prize.

*By popular demand of exhibitors throughout the country,
returning to the industry after seven years.*

E. SCHWARTZ

(In Association with Pathe Film Corp.)

is pleased to announce

A NEW TRAILER SERVICE —AND HERE TO STAY

Meeting the need of exhibitor (and public) for low-priced, snappy,
down-to-earth and up-to-the-minute trailers.

Produced by the founder and president of the old ADVANCE
TRAILERS, who successfully served thousands of exhibitors in
previous years. New Ideas and Novelties—Intimate Talk—Selective
Music—Openings—Closings—Day Titles—Holiday Announcements.

WILL APPRECIATE HEARING FROM ALL OUR EXHIBITOR
FRIENDS. WE ARE READY TO SERVE YOU AGAIN.

TRAILER-MADE

INC.

E. SCHWARTZ, President

Film Center Building

630 NINTH AVENUE, NEW YORK CITY

IN STEP WITH THE TIMES—AND BORN OF LONG EXPERIENCE

TRAILER-MADE, INC., 630 Ninth Ave., New York City

M.P.H.

Please send full details of your weekly service.

Theatre..... Number Trailers weekly.....

Manager's Name

Street

City and State.....

SPRING AND EASTER ACTIVITIES BEING PLANNED BY THEATREMEN

**Elaborate Floral Exhibitions,
Easter Egg Hunts, Contests,
Style Shows, All Being Set
For Start of New Season**

by JACK GOLDSTEIN

Round Tablers throughout the country have already signified elaborate plans for the coming Spring and Easter Season. Set down on this, and the following pages, are creative and ingenious ideas by managers designated to start off the new season with enthusiastic enterprise.

Representative of the many flower and fashion shows is that which is planned annually by Loew's Cleveland Theatres by publicity director Milt Harris, under arrangements made by division chief Col. Harry E. Long and Manager Everett A. Steinbuch of Loew's State Theatre. From District Manager Dick Wright of the Warner Ohio Theatres, comes an Easter Bonnet Contest which has been put over yearly by him with great results.

The Cleveland floral display, to occupy the entire center of the spacious lobby at the State Theatre is arranged with the cooperation of the Halle Bros. Department Store and the Cleveland Electrical League. An idea of the beauty and magnificence of this display may be had by the photo to the right of this page.

Harris reports that plans are being completed for a mammoth Loew's Scoring Hit Parade, announcing a flock of outstanding screen productions during the Spring season, via appropriate and attractive trailers on the screen, posters in the lobbies, decorative streamers in front of the theatre, etc. Potent selling qualities were incorporated in these ads. The streamers in front of theatre in conjunction with newspaper contest inviting the readers to name the last three pictures that the stars appearing in the Spring Season hits appeared in previous to these and who the leading man or woman was to play opposite them or co-star in the picture.

Also included among the energetic Loew's Theatre men campaigns in Cleveland is an egg-coloring contest for children in a tieup with the *Cleveland Press*. Children are asked to color eggs and send them to the promotion manager of the paper. The most colorful eggs are displayed in the window of one of the leading department stores along one of Cleveland's busiest streets.

For Easter Week a huge Spring style show is planned for one section of the lobby. This show is presented twice daily, one at 3 P. M. and the other at 9 P. M. One of the finest stores in town stages this show, furnishing mannequins, latest Spring creations and aids in lighting and decorating the platforms. Music is furnished by an electric victrola near the style-show platform and the space is roped off for spectators to stand and watch the show prior to or after seeing the regular screen show.

Contest with the *Cleveland Plain Dealer* has readers submit letters telling what they



GARDEN SHOW AND ELECTRICAL EXHIBIT IN LOEW'S STATE LOBBY



WINDOW DISPLAY FEATURING WRIGHT'S EASTER BONNET CONTEST

like for an Easter Gift, how they plan to dress and write of the origin of Easter.

Other excellent Spring and Easter activities for the Cleveland Loew houses include an annual Easter Egg hunt in conjunction with a local newspaper. This is done in one of the large city parks. Prizes are promoted from merchants and guest tickets for Loew's Theatres.

Personal appearance of popular local woman harpist, playing appropriate Easter songs or music from the center of the gorgeous floral display in lobby has proven very popular.

At Loew neighborhood theatres several bunnies are displayed in the lobbies. The patrons are invited to name the bunnies and

the winners receive the bunnies they have named. The bunnies are promoted from local pet shops.

The first 100 women attending the Easter Day matinee at all four Loew Cleveland Houses receive an Easter Rose or Easter Lily in a tieup with the Cleveland Florist Association.

Dick Wright in Ohio reports that his annual Easter Bonnet Contest proves to give him more space in the newspapers than any other contest. This idea is to tie in with a local department store in the search for the funniest old-fashioned Easter Bonnet that might have once been the last word in fashion.

Contestants are instructed to bring their

TALENT HUNT, PARADE FEATURED

entries to the store and register them at a specially provided booth. Ten days before Easter a committee of judges will select 12 hats that strike them as being the funniest. These are then displayed in the window of a prominent store, a week before Easter. The store to further interest the public, invites them to pick from these hats the one which they consider the funniest and tell in 25 words why they made their selection. Photo on this page illustrates window display.

On Wednesday night preceding Easter, announcements of the winners of the window contest and presentation of the prizes takes place from the stage of the theatre. A complete Easter outfit for the lucky woman winning the first prize is awarded with various accessories as prizes for the runners-up.

Department store benefits from the tieup by pulling people inside its store for the "Old Bonnet" registration. Theatre benefits by additional patronage on one night during Holy Week when the winners are determined, plus the tremendous amount of publicity received. The store publicizes the contest through the mediums of paid up newspaper space, radio, store's own shopping circulation and window displays in festive attire.

Wright has a new twist to this Easter Bonnet angle. The idea is a contest for designing hats for women. A drawing of one of the women stars appearing in current pictures is submitted and contestants are asked to design a hat which in their opinion will be most becoming to the drawing opposite. They may use any color they like or as many colors as they choose. Apart from the hat contest it is possible to submit a sketch asking contestants to fill in with a dress which the contestant would like to wear, preferably a party dress suitable for all around use. Tieup could include prize of choice of dress from one of the leading department stores.

Wright's district is concentrating on their bookings for the week of April 10th. This is the week that most of the kiddies in his sections are out of school on spring vacation, and bookings are made of attractions which will have a special appeal to them.

Radio home talent broadcasts from the theatre stage, kiddie Popeye shows, tieups for benefit of ticket shows with women's organizations, are all factors that boost receipts for Wright's Ohio district.

Rabbit Matinee to Be Repeated by Limerick

On Saturday morning previous to Easter Sunday, George Limerick, Yale Theatre, Cleburne, Texas, will have his annual live rabbit matinee for kiddies. At this time a special kiddie show will be held in connection with the giveaway of about 30 live bunnies to holders of lucky numbers. In addition every child attending the show will receive a prize of some nature—candy, toys, etc. George reports that last year approximately 1,000 kids attended the morning show, which is advertised week ahead. In front of theatre in cage with proper copy, the bunnies are displayed.

SPRING COTTON FROLIC CLICKS FOR LIMERICK

Style show which George Limerick says appeals to the masses will be held at his Yale Theatre, Cleburne, Texas, with local department store cooperating. Few nights ahead of Easter Sunday what he labels a "spring style show and cotton frolic" will get underway. The presentation of this show is unique in that only garments made out of cotton are shown and no garment displayed sells for more than \$3.00 Merchant plugs the show in the store and in newspaper ads and Limerick cooperates with lobby, program and herald mentions.

Egg Rolling Contest Stressed in Boston

From the steps of the State House in Boston to the bandstand on the Common is the route laid out by Joe PiPesa, publicity director of Loew's Theatres there, with the kids rolling eggs for promoted prizes. Gag is tied up with the Boston newspapers and has the cooperation of State officials.

Mothers' Day, which always offers angles for tieups finds DiPesa distributing carnations to the first 100 mothers attending matinee at Loew's State. Cooperating florist is supplying the blooms. And not forgetting the men on Fathers' day, this showman has arranged for the distribution of 300 cigars, though we can't quite figure out why the men rate 200 more gifts than the ladies.

Through tieups with local fur house, a fashion parade will be held on stage with audience selecting the most perfect model. This contest is sponsored jointly by the theatres and newspapers. Not overlooking the opening of the local baseball season, arrangements have been made for the distribution of season's schedule at both parks inscribed with institutional theatre copy. Lobbies will be dressed in new Spring garb, advance trailers will carry copy and editorial comment on new season product will be planted with local dailies.

Reported as one of the best Spring gags is theatre's entry of two runners in the annual B.A.A. Marathon, which is said to be the running classic of the East. All runners get their official numbers, which are pinned on front of their shirts and on their backs they carry the inscription "We're running to see Joan Crawford in Mannequin at Loew's State and Orpheum." The boys are viewed by approximately 250,000 persons along the route of the run.

All campaigns were put over under the supervision of Division Manager H. M. Addison, with Fred Greenway, manager of the State and George Jones, manager of the Orpheum assisting.

Dannenberg Inaugurates Search for Talent

Unique and surefire box office is the Search for Talent contest conceived and executed by Sid Dannenberg, Advertising and Publicity Director for Warner's Ohio zone theatres, and sponsored by Station WTAM.

As reported by this dynamic showman, the details are: Local auditions will be held one night each week in all Warner towns for a period of three weeks. The weekly winners will compete on the fourth week for the big finals, which will be staged as follows: Each town presents one winner. If, for example, there are eight towns, eight winners will be formed into a unit and will play each one of the eight, where the audience will, by applause, decide their final choice.

The contestant showing the greatest popularity with the audiences (as indicated on an applause machine) will be awarded first prize, which will be an audition at Radio City and a screen test at the Warner Brooklyn Studios. Newspaper stories with art, are of course run ahead and daily during entire course of the contest.

Still another outstanding activity in the Ohio zone is their "sales-drive-for-bigger-grosses" contest, which will be based on the best results by any individual manager against a quota figure during the present quarter. As first prize, Nat Wolf, zone manager, is offering a trip to California, all expenses paid, and a cash prize of \$250. The second prize will be a trip to New York and \$200, in cash. The third and fourth prizes will also be cash awards.

Easter Day Parade Arranged by Charninsky

Another theatremen to plan a "mixed" style show on his stage is Louis Charninsky, Capitol Theatre, Dallas, Texas. On Easter Sunday at both the matinee and night shows, Louie will have his Easter parade in which both the local women and men will have a chance to display the latest sartorial habiliement. Local celebrities will act as judges and the winners presented with prizes promoted from cooperating merchants. Winners' pictures will be run in papers.

This Spring, Charninsky is scouting around for a boy and girl who intend getting married during the holidays. Tying up with the Dallas *Dispatch* and local merchants, the couple will be "hitched" on the Capitol stage and presented with food, clothing, furniture, etc., secured from the cooperating stores. Search will start immediately, with stories running in the *Dispatch* on the progress of the theatremen in finding the proper couple.

A special booking schedule has been arranged for the month of March which is labeled "The March of Spring Hits." This booking schedule is publicized in the newspapers, in the lobby and with a de luxe trailer. The theatre itself will be given a Spring-like atmosphere by decorating with promoted artificial flowers and vines.

BUNNIES TO BE GIVEN AS PRIZES

Man-on-Street Idea To Be Used by Dinerman

For Easter Sunday, E. V. Dinerman, director of advertising and publicity, RKO Theatres, Cincinnati, is planning on using a "man-on-the-street" gag, with microphone in lobby of the Palace Theatre to interview well-dressed passersby. Tickets will be given to those who agree to be interviewed.

Another slant which Dinny expects to use will be a newspaper contest for the 10 best decorated eggs done by school children, with prizes offered by the theatre and tied in with the most likely picture booked for that week. For lobby display, an Easter Greeting sign-board, signed by all the stage ensemble of the Shubert Theatre will be addressed to the City of Cincinnati.

Another highlight of the campaign planned by this theatremen will be what he calls a "Spring Success Night" with the Mayor acting as master of ceremonies and dedicated to the forward moving spirit of the Queen City of the Midwest. A spring fashion show will also be held and sponsored by the town's leading department store on the stage of the Shubert.

Bunny Easter Parade Planned by Smith

Reported as surefire boxoffice at the Paramount, Hot Springs, Ark., is Clyde Smith's tieup with dancing schools to present pupils in a "Bunny Easter Parade" on theatre stage. Tots present a short play which is labelled a "Bunny Revue" and Smith usually works up a nice cooperative page in connection with the show, tying in with florists, costumers, etc., etc.

Another tieup which Clyde plans is a style show in which local society girls and prominent men of the city act as models. Stories are run in paper, local orchestra which has been promoted supplies the music and the usual cooperative ad pages and extensive selling campaigns are to be used.

Through tieup with local florist, an attractive horticultural lobby display is planned, with Hot Springs Garden Club cooperating, assuring the theatremen of newspaper breaks. An attractive lobby display of promoted rabbits and chicks together with promoted candy Easter eggs will be used by Clyde, the eggs to be given to the children as prizes. Art work with Easter atmosphere and decoration shall be employed.

Bicyclists Plug "Yank" for DiPesa

For the opening of "Yank at Oxford" at Loew's State Theatre, Boston, publicity director Joe DiPesa admitted as his guests the first fifty bicyclists under sixteen years of age who rode to the theatre on their bikes, which were properly bannered with picture copy. Thus did the showman insure a moving advertisement for the date as part of his advance ballyhoo. Another gag was chap in college cap and gown who rode through the principal streets of town, copy tying in with the opening.

LEIGHTON DISTRIBUTES BASKETS TO NEEDY

Figuring that there are just as many needy kids at Easter as there are at Christmas, Bert Leighton, Grand Theatre, Lancaster, Pa., has arranged with head of city's policewomen through cooperation of the Kiwanis Club for the distribution of baskets to be gathered from patrons and all other folks anxious to contribute.

Bert will arrange a huge Easter basket in lobby with large rabbit as the receiving station for the foodstuffs, girl in attendance getting names and addresses of those requesting donations.

Easter Egg Hunt Will Be Staged by Saunders

One hundred papier-mâché eggs, each containing a guest ticket for current show, will be buried in Bridgeport's largest park by Matt Saunders, Loew's Poli Theatre staff. Additional eggs will contain bright new pennies and the school children of the city will participate in the hunt, which will be announced in advance. The *Times-Star*, sponsors the Annual Easter Egg Hunt and thus Saunders receives a great amount of free publicity. Last year there were front page breaks daily for one week prior to the event and the hunt itself will exploit the theatre's current attractions with the art and stories.

Matt says the idea involves city officials and creates enthusiasm throughout the city from which the theatre reaps abundant goodwill.

Monster Easter Egg Hunt in Rochester

An annual affair conducted most successfully by Les Pollock, Loew's Rochester, Rochester, N. Y., is his Easter egg hunt, sponsored by the Rochester *Times-Union* and for which cash and ticket prizes are awarded youngsters.

All children entering contest must fill out and bring to the hunt, coupon run in paper and only those wearing the official egg hunt tag are eligible for the prizes. Hunt was and will be held in leading park with grand cash prize going to the youngster who locates the golden egg. Stories are run in paper together with art work of theatre staff shown coloring the eggs; winners' pictures are also run.

Window Broadcast Sells Leighton's Easter Show

Week ahead of Easter, Bert Leighton, Grand Theatre, Lancaster, Pa., will plant a trio from local radio station in window of leading store to put on a broadcast. Store pays for the radio time, station gets special plug and Bert gets theatre and attraction credit for giving the merchant idea of drawing crowds to window for Easter bargains.

Bunny Show in Lobby Offered by McBride

Offered yearly by Ed McBride, Loew's State, Syracuse, is his lobby display consisting of a platform with fence around, inside of which are live bunnies with many colored Easter eggs around. In center of the pen is a house built with openings on all sides permitting the rabbits to enter. Potted lillies and other blooms are displayed and bottom of pen is draped with cheap bunting in Easter colors.

Tying in with local paper, McBride intends repeating his egg-rolling contest which is held in city park. Theatre furnishes colored eggs to children, with prizes going to kids rolling eggs farthest distance without breakage. Prizes will also be offered to youngsters bringing most attractive basket of colored eggs; local boys' bands play during contests and flashes are made by local cameraman for showing on screen following week.

Deerings Sells Theatre Air Cooling Plant

Along about this time of the year, Francis Deering, Loew's Theatre, Houston, Texas, starts his campaign to plug the formal opening of his cooling plant. In return for a lobby showing of new styles in electric refrigeration and air conditioning systems, the cooperating newspaper publishes a special section of from eight to twelve pages, fifty per cent of which is devoted to publicity on the theatre's summer bookings. A thirty-minute radio program is broadcast each day from the lobby during this "air conditioning" show.

By Easter time it is usually pretty hot down in Houston, so Deering takes the holiday occasion to break his entire force out in their summer uniforms—white tuxedo jackets with black trousers. The theatre interior, lighting, decorations and furnishings take on their summer time hues of greens and blues.

Francis also plans a candid camera gag for Easter Sunday, giving suitable prizes in the names of the stars appearing in his Easter picture, to the best dressed man and woman in the Easter parade. And, of course, this showman expects to have the usual Easter egg hunt which has been an annual affair these past five years.

Attractive Lobby Featured by Troups

In New Orleans, Rodney Troups at Loew's State will have a large Easter egg planted in his lobby. Measuring about five feet in length, made of wire and plaster, highly colored and spotted with metallics, the center of the egg on its broadside will be broken to show three chicks emerging. Center chick holds suspended from its beak a card carrying star and title of picture which is to be the Easter attraction. Two end chicks hold a long ribbon draped around front of egg with copy reading "Easter brings joy and happiness to the world—Loew's, too, brings joy and pleasure to its patrons by presenting," etc., etc.

personalities

PAT PATCHEN

until recently manager of the Main Theatre, Pueblo, Colo., for the Cooper interests, has been placed in charge of exploitation for the Standard Theatres suburban houses in Oklahoma City, Okla. BERT STERN will handle newspaper advertising and JAMES BURGE, former manager of the Midwest in Oklahoma City, will have charge of exploitation for downtown first runs. HELEN HOLDEN, former Midwest cashier, will assist Burge on exploitation.

▽

HARRY GANTZ

manager of the Ritz, Clarksburg, has been named manager of the Capitol in Stubenville, Ohio.

▽

DAN GOULD, JR.

manager of the Tivoli, Fort Worth, Texas, will manage the new Delman Theatre, Tulsa, Okla. HAROLD EPPES succeeds him.

▽

W. A. DOSTER

is now managing the Strand Theatre, Montgomery, Ala.

▽

ELMEN H. TORGRIMSON

has purchased the Elted Theatre, Absarokee, Mont., from B. L. KRATZ.

▽

JOHNNY PANZECA

will open the new Triangle, New Orleans, La.

▽

AL LEVER

city manager of the Interstate Theatres, Houston, Tex., has announced plans for the opening of a new house there.

▽

BILL HILL

owner of the Forum Theatre, Cincinnati, has broken ground for a new theatre at Hillsboro, Ohio.

▽

CIFFORD RANCOURT

has been appointed manager of the Amo Theatre, Detroit.

▽

DAVID RAMOS

is the new booker's assistant at Latin-American Film Exchange, San Antonio.

▽

ROBERT NELSON

is the new assistant manager at the Aztec, San Antonio, Tex. Other Interstate Theatres changes include CHESTER NUNN, new service chief at the same house. MAURICE GLEAVES, manager, with SYLVAN BERRY, assistant, at the Empire; LEE ROY HANDLEY, assistant of the Majestic, and ED HALE, assistant at the Texas, all in San Antonio.

▽

DOUGLAS MELLIOTT

has been appointed manager of the Blair Theatre, Hollidaysburg, Penna, replacing Bill Plank, resigned. Blair, which opened in December, is operated by Silverman Brothers of Altoona, and the house is under the supervision of Frank Boucher, who announced the appointment.

▽

SAM DALZELL

has purchased the Casey Theatre, Casey, Iowa.



ROBERT FRANKLIN DAVID, to Mr. and Mrs. Mort Goodman on Wednesday, February 23rd, at the Cedars of Lebanon Hospital, Hollywood. Daddy is press agent for Warners' Theatres there.

JOY PATRICK, on Thursday, January 27th, to Mr. and Mrs. Jack H. Hodges. Proud papa manages the State Theatre, Cocoa, Fla.

RICHARD IRVING, on Sunday, February 27th, to Mr. and Mrs. Joseph Marquis. Joe is the manager of the Egyptian Theatre, Brighton, Mass.

PAUL EDWARD, on Thursday, March 3rd, to Mr. and Mrs. Mort Aronson. Daddy is exploitation man in New England.

LETO HILL

who has been supervisor of the St. Louis Amusement Co., St. Louis neighborhood and second-run houses has taken over the duties of first-run theatres. Hill's former spot has been filled by GEORGE WIEGAND who has been assistant treasurer and comptroller of the company.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name	
(PRINT)	
Position	
Theatre	
Address	
City	
State	
Circuit	

Absolutely No Dues or Fees!

GEZA HALMI

long associated in showbusiness in Budapest, has come to America to make his home with Round Tabler Ted Halmi, RKO Theatres, Denver, Colo.

▽

HUBERT TRAHAN

manager of the Majestic, Port Arthur, Tex., has been transferred to Nederland as manager of the Rio. A. PERLRY has been appointed manager of the Majestic.

▽

MRS. W. M. McDOWELL

has purchased the Ouachita Theatre, Mount Ida, Ark.

▽

FRED WILCOX

has purchased the Cozy Theatre, Kansas City, from W. C. SLINKER.

▽

GEORGE VANDERPOOL

is opening the Norwich at Norwich, Kan. House has been dark for several years.

▽

DOC HITCHLER

has been named manager of the Fox Linwood, Kansas City, succeeding JOHN CREAMER, resigned, to accept a position with a group of theatres in Oklahoma.

▽

M. P. PRESSLEY

who operates the Globe in Savannah, Mo., has taken over the Tivoli from C. E. COOK.

▽

MRS. HATTIE LEUKE

who formerly operated theatres in Minneapolis, Minn., has taken over the Columbia, Kansas City, Mo.

▽

BOYD F. SCOTT

formerly of Iraan, Texas, is now managing the Main Theatre in San Marcos.

▽

BYRNE DAVIS

will be the manager of the new theatre in Whiteville, N. C.

▽

BERT BURTON

is back with the Victory Theatres as manager of the Victory, Denver, Colo.

▽

MARTIN J. LEWIS

former manager of the 55th Street Playhouse, New York City, will take over operation of the Cinema de Paris, from A. T. KAPLAN, who was in charge for several years, the latter to continue operation of the Cinema in Detroit.

▽

JAMES CLEASON

has been transferred from the St. Louis Theatre to the Fox in St. Louis to co-manage with LOUIS COYLE, moved up on the recent resignation of Harry Kendrick.

▽

MILTON S. HARRIS

celebrated his fourth year as director of publicity for Loew's Theatres in Cleveland with a dinner held in his honor at Fenway Hall Hotel.

▽

GEORGE HARTMANN

who operates theatres in Nort, Kansas City, and Lees Summit, Mo., has taken over the Delpheus, Mound City, Mo., from HERMAN L. YOUS.

O B I T U A R I E S

*Lyda Roberti Dies;
Rites in Hollywood*

Funeral services for Lyda Roberti, who died of a heart attack in Hollywood Saturday, were held Tuesday at Forest Lawn Cemetery there. Miss Roberti was 32 years old. She was the wife of Hugh Ernst, who was at her bedside when she died.

Miss Roberti was born in Poland. She came to this country by way of China, where she was stranded when her father's circus broke up. Her father was Roberti, a well known European circus performer. Miss Roberti appeared on the musical comedy stage and then went to Hollywood, where she was featured in "Dancers in the Dark," "Million Dollar Legs," "Three Cornered Moon," "College Rhythm," "The Big Broadcast of 1936" and "Torch Singer" for Paramount; "The Kid from Spain," United Artists, and "George White's Scandals of 1935," for Fox. She was last seen in two reel comedies produced by Metro-Goldwyn-Mayer, in which she was co-featured with Patsy Kelly.

Melville Stoltz

Melville Stoltz, pioneer theatre man, died in St. Louis March 9th at the age of 79. He was the former manager of the Shubert-Jefferson and American theatres there.

J. F. Howard

J. F. Howard, 71, prominent in theatre business in Wilmington, N. C., since 1906 died there last week. He successfully established the Bijou, Grand, Victoria and Royal theatres. At one time he operated all four, besides conducting the old Academy of Music.

Milton J. Winn

Milton Jay Winn, manager of the Osage, Kansas City, Kan., died there March 7th. Mr. Winn was a brother-in-law of R. R. Biechele, secretary of the Kansas-Missouri Theatres Association and chief barker of the Variety Club.

Edward Margolies

Edward Margolies, 66, pioneer theatre builder, died March 13th in New York from pneumonia. During his career he erected more than 40 theatres for the Shuberts as well as many for the late Marcus Loew.

Kubec Glasmon

Kubec Glasmon, Metro-Goldwyn-Mayer scenario writer, died March 13th in Hollywood of a heart attack. He went to Hollywood from Chicago with John Bright with whom he wrote several originals for Warner Brothers. Later, he became a writer and producer at Universal and then joined MGM.

Dan Jarrett

Dan Jarrett, 44, scenario writer, actor and playwright, died March 13th in Hollywood of a heart attack.

B O O K R E V I E W

FLEXIBLE PARTICIPATION LOTTERIES, by Francis Emmett Williams. St. Louis: Thomas Law Book Company. 6 x 9. 414 pp., and index. Price \$7.50.

The author sets out to make a case against flexible-participation lotteries such as "bank night" and kindred prize-drawing schemes, as used principally by motion picture theatres, and his presentation is quite complete. Their legal existence, he concludes, "are without actual foundation either in reason or fundamental authority and are contrary to the statutes."

The term, "flexible participation," is coined to include all those lotteries in which the rules permit non-cash patrons to participate along with cash patrons, in the distribution of prizes, distinguishing the flexible-participation game, as used by theatres, from the closed-participation type where the game is limited to cash patrons.

While the author gives some attention to "every argument either for or against" the legality of flexible-participations, citing 200 cases and 100 miscellaneous authorities, the evidence he presents is preponderantly against the practice, representing a virtual "expose" of theatre games "which have exacted millions of dollars from theatres throughout the United States upon representations that were not true."

Mr. Williams calls upon the American Bar Association to state its attitude with respect to those attorneys who devise, project and promote "lottery schemes and devices for the purpose of defying, defeating or evading the anti-lottery laws." In order to "guide" both Bar and Bench out of the "great confusion" over the legal complexities of chance games, he presents in his book documentary evidence in some 21 chapters, running from "The Origin and Spread of Lotteries," in chapter one, to "Reasons for Anti-Lottery Legislation" in chapter 21.

The author has been interested in a number of lottery cases, about eight of which have found their way to the Supreme Court of Missouri. He has also assisted in several lottery cases in other states and his briefs on "bank night" have had wide circulation.

In an accompanying explanation, the author says that his early investigations were made on leads found in the news reporting of chance game court cases as appearing in MOTION PICTURE HERALD.

Basically, Mr. Williams, a member of the St. Louis Bar, prepared his thesis "to provide public officials with all the legal authorities available in the prosecution of flexible-participation cases," and "to arm the business man (including exhibitors) with an effective weapon against his lottery-using competitors," and "to show that the flexible-participation lottery is the greatest hoax ever perpetrated upon the American Bench and Bar." This he has accomplished in as complete and documented a fashion as any of the many treatises on chance games published to date. Particularly interesting is his compilation of anti-lottery provisions in the United States and Canada, arranged alphabetically by states, an alphabetical arrangement of the 200 lottery cases cited, and an alphabetical listing of the 100 miscellaneous authorities.—J. P. CUNNINGHAM.

I N C O U R T S

**Seek Bankruptcy Writ
Against Chesterfield**

RKO Radio Pictures, Inc., RCA Manufacturing Company, Inc., and Smith and Aller, Inc., this week filed a petition seeking to force Chesterfield Motion Picture Company, headed by George Batchelor, into involuntary bankruptcy. The Federal court petition, filed in Los Angeles, alleged that total debts of the company are \$50,000 and that Chesterfield owes the plaintiffs more than \$15,000.

**Toddy Files Answer
To Injunction Suit**

Ted Toddy this week in Atlanta, Ga., formally answered an injunction suit brought against him by Selznick International Pictures, Inc., to halt production of his proposed travelogue under the title, "Gone With the Wind Country."

He claims that a travelogue has no characters, plot or climax, and, accordingly, would be no infringement on the rights of Margaret Mitchell, authoress, and Selznick. He further said that the novel is a masterpiece of literature which has caused the section between New Orleans and Baltimore to be known as "Gone With the Wind Country."

Wagner Sign Service Sues

Charging patent infringement, Wagner Sign Service, Inc., has filed suit against Adler Sign Letter Company and Ben Adler Signs, Inc., in United States district court in Chicago. It is charged that two forms of Adler signs infringe on a Wagner patent granted July 21, 1936, on an application dating back to February 16, 1934.

Grauman's Wins Tax Decision

The United States Board of Tax Appeals this week ruled that Grauman's Greater Hollywood Theatre, Inc., does not have to pay \$15,204 on 1933 income tax and \$5,216.35 in excess profits tax for 1933.

Regan Sues on Salary

Phil Regan has filed a suit in superior court in Los Angeles seeking \$18,000 from Republic charging breach of contract. The actor claims that under an option agreement he was to star in four pictures this year at \$9,000 per picture, that he made two of them and was then discharged from the studio.

Loew's Decision Reserved

Decision was reserved by Justice Aaron J. Levy on a motion made this week by Loew's, Inc., to consolidate the six stockholders' actions against directors and officers of the company for alleged acts of "mismanagement, waste and extravagance."

Win Plagiarism Suit

A superior court of Los Angeles jury this week awarded a judgment of \$10,000 against the Metro-Goldwyn-Mayer studio and Loew's, Inc., to Henry Barsha and David Weissman, writers, who had charged plagiarism in situations and dialogue in the Marx Brothers film, "A Day at the Races." Charges against the Marx Brothers has been dismissed.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 15, '37	1,37	
Night Nurse	Joby Jordan-Jo Carr	Jan. 15, '38	15,37	
Now Is the Time	Joby Jordan-Jo Carr	Nov. 15, '37	15,37	
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15, '37	15,37	

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15, '37	15,37	
Fighting Texas, The	Kermit Maynard-Elsaine Shepard	June 22, '37	22,37	
Roaring Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15, '37	15,37	
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15, '37	15,37	
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15, '37	15,37	60. Nov. 13, '37
Thanks for Listening	Pinky Tomlin-Maxine Doyle	July 12, '37	12,37	
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3, '37	3,37	
Young Dynamite	Frankie Darro-Kane Richmond	Sept. 15, '37	15,37	

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Green Fields (G)	Helen Beverley-M. Goldstein	Oct. 11, '37	105. Jan. 15, '38	
Coming				
Riverside Drive				
Uriel Acosta				
Yankel the Blacksmith				
Yankel-Boile				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30, '37	62. Dec. 25, '37	
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21, '37	92. Oct. 9, '37	
(Exploitation: Dec. 4, '37, p. 76; Dec. 18, '37, p. 65; Jan. 8, '38, p. 82; Jan. 29, '38, pp. 83, 84, 86; Feb. 5, '38, p. 84.)				
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12, '38	12,38	
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14, '37	62. Oct. 23, '37	
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30, '37	61. Nov. 6, '37	
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1, '37	59	
Devil Is Driving, The (G)	Richard Dix-Jean Perry	June 25, '37	68. July 24, '37	
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84; Oct. 30, '37, pp. 84, 87; Dec. 18, '37, p. 66; Jan. 29, '38, p. 84.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30, '37	59	
(See "Taxi War," "In the Cutting Room," May 1, '37.)				
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1, '37	59	
(See "Right Guy," "In the Cutting Room," May 1, '37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21, '37	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 30, '37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13, '37	67. Nov. 27, '37	
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17, '38	75	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16, '37	64. Oct. 23, '37	
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25, '37	85. Dec. 25, '37	
(Exploitation: Mar. 12, '38, p. 64.)				
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21, '37	65. Feb. 27, '37	
(Exploitation: Apr. 3, '37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15, '37	68. Aug. 14, '37	
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7, '37	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17, '37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1, '37	80. Aug. 7, '37	
(Exploitation: Nov. 13, '37, p. 62.)				
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25, '37	65. July 24, '37	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7, '37	68. Oct. 9, '37	
Little Miss Roughneck	Edith Fellows-Leo Carrillo	Feb. 23, '38	64	
(See "In the Cutting Room," Dec. 4, '37.)				
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1, '37	118. Feb. 27, '37	
(Exploitation: Sept. 5, '36, p. 75; Mar. 6, '37, p. 89; May 22, '37, p. 80; Aug. 28, '37, pp. 96, 100; Oct. 30, '37, pp. 84, 97; Nov. 20, '37, p. 94; Dec. 25, '37, p. 56; Feb. 5, '38, p. 82.)				
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10, '38	66. Jan. 8, '38	
(Reviewed under the title, "The House of Mystery.")				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5, '37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)				
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10, '38	64. Mar. 5, '38	
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16, '37	68. Nov. 6, '37	
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6, '37	56	
One Man Justice	Charles Starrett-Barbara Weeks	July 1, '37	59	
Outlaw: of the Orient	Jack Holt-Mae Clarke	Aug. 20, '37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31, '37	58	

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4, '37	58	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17, '38	79. Feb. 5, '38	
(Exploitation: Feb. 26, '38, p. 72; Mar. 5, '38, p. 58.)				
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8, '37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30, '37	56	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4, '37	65. Aug. 28, '37	
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7, '38	55	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9, '37	59. Dec. 4, '37	
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25, '37	78. Mar. 5, '38	
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4, '37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)				
Squadron of Honor	Don Terry-Mary Russell	Jan. 20, '38	55	
(See "The American Legion," "In the Cutting Room," Nov. 6, '37.)				
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3, '38	79. Feb. 5, '38	
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25, '37	76. Feb. 13, '37	
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27, '37	65. Nov. 13, '37	
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15, '37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7, '37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16, '37	67. Nov. 20, '37	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14, '37	58	
(See "In the Cutting Room," Apr. 3, '37.)				
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24, '38	61	
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15, '38	67	
(See "In the Cutting Room," Jan. 22, '38.)				
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17, '38	69	
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17, '37	68. Feb. 13, '37	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1, '38	59. Mar. 12, '38	

CRESCENT

Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30, '38	54	
Extortion	Scott Colton-Mary Russell	Apr. 25, '38	58	
Flight Into Nowhere	Jack Holt-Jacqueline Wells	Apr. 18, '38		
Hidden Trails	Chas. Starrett-Iris Meredith			
Holiday	Katharine Hepburn-Cary Grant			
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24, '38	67	
Main Event, The	Robert Paige-Jacqueline Wells			
Paris on Broadway	Lanny Ross			
Stagecoach Days	Jack Luden-Eleanor Stewart			
There's Always a Woman	Jean Blondell-Melvyn Douglas	Apr. 8, '38		
Trail Blazer	Buck Jones-Marjorie Reynolds	Apr. 11, '38		
When G-Men Step In	Don Terry-Jacqueline Wells	Mar. 31, '38	61	
You Can't Take It With You	L. Barrymore-Spring Byington			

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It On Love	Szlezcky-Basthy	Sept. 6, '37	78	
Help! I Have Inherited	Irene Agay	Dec. 24, '37	88	
I Married for Love	Kabos-Radal	Feb. 4, '38	84	
Lady Seeks Room	Zilahi-Kabos	Mar. 10, '38	91	
Man of Gold	Maria Egri-F. Kiss	Apr. 12, '37	92	
Meseanto	Pertzel-Torzs	Oct. 15, '37	87	
Miracle of Lourdes	John Bara	Nov. 1, '37	62	
My Daughter Is Different	Turray-Kabos	Oct. 20, '37	88	
Once a Week	Kabos-Perczel	Sept. 10, '37	74	
Scotchman in Hungary	Radey-Oresl	Apr. 12, '37	95	
Storm on the Pusta	Kiss-Komcar	Apr. 5, '37	78	
Seeing Hungary	Travelogue	Sept. 1, '37	59	
(English Titles)				
Sister Mary	Javor-Sved	Oct. 10, '37	91	
Tempest in a Charda	Javor-Lazar	Jan. 7, '38	90	
Texas Mammy	Fedak	Feb. 18, '38	89	
Three Spinsters	Rajnay-Kabos	Oct. 30, '37	72	
Tomi (G)	Pesl-Adam	Sept. 11, '37	81. Oct. 30, '37	
Vicki (Country Ball)	Javor-Rose Barsony	Sept. 25, '37	87	
Yellow Roses	Kabos	Mar. 1, '38	90	

(THE RELEASE CHART--CONT'D)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
<i>Coming</i>				
Heart for Heart	Pager-Szorenyi		83	
Magnas Miksa	Antal Pager		80	
Nosztly Lad, The	Hungarian Fantasy		97	
Room No. 111	Javor-Lazar		91	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Adventurous Blonde, The (G)				
271	Glenda Farrell-Barton MacLane	Nov. 13, '37	61	Sept. 11, '37
Alcatraz Island (G) 264	John Littel-Ann Sheridan	Nov. 6, '37	64	Oct. 23, '37
(Exploitation: Dec. 18, '37, p. 34; Dec. 25, '37, p. 54; Jan. 8, '38, pp. 80, 88; Jan. 22, '38, pp. 64, 67; Mar. 5, '38, p. 59.)				
Back in Circulation (A) 266	Jean Blondell-Pat O'Brien	Sept. 25, '37	82	Aug. 7, '37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5, '37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15, '37	55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28, '37	86	July 24, '37
Dance, Charlie, Dance (G)				
165	Stuart Erwin-Jean Muir	Aug. 14, '37	64	May 1, '37
Daredevil Drivers, The, 279	Dick Purcell-Beverly Roberts	Dec. 12, '37	56	Mar. 6, '37
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15, '37	58	Aug. 29, '36
(Exploitation: Nov. 27, '37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10, '37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17, '37	79	June 26, '37
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19, '38	97	Jan. 22, '38
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15, '38	109	Dec. 25, '37
(Exploitation: Jan. 22, '38, p. 65.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2, '37	61	Oct. 16, '37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10, '37	96	Mar. 6, '37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4, '37		
(See "In the Cutting Room," Nov. 21, '36.)				
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11, '37	61	Oct. 30, '37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24, '37	82	May 22, '37
Mr. Dodd Takes the Air (G)				
159	Kenny Baker-Jane Wyman	Aug. 21, '37	86	July 31, '37
(Exploitation: Oct. 30, '37, p. 88.)				
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16, '37	63	Oct. 9, '37
Perfect Specimen, The (G) 257	Errol Flynn-Jean Blondell	Oct. 23, '37	97	Oct. 2, '37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11, '37		
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8, '37	120	Apr. 17, '37
(Exploitation: May 29, '37, p. 68; June 26, '37, p. 121; July 3, '37, p. 68; Nov. 6, '37, p. 59; Feb. 12, '38, p. 71.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7, '37	70	Apr. 3, '37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18, '37	57	Oct. 16, '37
Sh! the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11, '37	54	Nov. 13, '37
Slight Case of Murder, A (A)				
259	Edw. G. Robinson-Jane Bryan	Mar. 5, '38	85	Feb. 12, '38
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27, '37	105	Nov. 13, '37
(Exploitation: Dec. 18, '37, p. 67; Jan. 1, '38, p. 57; Jan. 29, '38, p. 82.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24, '37	62	June 12, '37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18, '37	93	Aug. 7, '37
(Exploitation: Sept. 25, '37, p. 69.)				
That Man's Here Again (G)				
175	Mary Maguire-Tom Brown	Apr. 17, '37	58	Mar. 27, '37
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9, '37	95	June 19, '37
(See production article, "The Deep South," May 8, '37, p. 16; exploitation: Nov. 13, '37, p. 69; Nov. 20, '37, pp. 88, 92; Jan. 1, '38, p. 58.)				
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30, '37	65	July 17, '37
(Reviewed under the title, "War Lord.")				

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland	May 14, '38		
(See production article, Dec. 25, '37, p. 14.)				
Beloved Brat (G) 267	Bonita Granville-Dolores Costello	Apr. 30, '38	62	Feb. 19, '38
Fools for Scandal	Fernand Gravet-Carole Lombard	Apr. 16, '38		
(See "In the Cutting Room," Jan. 22, '38.)				
Mr. Chump	Johnnie Davis-June Wyman			
Mystery of Hunting's End	Dick Purcell-Ann Sheridan	May 21, '38		
(See "In the Cutting Room," Dec. 11, '37.)				
Secrets of an Actress	Kay Francis-George Brent			
Torchy Blane in Panama	Paul Kelly-Lola Lane	May 7, '38		
(See "In the Cutting Room," Feb. 12, '38.)				
When Were You Born?	Anna May Wong			
Women Are Like That 261	Kay Francis-Pat O'Brien	Apr. 23, '38		
(See "This Woman Is Dangerous," "In the Cutting Room," Oct. 23, '37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	7, '37	82	
Ftohea Toy Mpoam	Vasoula Manolidoy	Sept. 5, '37	96	
Greece of 1938	Newsreels	Jan. 9, '38	90	
Kainourgeia Zoe	Rita Karmen	Nov. 7, '37	115	
Reborn	Elena Papadake	Dec. 5, '37	90	
True Love	Sophia Domogloy	Oct. 3, '37	85	

GB PICTURES

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15, '37	81	Sept. 18, '37
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1, '37	88	Aug. 28, '37
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17, '38	70	Dec. 11, '37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30, '37, p. 16.)				

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
I Was a Spy (re-issue) (G)				
7013	Madeleine Carroll-H. Marshall	Jan. 1, '38	89	Sept. 23, '33
King Solomon's Mines (G)				
3618	Cedric Hardwicke-Roland Young	Aug. 26, '37	76	July 3, '37
(See production article, May 22, '37, p. 16.)				
Look Out for Love 7002	Anna Neagle-T. Carminati	Jan. 15, '38		
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17, '37	70	Oct. 2, '37
(Exploitation: Mar. 12, '38, p. 65.)				
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Mar. 15, '38	87	Feb. 12, '38
Sez O'Reilly to MacNab (G)				
3602	Will Fyffe-Will Mahoney	Nov. 20, '37	83	July 17, '37
(Reviewed under the title, "Said O'Reilly to MacNab.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29, '37	83	Feb. 27, '37
(See "The Great Barrier," production article, Feb. 6, '37, p. 10; exploitation: Apr. 3, '37, p. 65; May 1, '37, p. 81; June 26, '37, p. 121; July 17, '37, p. 90; July 24, '37, pp. 79, 81; Aug. 7, '37, p. 94; Sept. 4, '37, p. 96.)				
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1, '37	76	May 22, '37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15, '37	65	Aug. 29, '36
To the Victor (G) 7005	Will Fyffe-John Loder	Mar. 1, '38	78	Feb. 19, '38
Two of Us 3619	Jack Hulbert-Gina Malo	July 10, '37	64	
Where There's a Will 3624	Will Hay	July 26, '37	74	
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1, '38	70	Feb. 5, '38

Coming

Asking for Trouble	Jessie Matthews			
Empty World	Nova Pilbeam			
Floating City No. 1 (re-issue)	Leslie Fenton-Conrad Veidt	Apr. 1, '38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Illegal Holiday	John Lodge-Margaret Lockwood			
Show Goes On, The	Anna Neagle-T. Carminati	Apr. 15, '38		
Strange Boarders	Tom Walls-Renee Saint Cyr			
Unconquered Woman	Anna Lee			
Wedding Dream	Nova Pilbeam			

GRAND NATIONAL

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25, '37	61	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3, '37	56½	
Damaged Goods 175	Pedro de Cordoba	Aug. 21, '37	59	July 10, '37
Forever Yours (G) 155	Benjamin Gigli	May 15, '37	70½	June 12, '37
Frontier Town 220	Tex Ritter	Nov. 19, '37	58	
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3, '37	76½	May 29, '37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10, '37	65½	May 1, '37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct. 22, '37	58	Oct. 9, '37
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23, '37	75	Oct. 10, '36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3, '37	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30, '37	64	Oct. 17, '36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8, '37	49	May 15, '37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept. 17, '37	71	Aug. 7, '37
Man in the Mirror, The (A)				
112	E. E. Horton-Genevieve Tobin	Apr. 24, '37	71½	Jan. 16, '37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12, '37	68	Nov. 20, '37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6, '37	60	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Oct. 8, '37	57	Oct. 10, '37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2, '37	56	
Shadow Strikes, The (G) 202	Rod La Roque-Lynn Anders	Sept. 10, '37	61½	July 17, '37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22, '37	59	June 5, '37
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Sept. 24, '37	61	Dec. 4, '37
(Exploitation: Oct. 16, '37, p. 84.)				
Something to Sing About (G)				
210	James Cagney-E. Daw	Sept. 30, '37	93	Sept. 4, '37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Dec. 29, '37	86	Jan. 8, '38
(Exploitation: Feb. 19, '38, p. 82.)				
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8, '37	61½	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov. 5, '37	63	Nov. 13, '37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct. 29, '37	68	Nov. 6, '37
Trailin' Trouble 208	Ken Maynard	Sept. 24, '37	57	
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8, '37	73	June 6, '36
(Reviewed under the title, "A Woman Alone.")				
Wallaby Jim of the Islands				
213	Geo. Houston-Ruth Coleman	Oct. 15, '37	61	Mar. 6, '37

Coming

Death Takes a Cruise				
Don't Lead With Your Heart	Anna Sten			
Flash Casey, Candid Cameraman	Eric Linden			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Rex Shiek			
Love Me Again	Anna Sten			
Love Runs into Money				
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Renfrew Rides North	James Newill			
Rollin' Plains 217	Tex Ritter			
Shadow Murder Case, The	Red La Roque-Astrid Allwyn			
(See "In the Cutting Room," Jan. 8, '38.)				
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10, '38
Utah Trail	Tex Ritter			
Wallaby Jim in Trouble	George Houston			

(THE RELEASE CHART--CONT'D)

GUARANTEED

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
This Is China.....		Dec. 1, '37	68.		

Coming

Early Bird, The.....	Richard Hayward				
Irish and Proud of It.....	Richard Hayward				
Jeanne.....	Gaby Morlay				
Luck of the Irish.....	Richard Hayward	Mar. 15, '38	83.		

HOFFBERG

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ada Don't Do That.....	Polish Film	Oct. 15, '37	82.		
Business in Distress.....	Czech Film	Oct. 15, '37	90.		
Kathleen (G).....	Sally O'Neil-Irish Cast	Jan. 22, '38	75.	Feb. 19, '38	
Old Curiosity Shop, The (G).....	Charles Dickens Story	Dec. 12, '37	74.	Feb. 2, '38	
Phantom of Santa Fe.....	Nina Quartaro-Norman Kerry	Aug. 1, '37	75.		
Song of the Lark.....	Czech Film	Dec. 8, '37	90.		
Student's Romance, The (G).....	Patric Knowles	Oct. 10, '37	78.	Aug. 10, '38	
Voice of India.....	Hoeffler Expedition	Jan. 28, '38	70.		

Coming

Hotel Paradise.....	Swedish Film		82.		
I Give My Heart.....	Gitta Alpar	Sept. 1, '37	78.		
Invitation to the Waltz.....	Lillian Harvey		74.		
Trail of Jaguar.....	Adventure Film		55.		
Volga Boatman, The.....	Pierre Blanchard		90.		

HUNGARIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Affair of Honor.....	Gy Kabos	Sept. 11, '37	9 rls.		
All Men Are Wild.....	Paul Javor	Oct. 21, '37	9 rls.		
Anniversary.....	Imre Raday-Ida Turay	Dec. 10, '37	10 rls.		
Bride from Toroske.....	Paul Javor	Oct. 1, '37	10 rls.		
Eighty Miles an Hour.....	Gy Kabos-M. Erdely	Nov. 19, '37	8 rls.		
Exception Granted.....	Imre Raday-Klari Tolnay	June 11, '37	9 rls.		
Hotel Springtime.....	Gy Kabos-Anna Tekes	Nov. 30, '37	10 rls.		
I Picked You for My Husband.....	Paul Javor	Nov. 4, '37	9 rls.		
It Happened in Budapest.....	Gy Kabos-Zita Perezel	Sept. 21, '37	9 rls.		
Man Sometimes Errs.....	A. Tekes-A. Pager	Feb. 4, '38	10 rls.		
Pay, Madame.....	Paul Javor	May 30, '37	8 rls.		
Sport of Love, The.....	Gy Kabos-Ida Turay	Dec. 24, '37	8 rls.		
Sutyl, the Lucky Child.....	Adam Klari	Jan. 11, '38	9 rls.		
Two Prisoners.....	Paul Javor	Oct. 12, '37	10 rls.		
Village Rogue, The.....	M. Dayka-Z. Gregor	Jan. 21, '38	10 rls.		

IMPERIAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Dead March, The (A).....	Boake Carter	Sept. 15, '37	73.	Sept. 11, '37	
Dynamite Delaney.....	Weldon Heyburn	Jan. 2, '38	80.		
With Pleasure, Madame.....	Conrad Nagel-Marta Labarr	Apr. 15, '37	90.		

Coming

Back from Reno.....					
Beauty Racket.....					
Deerslayer.....					
Honor Among Women.....					
Night of Crime.....					
Sky Girl.....					

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Arsene Lupin Returns (G) 824.....	Virginia Bruce-Melvyn Douglas	Feb. 25, '38	81.	Jan. 29, '38	
Bad Guy (G) 743.....	Bruce Cabot-Virginia Grey	Aug. 27, '37	69.	Aug. 28, '37	
Bad Man of Brimstone (G) 812.....	Wallace Beery-V. Bruce	Dec. 31, '37	89.	Jan. 8, '38	
Beg, Borrow or Steal (G) 814.....	Frank Morgan-Florence Rice	Dec. 3, '37	72.	Dec. 4, '37	
Between Two Women (G) 737.....	Virginia Bruce-Franchot Tone	July 9, '37	89.	July 3, '37	
(Exploitation: Jan. 1, '38, p. 58.)					
Big City (A) 801.....	Spencer Tracy-Luise Rainer	Sept. 3, '37	80.	Sept. 4, '37	
(Exploitation: Dec. 4, '37, p. 72; Dec. 11, '37, p. 78; Dec. 18, '37, p. 64; Dec. 25, '37, p. 56.)					
Bride Wore Red, The (G) 804.....	Joan Crawford-Franchot Tone	Oct. 8, '37	103.	Oct. 2, '37	
(Exploitation: Nov. 13, '37, p. 62; Nov. 20, '37, p. 92; Dec. 11, '37, p. 78.)					
Broadway Melody of 1938 (G) 739.....	Eleanor Powell-Robt. Taylor	Aug. 20, '37	110.	Aug. 21, '37	
(Exploitation: Nov. 13, '37, p. 62.)					
Captains Courageous (G) 717.....	F. Bartholomew-Spencer Tracy	June 25, '37	116.	Apr. 3, '37	
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 31, '37, p. 82; Aug. 7, '37, pp. 91, 92; Aug. 21, '37, pp. 76, 78; Aug. 28, '37, p. 97; Sept. 4, '37, pp. 95, 97; Oct. 2, '37, p. 77.)					
Conquest (A) 805.....	Greta Garbo-Charles Boyer	Oct. 22, '37	112.	Oct. 30, '37	
(Exploitation: Dec. 4, '37, p. 70; Oct. 11, '37, p. 76; Jan. 8, '38, p. 82.)					
Day at the Races, A (G) 730.....	Marx Brothers-Allan Jones	June 11, '37	111.	June 19, '37	
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 10, '37, p. 86; July 17, '37, p. 89; Apr. 7, '37, p. 91; Oct. 16, '37, p. 84; Jan. 22, '38, pp. 64, 67.)					
Double Wedding (G) 807.....	William Powell-Myrna Loy	Oct. 15, '37	87.	Sept. 25, '37	
(Exploitation: Dec. 11, '37, p. 77; Jan. 8, '38, p. 82.)					
Emperor's Candlesticks, The (G) 733.....	William Powell-Luise Rainer	July 2, '37	89.	July 3, '37	
Everybody Sing (G) 819.....	Allan Jones-Judy Garland	Feb. 4, '38	91.	Jan. 22, '38	
Firefly, The (G) 809.....	Jeanette MacDonald-Allan Jones	Nov. 5, '37	138.	July 24, '37	
(Exploitation: Dec. 4, '37, pp. 71, 76; Dec. 25, '37, pp. 55, 58; Jan. 15, '38, p. 70.)					
First Hundred Years, The (G) 826.....	Robt. Montgomery-V. Bruce	Mar. 11, '38	73.	Mar. 12, '38	
Good Earth, The (A) 741.....	Paul Muni-Luise Rainer	Aug. 6, '37	139.	Feb. 6, '37	
(See production article, July 11, '36, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85; Apr. 3, '37, p. 69; May 1, '37, p. 83; May 15, '37, pp. 96, 99; June 12, '37, p. 94; July 10, '37, p. 87; Aug. 7, '37, pp. 90, 92; Sept. 18, '37, pp. 82, 85; Oct. 2, '37, p. 76; Oct. 9, '37, p. 67; Oct. 23, '37, p. 82; Jan. 15, '38, p. 64; Jan. 29, '38, p. 84.)					
Good Old Soak (G) 728.....	Wallace Beery-Betty Furness	Apr. 23, '37	76.	Apr. 24, '37	
(Exploitation: May 29, '37, p. 67; June 26, '37, p. 121.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Hell Divers (re-issue) (G).....	Clark Gable-Wallace Beery	June 4, '37	109.	Dec. 26, '31	
Last Gangster, The (A) 810.....	Edw. G. Robinson-Rose Stradner	Nov. 12, '37	81.	Nov. 13, '37	
(Exploitation: Feb. 26, '38, p. 69; Mar. 5, '38, p. 60.)					
Live, Love and Learn (G) 808.....	Robt. Montgomery-R. Russell	Oct. 29, '37	78.	Oct. 23, '37	
London by Night (G) 740.....	George Murphy-Rita Johnson	July 30, '37	69.	July 24, '37	
Love Is a Headache (G) 821.....	Gladys George-Franchot Tone	Jan. 14, '38	73.	Jan. 15, '38	
Madame X (A) 806.....	Gladys George-Warren William	Oct. 1, '37	72.	Oct. 2, '37	
Manhattan Melodrama (re-issue) (G).....	C. Gable-M. Loy-W. Powell	July 2, '37	90.	Apr. 28, '34	
Mannequin (G) 820.....	Joan Crawford-Spencer Tracy	Jan. 21, '38	95.	Dec. 18, '37	
(Exploitation: Feb. 5, '38, p. 86.)					
Man-Proof (A) 817.....	Myrna Loy-Franchot Tone	Jan. 7, '38	71.	Dec. 18, '37	
Married Before Breakfast (G) 736.....	Robt. Young-Florence Rice	June 18, '37	70.	June 26, '37	
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne	Mar. 4, '38	95.	Feb. 26, '38	
My Dear Miss Aldrich (G) 803.....	Edna May Oliver-W. Pidgeon	Sept. 17, '37	73.	Sept. 11, '37	
Naughty Marietta (re-issue) (G).....	Jeanette MacDonald-E. Eddy	Aug. 6, '37	105.	Mar. 2, '35	
(Exploitation: Dec. 25, '37, p. 56.)					
Navy Blue and Gold (G) 811.....	Lionel Barrymore-Robt. Young	Nov. 19, '37	94.	Nov. 20, '37	
Night Must Fall (A) 727.....	Robt. Montgomery-R. Russell	Apr. 30, '37	117.	Apr. 10, '37	
Nobody's Baby (G) 729.....	Patsy Kelly-Robt. Armstrong	Apr. 23, '37	67.	Feb. 6, '37	
Of Human Hearts (G) 822.....	Walter Huston-James Stewart	Feb. 11, '38	105.	Feb. 12, '38	
Paradise for Three (G) 818.....	Frank Morgan-Robt. Young	Jan. 28, '38	75.	Jan. 22, '38	
Parnell (G) 722.....	Clark Gable-Myrna Loy	June 4, '37	119.	June 12, '37	
(See production article, Feb. 13, '37, p. 16.)					
Pick a Star (G) 735.....	Jack Haley-Patsy Kelly	May 21, '37	70.	Apr. 24, '37	
Romeo and Juliet (G) 1100.....	Norma Shearer-Leslie Howard	Apr. 16, '37	127.	July 17, '36	
(See production article, Mar. 28, '36, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77; Apr. 17, '37, pp. 78, 79; Apr. 24, '37, p. 94; May 1, '37, p. 80; May 8, '37, p. 74; May 29, '37, p. 70; June 26, '37, pp. 118, 119, 123; July 3, '37, pp. 69, 70; July 17, '37, p. 91; July 24, '37, p. 80; July 31, '37, p. 80.)					
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy	Dec. 24, '37	122.	Dec. 25, '37	
(See production article, Nov. 6, '37, p. 34.)					
Saratoga (G) 742.....	Clark Gable-Jean Harlow	July 23, '37	94.	July 24, '37	
(Exploitation: Aug. 28, '37, p. 98.)					
Song of the City (G) 724.....	Dean Jeffries-Margaret Lindsay	Apr. 2, '37	69.	Mar. 27, '37	
They Gave Him a Gun (A) 731.....	S. Tracy-G. George-F. Tone	May 14, '37	94.	May 18, '37	
Thirteenth Chair, The (G) 732.....	Madge Evans-Henry Daniell	May 7, '37	66.	May 8, '37	
Thoroughbreds Don't Cry (G) 813.....	Mickey Rooney-Judy Garland	Nov. 26, '37	80.	Nov. 20, '37	
(Exploitation: Feb. 26, '38, p. 69.)					
Topper (G) 738.....	Constance Bennett-Cary Grant	July 16, '37	97.	July 17, '37	
(Exploitation: Aug. 21, '37, p. 75; Oct. 2, '37, pp. 76, 77; Oct. 23, '37, p. 84; Oct. 30, '37, p. 86; Nov. 29, '37, p. 82; Dec. 11, '37, p. 76; Dec. 18, '37, p. 69; Jan. 22, '38, p. 66; Feb. 19, '38, p. 86.)					
Trader Horn (re-issue) (G).....	Harry Carey-Edwina Booth	May reissue	126.	Jan. 24, '31	
Way Out West (G) 734.....	Laurel and Hardy	Apr. 16, '37	64.	Jan. 2, '37	
(Exploitation: July 17, '37, p. 92.)					
Women Men Marry, The (A).....	J. Hutchinson-George Murphy	Sept. 10, '37	61.	Sept. 11, '37	
Yank at Oxford, A 823 (G).....	Robt. Taylor-M. O'Sullivan	Feb. 18, '38	103.	Jan. 29, '38	
(Exploitation: Mar. 12, '38, pp. 63, 64.)					
You're Only Young Once (G) 815.....	Lewis Stone-Mickey Rooney	Dec. 10, '37	77.	Nov. 27, '37	

Coming

Girl of the Golden West 827.....	Jeanette MacDonald-N. Eddy	Mar. 18, '38	121.		
(See production article, Feb. 5, '38, p. 16.)					
Judge Hardy's Children 828.....	Lewis Stone-Mickey Rooney	Mar. 25, '38			
(See "In the Cutting Room," Mar. 12, '38.)					
Marie Antoinette.....	Norma Shearer-Tyrone Power				
Port of the Seven Seas 829.....	Wallace Beery-M. O'Sullivan	Apr. 1, '38			
(See "Madelon," "In the Cutting Room," Jan. 15, '38.)					
Snug Harbor.....	Florence Rice-Dennis O'Keefe	Apr. 29, '38			
Swiss Miss 830.....	Laurel and Hardy	Apr. 22, '38			
(See production article, Feb. 26, '38, p. 16.)					
Test Pilot.....	C. Gable-M. Loy-S. Tracy	Apr. 15, '38			
(See "In the Cutting Room," Jan. 8, '38.)					
Three Comrades.....	Robt. Taylor-Margaret Sullivan	May 6, '38			
(See "In the Cutting Room," Mar. 12, '38.)					

MONOGRAM

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Atlantic Flight (G).....	Dick Merrill-Paula Stone	Aug. 25, '37	59.	Sept. 25, '37	
Blazing Barriers (G).....	Edw. Arnold, Jr.-F. McKinney	July 4, '37	85.	Nov. 20, '37	
Boy of the Streets (G).....	Jackie Cooper-Maureen O'Connor	Dec. 8, '37	76.	Dec. 11, '37	
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60.)					
Bride for Henry, A (G).....	Anne Nagle-Warren Hull	Sept. 29, '37	58.	Oct. 2, '37	
Code of the Rangers.....	Tim McCoy	Mar. 9, '38			
County Fair (G).....	John Arledge-Mary Lou Lender	Nov. 24, '37	72.	Nov. 20, '37	
Danger Valley.....	Jack Randall-Louis Wilde	Nov. 3, '37	53.		
Federal Bullets (G).....	Terry Walker-Milburn Stone	Oct. 30, '37	61.	Oct. 30, '37	
God's Country and the Man.....	Tom Keene	Sept. 2, '37	56.		
Hoosier Schoolboy (G).....	Mickey Rooney-Anne Nagle	July 7, '37	62.	July 3, '37	
Legion of Missing Men.....	Ralph Forbes	July 28, '37	62.		
Luck of Roaring Camp.....	Owen Davis, Jr.-Joan Woodbury	Nov. 17, '37	59.		
My Old Kentucky Home (G).....	Grant Richards-Evelyn Venable	Feb. 9, '38	72.	Feb. 12, '38	
Outer Gate.....	Ralph Morgan-Kay Linaker	Aug. 4, '37	62.		
Painted Trail.....	Tom Keene	Feb. 16, '38	50.		
Paradise Isle (G).....	Warren Hull-Movita	July 21, '37	73.	Aug. 14, '37	
(Exploitation: Sept. 18, '37, p. 83.)					
Port of Missing Girls (G).....	Judith Allen-Milburn Stone	Feb. 23, '38	65.	Mar. 5, '38	
Riders of the Dawn (G).....	Jack Randall-Peggy Keys	July 14, '37	55.	Aug. 21, '37	
Romance of the Reckles.....	Tom Keene-Beryl Wallace	Dec. 15, '37	53.		
Rose of the Rio Grande.....	Movita-John Carroll	Mar. 16, '38			
(See "In the Cutting Room," Feb. 19, '38.)					
Saleslady (G).....	Anne Nagle-Weldon Heyburn	Feb. 2, '38	65.	Jan. 29, '38	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Shadows of the Orient (G)....	Regis Toomey-Esther Ralston.....	Aug. 18,'37	69.	69.	
Stars Over Arizona (G).....	Jack Randall-Kathleen Elliot.....	Sept. 22,'37	62.	25,'37	
Telephone Operator.....	Judith Allen-Grant Withers.....	Dec. 8,'37	62.		
Thirteenth Man.....	Weldon Heyburn-I. Courtney.....	June 30,'37	70.		
West of Rainbow's End.....	Tim McCoy-Nora Lane.....	Jan. 12,'38	57.		
Where Trails Divide.....	Tom Keene.....	Oct. 4,'37	59.		
Where the West Begins.....	Jack Randall.....	Feb. 2,'38			

Coming

Female Fugitive.....	Evelyn Venable-Craig Reynolds.....	Apr. 6,'38			
Land of Fighting Men.....	Jack Randall.....	Mar. 23,'38			
Marines Are Here, The.....	.....	May 4,'38			
Ridin' Gent.....	Tim McCoy.....	Apr. 6,'38			
Romance of the Limberlost.....	Milburn Stone.....				

PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Angel (A) 3714.....	Marlene Dietrich-H. Marshall.....	Oct. 29,'37	98.	Sept. 25,'37	
(Exploitation: Jan. 29,'38, p. 84.)					
Artists and Models (G) 3702.....	Jack Benny-Gail Patrick.....	Aug. 13,'37	97.	Aug. 7,'37	
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)					
Barrier, The (G) 3716.....	Leo Carrillo-Jean Parker.....	Nov. 12,'37	93.	Nov. 6,'37	
(See production article, Sept. 18,'37, p. 14.)					
Big Broadcast of 1938 (G) 3730.....	W. C. Fields-Martha Raye.....	Feb. 18,'38	97.	Feb. 12,'38	
(See production article, Nov. 20,'37, p. 14.)					
Blonde Trouble 3701.....	Johnny Downs-E. Whitney.....	Aug. 6,'37	67.	Aug. 7,'37	
Blossoms on Broadway (G) 3718.....	Edward Arnold-Shirley Ross.....	Nov. 19,'37	82.	Nov. 20,'37	
(See production article, Sept. 25,'37, p. 16.)					
Born to the West 3721.....	John Wayne-Marsha Hunt.....	Dec. 10,'37	66.		
Buccaneer, The (G) 3728.....	Fredric March-Franciska Gaal.....	Feb. 4,'38	126.	Jan. 15,'38	
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64.)					
Bulldog Drummond Comes Back (G) 3725.....	J. Barrymore-Louise Campbell.....	Sept. 24,'37	64.	Sept. 11,'37	
Bulldog Drummond's Peril (G) 3719.....	J. Barrymore-Louise Campbell.....	Mar. 18,'38	66.	Mar. 12,'38	
Bulldog Drummond's Revenge (G) 3725.....	J. Barrymore-Louise Campbell.....	Jan. 7,'38	60.	Nov. 6,'37	
Cassidy of Bar 20 (G) 3756.....	Wm. Boyd-Frank Darien.....	Feb. 25,'38	56.	Feb. 12,'38	
Dangerous to Know (A) 3732.....	Anna May Wong-Akim Tamiroff.....	Mar. 11,'38	70.	Mar. 5,'38	
Daughter of Shanghai (G) 3722.....	Anna May Wong-Chas. Bickford.....	Dec. 17,'37	67.	Dec. 18,'37	
Double Or Nothing (G) 3707.....	Bing Crosby-Martha Raye.....	Sept. 17,'37	95.	Aug. 21,'37	
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)					
Easy Living (G) 3652.....	Jean Arthur-Edw. Arnold.....	July 16,'37	88.	July 10,'37	
Ebb Tide (A) 3719.....	Oscar Homolka-Frances Farmer.....	Nov. 26,'38	94.	Oct. 2,'37	
Every Day's a Holiday (A) 3726.....	Mae West-Edmund Lowe.....	Jan. 14,'38	80.	Dec. 25,'37	
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)					
Exclusive (G) 3653.....	F. MacMurray-Frances Farmer.....	July 30,'37	85.	July 31,'37	
Forlorn River (G) 3650.....	Jane Marlet-Larry Crabbe.....	July 2,'37	56.	July 3,'37	
Great Gambini, The (G) 3648.....	Akim Tamiroff-Marian Marsh.....	June 25,'37	70.	July 24,'37	
High, Wide and Handsome (G) 3710.....	Irene Dunne-Randolph Scott.....	Oct. 1,'37	112.	July 24,'37	
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)					
Hills of Old Wyoming (G) 3669.....	William Boyd-George Hayes.....	Apr. 16,'37	79.	Apr. 17,'37	
Hold 'Em Navy (G) 3715.....	Lew Ayres-Mary Carlisle.....	Nov. 5,'37	67.	Oct. 23,'37	
Hopalong Rides Again (G) 3753.....	William Boyd-George Hayes.....	Sept. 8,'37	65.	Aug. 21,'37	
Hotel Haywire (G) 3645.....	Leo Carrillo-Mary Carlisle.....	June 4,'37	66.	May 22,'37	
I Met Him in Paris (G) 3644.....	Claudette Colbert-M. Douglas.....	May 28,'37	86.	May 29,'37	
(Exploitation: Oct. 9,'37, p. 67.)					
Internes Can't Take Money (A) 3639.....	Barbara Stanwyck-Joel McCrea.....	Apr. 9,'37	79.	Apr. 17,'37	
(Exploitation: Aug. 28,'37, p. 98.)					
King of Gamblers (A) 3640.....	Lloyd Nolan-Claire Trevor.....	Apr. 23,'37	78.	Apr. 24,'37	
Last Train from Madrid (G) 3646.....	Lew Ayres-Dorothy Lamour.....	June 11,'37	77.	June 12,'37	
Love on Teast 3720.....	Stella Arlder-John Payne.....	Dec. 3,'37	65.		
Make Way for Tomorrow (G) 3641.....	Beulah Bondi-Victor Moore.....	Apr. 30,'37	92.	May 1,'37	
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)					
Midnight Madonna (G) 3649.....	Warren William-Mady Correll.....	July 2,'37	65.	June 12,'37	
Mountain Music (G) 3647.....	Bob Burns-Martha Raye.....	June 18,'37	77.	June 19,'37	
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)					
Murder Goes to College (G) 3633.....	Roscoe Karns-Marsha Hunt.....	Mar. 5,'37	71.	Mar. 6,'37	
Night Club Scandal (G) 3717.....	Lynne Overman-J. Barrymore.....	Nov. 19,'37	70.	Oct. 23,'37	
Night of Mystery, A (A) 3643.....	Roscoe Karns-Ruth Coleman.....	May 21,'37	75.	May 22,'37	
North of the Rio Grande (G) 3670.....	William Boyd-George Hayes.....	June 25,'37	70.	June 26,'37	
On Such a Night (A) 3704.....	Karen Morley-Grant Richards.....	Aug. 27,'37	73.	Aug. 21,'37	
(Exploitation: Nov. 6,'37, p. 66.)					
Partners in Crime 3711.....	Lynne Overman-Roscoe Karns.....	Oct. 8,'37	62.		
Partners of the Plains (G) 3755.....	Wm. Boyd-George Hayes.....	Jan. 28,'38	68.	Dec. 11,'37	
Plainsman, The (G) 3624.....	Gary Cooper-Jean Arthur.....	Jan. 1,'37	113.	Nov. 28,'36	
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)					
Romance in the Dark (G) 3731.....	Gladys Swarthout-John Boles.....	Mar. 4,'38	80.	Feb. 19,'38	
Rustler's Valley (G) 3671.....	William Boyd-George Hayes.....	July 23,'37	60.	July 10,'37	
Scandal Street (G) 3729.....	Lew Ayres-Louise Campbell.....	Feb. 11,'38	62.	Feb. 12,'38	
She Asked for It (G) 3708.....	Wm. Gargan-Orien Hayward.....	Sept. 17,'37	68.	Sept. 4,'37	
She's No Lady (G) 3703.....	Ann Dvorak-John Trent.....	Aug. 20,'37	62.	Aug. 7,'37	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Sophie Lang Goes West (G) 3706.....	Gert. Michael-Larry Crabbe.....	Sept. 10,'37	65.	Sept. 4,'37	
Souls at Sea (G) 3705.....	Gary Cooper-George Raft.....	Sept. 3,'37	92.	Aug. 14,'37	
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81; Feb. 19,'38, p. 82.)					
Texas Trail (G) 3754.....	William Boyd-George Hayes.....	Nov. 26,'37	63.	Oct. 9,'37	
This Way Please (G) 3712.....	C. (Buddy) Rogers-Betty Grable.....	Oct. 15,'37	63.	Sept. 18,'37	
Thrill of a Lifetime (G) 3727.....	Eleanore Whitney-Johnny Downs.....	Jan. 21,'38	72.	Nov. 13,'37	
Thunder Trail (G) 3713.....	Gilbert Roland-Marsha Hunt.....	Oct. 22,'37	58.	Oct. 2,'37	
(Exploitation: May 29,'37, p. 67.)					
True Confession (A) 3723.....	C. Lombard-Fred MacMurray.....	Dec. 24,'37	84.	Nov. 20,'37	
Turn Off the Moon (G) 3642.....	Chas. Ruggles-Eleanore Whitney.....	May 14,'37	80.	May 29,'37	
Wells Fargo (G) 3724.....	Joel McCrea-Frances Dee.....	Dec. 31,'37	115.	Dec. 11,'37	
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85; Feb. 26,'38, p. 70; Mar. 5,'38, p. 60; Mar. 12,'38, pp. 62, 64.)					
Wild Money 3651.....	Edward Everett Horton.....	July 9,'37	69.		

Coming

Bar 20 Justice.....	Wm. Boyd-Russell Hayden.....				
Booloo.....	Colin Tapley-Suratna Asmaka.....				
Bluebeard's Eighth Wife.....	Claudette Colbert-Gary Cooper.....	Mar. 25,'38			
(See "In the Cutting Room," Jan. 8,'38.)					
College Swing.....	Martha Raye-Burns & Allen.....	Apr. 29,'38			
(See "In the Cutting Room," Feb. 12,'38.)					
Cocanut Grove.....	F. MacMurray-Harriet Hilliard.....				
Deputy Sheriff.....	Wm. Boyd-Gwen Gaze.....				
Doctor Rhythm.....	Bing Crosby-Beatrice Lillie.....				
(See "In the Cutting Room," Jan. 15,'38.)					
Good Night, Ladies.....	Eleanore Whitney-J. Downs.....				
Heart of Arizona 3757.....	Wm. Boyd-Natalie Moorhead.....	Apr. 22,'38			
(See "In the Cutting Room," Jan. 22,'38.)					
Her Jungle Love.....	Dorothy Lamour-Ray Milland.....	Apr. 15,'38			
(See "In the Cutting Room," Dec. 25,'37.)					
Professor Beware.....	Harold Lloyd-Phyllis Welch.....				
(See production article, Feb. 19,'38, p. 16.)					
Stolen Heaven.....	Gene Raymond-Olympe Bradna.....				
(See "In the Cutting Room," Feb. 12,'38.)					
Texans, The.....	Randolph Scott-Jean Bennett.....				
Tipoff Girls.....	Lloyd Nolan-Mary Carlisle.....	Apr. 1,'38			
(See "In the Cutting Room," Feb. 12,'38.)					
Tropic Holiday.....	Dorothy Lamour-Ray Milland.....				
You and Me.....	George Raft-Sylvia Sidney.....				
(See "In the Cutting Room," Feb. 26,'38.)					

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Masked Devil, The.....	Bobby Nelson-Donald Reed.....	Apr. 4,'37			

RELIABLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Apache Trail.....	Bob Custer.....				
Frontier Fury.....	Bob Custer.....				
Outlaw River.....	Rin-Tin-Tin, Jr.....				
Prairie Terror.....	Bob Custer.....				
Thundering Stampede.....	Bob Custer.....				

REPUBLIC

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Affairs of Cappy Ricks, The (G) 6027.....	Walter Brennan-Mary Brian.....	May 24,'37	56.	June 5,'37	
All Over Town (G) 6020.....	Olson and Johnson.....	Sept. 8,'37	61.	Aug. 28,'37	
Arizona Gunfighter 7121.....	Bob Steele-Jean Carmen.....	Sept. 20,'37	56.		
Boothill Brigade 6328.....	Johnny Mack Brown-C. Roehelle.....	Aug. 2,'37	53.		
Boots and Saddles (G) 7108.....	Gene Autry-Johnnie Allen.....	Oct. 4,'37	59.	July 31,'37	
Born To Be Wild (G) 7020.....	Ralph Byrd-Doris Weston.....	Feb. 16,'38	66.	Feb. 26,'38	
Bulldog Drummond at Bay (G) 6025.....	John Lodge-Dorothy Mackaill.....	July 31,'37	62.	Nov. 13,'37	
Call the Mesquiteers (G) 7115.....	Three Mesquiteers-Lynn Roberts.....	Mar. 7,'38	55.	Mar. 5,'38	
Colorado Kid (G) 7123.....	Bob Steele-Marian Weldon.....	Dec. 6,'37	55.	Dec. 18,'37	
Come On, Cowboys (G) 6317.....	Bob Livingston-Ray Corrigan.....	May 24,'37	57.	May 29,'37	
Dangerous Holiday (G) 6026.....	Ra Hould-Lynn Roberts.....	June 7,'37	57.	July 31,'37	
Doomed at Sundown 6337.....	Bob Steele-Lorraine Hayes.....	June 7,'37	53.		
Duke Comes Back, The (G) 7018.....	Allan Lane-Heather Angel.....	Nov. 29,'37	64.	Dec. 11,'37	
Escape by Night (G) 7015.....	Wm. Hall-Anna Nagel.....	Sept. 20,'37	64.	Sept. 4,'37	
Exiled to Shanghai (G) 7019.....	June Travis-Wallace Ford.....	Dec. 20,'37	64.	Dec. 18,'37	
Glamorous Night (G) 7017.....	Mary Ellis-Victor Jory.....	Dec. 6,'37	60.	May 15,'37	
Gun Lords of Stirrup Basin 6336.....	Bob Steele-Louise Stanley.....	May 10,'37	53.		
Gunsmoke Ranch 6316.....	Bob Livingston-Ray Corrigan.....	May 5,'37	56.		
Guns in the Dark 6326.....	Johnny Mack Brown-C. Roehelle.....	Apr. 14,'37	56.		
Heart of the Rockies 7111.....	Bob Livingston-Ray Corrigan.....	Sept. 6,'37	56.		
Hollywood Stadium Mystery (G) 7021.....	Neil Hamilton-Evelyn Venable.....	Feb. 21,'38	65.	Mar. 5,'38	
It Could Happen to You 6016.....	Alan Baxter-Andrea Leeds.....	June 28,'37	64.		
(See "In the Cutting Room," May 15,'37.)					
King of the Newsboys.....	Lew Ayres-Helen Mack.....	Mar. 15,'38			
Lady Behave! (G) 7005.....	Sally Eilers-Neil Hamilton.....	Jan. 5,'38	70.	Jan. 1,'38	
Law Man Is Born, A 6327.....	Johnny Mack Brown-I. Meredith.....	June 21,'37	61.		
Mama Runs Wild (G) 7006.....	Mary Boland-Ernest Truex.....	Jan. 19,'38	67.	Dec. 25,'37	
Manhattan Merry-Go-Round (G) 7001.....	Phil Regan-Ann Dvorak.....	Nov. 13,'37	84.	Nov. 13,'37	
(Exploitation: Jan. 15,'38, p. 70.)					
Meet the Boy Friend (G) 6018.....	Carol Hughes-David Carlyle.....	July 12,'37	63.	July 31,'37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Michael O'Halloran (Spec.)....Wynne Gibson-Warren Hull.....May 15, '37.....67.....					
(See "In the Cutting Room," Apr. 10, '37.)					
Old Barn Dance, The (G) 7102.....Gene Autry-Smiley Burnette.....Jan. 29, '38.....60. Jan. 15, '38					
Outside of Paradise (G) 7007.....Phil Regan-Penny Singleton.....Feb. 7, '38.....66. Feb. 19, '38					
Paroled—To Die (G) 7124.....Bob Steele-Kathleen Elliott.....Jan. 10, '38.....55. Jan. 15, '38					
Portia on Trial (A) 6001.....Frieda Inescort-Walter Abel.....Nov. 8, '37.....72. Nov. 6, '37					
Prison Nurse (G) 7008.....Henry Wilcoxon-Marian Marsh.....Mar. 1, '38.....67. Mar. 12, '38					
Public Cowboy No. 1 (G) 7105.....Gene Autry-Ann Rutherford.....Aug. 23, '37.....59. Oct. 9, '37					
Purple Vigilantes (G) 7114.....Three Mesquiteers.....Jan. 24, '38.....58. Feb. 5, '38					
Range Defenders (G) 6318.....Bob Livingston-Ray Corrigan.....June 30, '37.....56. July 24, '37					
Red Rope, The 6338.....Bob Steele-Lois January.....July 19, '37.....60.....					
Rhythm in the Clouds (G)					
6017.....Warren Hull-Patricia Ellis.....June 21, '37.....62. July 3, '37					
Ridin' the Lone Trail 7122.....Bob Steele-Claire Rochelle.....Nov. 1, '37.....56.....					
Routin' Tootin' Rhythm (G)					
6307.....Gene Autry-Armida.....May 12, '37.....60. May 8, '37					
Sea Racketeers (G) 6019.....Weldon Heyburn-Jeanne Madden.....Aug. 16, '37.....64. Aug. 14, '37					
Sheik Steps Out, The (G) 6006.....Ramon Navarro-Lola Lane.....Sept. 6, '37.....66.....					
Springtime in the Rockies (G)					
7101.....Gene Autry-Polly Rowles.....Nov. 15, '37.....60. Nov. 27, '37					
Thunder in the Desert 7125.....Bob Steele-Louise Stanley.....Feb. 21, '38.....56.....					
Trigger Trio 7112.....Ray Corrigan-Max Terhune.....Oct. 18, '37.....56.....					
Wild Horse Rodeo (G) 7113.....Three Mesquiteers.....Dec. 6, '37.....56. Dec. 18, '37					
Wrong Road, The (G) 7016.....Richard Cromwell-Helen Mack.....Oct. 11, '37.....62. Sept. 25, '37					
Yodelin' Kid from Pine Ridge					
(G) 6308.....Gene Autry-Betty Bronson.....June 14, '37.....60. June 26, '37					
Youth on Parade (G) 6022.....Gordon Oliver-Marian Marsh.....Oct. 4, '37.....62. Oct. 23, '37					

Coming

Arson Gang Busters.....Bob Livingston-Rosalind Keith.....Mar. 22, '38.....					
Capital Punishment.....Alan Marshal-Tala Birell.....Mar. 29, '38.....					
Feud Maker, The 7126.....Bob Steele.....Apr. 18, '38.....					
Outlaws of Senora.....Bob Livingston-Ray Corrigan.....Apr. 4, '38.....					
Thunder in Alaska.....Beverly Roberts-Richard Arlen.....Apr. 18, '38.....					
Under Western Stars.....Roy Rogers-Smiley Burnette.....Apr. 15, '38.....					

RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Annapolis Salute (G) 802.....James Ellison-Marsha Hunt.....Sept. 10, '37.....65. Aug. 21, '37					
Behind the Headlines (G) 727.....Lee Tracy-Diana Gibson.....May 14, '37.....58. June 12, '37					
Big Shot, The (G) 735.....Guy Kibbee-Cora Witherspoon.....July 23, '38.....60. July 31, '37					
Border Cafe (G) 730.....John Beal-Armida.....June 4, '37.....67. May 29, '37					
Breakfast for Two (G) 737.....Barbara Stanwyck-H. Marshall.....Oct. 22, '37.....65. Oct. 9, '37					
(Exploitation: Feb. 19, '38, p. 83.)					
Bringing Up Baby (G) 739.....Kath. Hepburn-Cary Grant.....Feb. 18, '38.....102. Feb. 19, '38					
Condemned Women (A) 813.....Louis Hayward-Sally Eilers.....Mar. 18, '38.....77. Mar. 12, '38					
Crashing Hollywood 816.....Lee Tracy-Jean Woodbury.....Jan. 7, '38.....61.....					
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)					
Damsel in Distress, A (G) 738.....Fred Astaire-Burns & Allen.....Nov. 19, '37.....101. Nov. 27, '37					
(Exploitation: Jan. 22, '38, pp. 64, 66; Jan. 29, '38, pp. 83, 86.)					
Danger Patrol (G) 812.....John Beal-Sally Eilers.....Dec. 3, '37.....60. Nov. 20, '37					
Double Danger (G) 820.....Preston Foster-Whitney Bourne.....Jan. 28, '38.....62. Jan. 29, '38					
Everybody's Doing It (G) 817.....Sally Eilers-Preston Foster.....Jan. 14, '38.....67. Jan. 1, '38					
Fight for Your Lady (G) 808.....John Boles-Ida Lupino.....Nov. 5, '37.....67. Oct. 2, '37					
Fit for a King (G) 848.....Joe E. Brown-Helen Mack.....Oct. 15, '37.....73. Sept. 4, '37					
Flight from Glory (G) 736.....Chester Morris-Whitney Bourne.....Aug. 20, '37.....67. Aug. 14, '37					
Forty Naughty Girls (G) 803.....James Gleason-Zasu Pitts.....Sept. 24, '37.....63. Sept. 4, '37					
Hawaii Calls (G) 846.....Bobby Breen-Juanita Quigley.....Mar. 11, '38.....72. Mar. 5, '38					
Hideaway (G) 733.....Fred Stone-Marjorie Lord.....Aug. 13, '37.....58. July 31, '37					
High Flyers (G) 810.....Wheeler and Woolsey.....Nov. 26, '37.....70. Nov. 20, '37					
Hitting a New High (G) 814.....Lily Pons-John Howard.....Dec. 24, '37.....85. Dec. 4, '37					
Hollywood Cowboy (G) 733.....George O'Brien-Cecilia Parker.....May 28, '37.....64. July 31, '37					
Life of the Party, The (G) 801.....Gene Raymond-Harriet Hilliard.....Sept. 3, '37.....77. Aug. 28, '37					
(Exploitation: Oct. 23, '37, p. 82.)					
Living on Love (G) 809.....James Dunn-Whitney Bourne.....Nov. 12, '37.....61. Oct. 30, '37					
Maid's Night Out (G) 822.....Joan Fontaine-Allan Lane.....Mar. 4, '38.....65. Mar. 12, '38					
Make a Wish (G) 745.....Bobby Breen-Basil Rathbone.....Feb. 27, '37.....77. Sept. 4, '37					
Meet the Missus (G) 729.....Victor Moore-Helen Broderick.....June 4, '37.....60. May 29, '37					
Music for Madame (G) 804.....Nino Martini-Joan Fontaine.....Oct. 1, '37.....81. Sept. 18, '37					
New Faces of 1937 (G) 732.....Joe Penner-Harriet Hilliard.....July 2, '37.....100. July 10, '37					
(Exploitation: Oct. 9, '37, p. 70.)					
Night Spot (G) 821.....Allan Lane-Joan Woodbury.....Feb. 25, '38.....60. Mar. 12, '38					
(Exploitation: Mar. 12, '38, p. 62.)					
On Again—Off Again (G).....					
725.....Wheeler and Woolsey.....July 9, '37.....68. July 17, '37					
Outcasts of Poker Flat, The					
(G) 710.....Preston Foster-Jean Muir.....Apr. 16, '37.....68. Mar. 29, '37					
Quick Money (G) 811.....Fred Stone-Dorothy Moore.....Dec. 10, '37.....59. Nov. 27, '37					
Radio City Revels (G) 823.....Bob Burns-Jack Oakie.....Feb. 11, '38.....90. Feb. 5, '38					
Rat, The (A) 862.....Ruth Chatterton-Anton Walbrook.....Jan. 21, '38.....73. Nov. 27, '37					
Riding On Air (G) 771.....Joe E. Brown-Florence Rice.....June 18, '37.....71. June 12, '37					
Saturday's Heroes (G) 805.....Van Heflin-Marian Marsh.....Oct. 8, '37.....60. Sept. 18, '37					
Shall We Dance (G) 724.....Fred Astaire-Ginger Rogers.....May 7, '37.....116. May 8, '37					
(Exploitation: June 19, '37, p. 85; July 31, '37, p. 80.)					
She's Got Everything (G) 818.....Gene Raymond-Ann Sothern.....Dec. 31, '37.....72. Dec. 18, '37					
Snow White and the Seven					
Dwarfs (G) 891 (Special).....Walt Disney.....Feb. 4, '38.....86. Dec. 25, '37					
(Musical analysis, Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62.)					
Stage Door (G) 806.....Kath. Hepburn-Ginger Rogers.....Oct. 8, '37.....92. Sept. 18, '37					
(See production article, Aug. 14, '37, p. 16; exploitation: Dec. 11, '37, pp. 77, 78; Dec. 25, '37, pp. 54, 58; Feb. 19, '38, p. 84.)					
Super Sleuth (G) 734.....Jack Oakie-Ann Sothern.....July 16, '37.....70. July 17, '37					
There Goes My Girl (G) 728.....Ann Sothern-Gene Raymond.....May 21, '37.....74. June 5, '37					
There Goes the Groom (G) 807.....Burgess Meredith-Ann Sothern.....Oct. 29, '37.....65. Oct. 2, '37					
Toast of New York (G) 719.....Edward Arnold-Francois Farmer.....July 30, '37.....109. July 17, '37					
(Exploitation: Aug. 28, '37, p. 86; Sept. 4, '37, p. 96; Sept. 26, '37, p. 68; Oct. 16, '37, p. 84; Nov. 27, p. 80; Dec. 11, '37, p. 78.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Victoria the Great (G) 861.....Anna Neagle-Anton Walbrook.....Nov. 12, '37.....113. Sept. 25, '37					
(Exploitation: Nov. 6, '37, p. 56; Feb. 19, '38, p. 84; Mar. 12, '38, p. 64.)					
Windjammer 783.....George O'Brien-Constance Worth.....Aug. 6, '37.....58.....					
(See "In the Cutting Room," May 29, '37.)					
Wise Girl (G) 815.....Miriam Hopkins-Ray Milland.....Dec. 31, '37.....70. Jan. 1, '38					
You Can't Beat Love (G) 731.....Preston Foster-Joan Fontaine.....June 25, '37.....62. June 5, '37					
You Can't Buy Luck (G) 726.....Vinton Haworth-Helen Mack.....Apr. 30, '37.....61. May 1, '37					

Coming

Go Chase Yourself 825.....Joe Penner-Lucille Ball.....Apr. 22, '38.....					
(See "In the Cutting Room," Mar. 12, '38.)					
Having Wonderful Time 819.....Ginger Rogers-D. Fairbanks, Jr.....May 27, '38.....					
(See "In the Cutting Room," Oct. 9, '37.)					
Joy of Living 826.....Irene Dunne-D. Fairbanks, Jr.....May 6, '38.....					
(See "In the Cutting Room," Jan. 8, '38.)					
Law of the Underworld 827.....Chester Morris-Anne Shirley.....May 13, '38.....					
Saint in New York.....Louis Hayward-Rose Stradner.....					
This Marriage Business 824.....Victor Moore-Vicki Lester.....Apr. 8, '38.....					
(See "In the Cutting Room," Feb. 12, '38.)					
Vivacious Lady 740.....Ginger Rogers-James Stewart.....Apr. 15, '38.....					
(See "In the Cutting Room," Jan. 15, '38.)					

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Harlem on the Prairie (G).....Herbert Jeffries.....Associated.....Dec. 9, '37.....*55. Nov. 27, '37						
Heroes of the Alamo (G).....Earl Hodgins.....Sunset.....Aug. 19, '37.....*75. Aug. 7, '37						
Nation Aflame (G).....Noel Madison.....Treasure.....Oct. 16, '37.....76. Oct. 23, '37						
Rangers Roundup (G).....Fred Scott.....Spectrum.....Feb. 15, '38.....*55. Feb. 5, '38						
Three Legionnaires (G).....Robt. Armstrong.....General.....June 15, '37.....*60. Mar. 27, '37						
What Price Vengeance?						
(G).....Lyle Talbot.....Rialto.....June 1, '37.....57. June 12, '37						
Zamboanga (G).....Native Cast.....July 17, '37.....*65. July 17, '37						

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
All Baba Goes to Town (G) 815.....Eddie Cantor-June Lang.....Oct. 29, '37.....81. Oct. 23, '37					
(Exploitation: Jan. 29, '38, p. 85; Feb. 5, '38, p. 84; Feb. 19, '38, p. 83; Feb. 26, '38, p. 70.)					
Angel's Holiday (G) 754.....Jane Withers-Robert Kent.....June 4, '37.....71. May 8, '37					
Baroness and the Butler (A) 835.....Annabella-William Powell.....Feb. 18, '38.....80. Feb. 19, '38					
Big Business (G) 759.....Jed Prouty-Spring Byington.....June 18, '37.....61. Apr. 17, '37					
Big Town Girl (G) 822.....Claire Trevor-Donald Woods.....Dec. 3, '37.....70. Nov. 13, '37					
Borneo 807.....Mr. & Mrs. Martin Johnson.....Sept. 10, '37.....75½.....					
(Exploitation: Jan. 8, '38, p. 80; Jan. 15, '38, p. 70.)					
Born Reckless (G) 758.....Rochelle Hudson-Brian Donlevy.....July 9, '37.....58. June 26, '37					
Borrowing Trouble (G) 824.....Jed Prouty-Spring Byington.....Dec. 10, '37.....60. Oct. 30, '37					
Cafe Metropole (G) 750.....Loretta Young-Tyrone Power.....May 7, '37.....83. May 8, '37					
(Exploitation: June 19, '37, p. 84.)					
Californian, The (G) 753.....Ricardo Cortez-Marjorie Weaver.....July 16, '37.....58. July 10, '37					
Change of Heart (G) 829.....Gloria Stuart-Michael Whalen.....Jan. 14, '38.....66. Jan. 8, '38					
Checkers (G) 834.....Jane Withers-Stuart Erwin.....Feb. 11, '38.....78. Dec. 11, '37					
Charlie Chan at Monte Carlo					
(G) 832.....Warner Oland-Keye Luke.....Jan. 21, '38.....71. Nov. 6, '37					
Charlie Chan at the Olympics					
752.....Warner Oland-Kath. DeMille.....May 21, '37.....71.....					
(See "In the Cutting Room," Mar. 6, '37.)					
Charlie Chan on Broadway (G)					
811.....Warner Oland-Joan Marsh.....Oct. 22, '37.....68. Aug. 7, '37					
City Girl (A) 833.....Ricardo Cortez-Phyllis Brooks.....Jan. 7, '38.....60. Jan. 1, '38					
Danger—Love at Work (G)					
808.....Ann Sothern-Jack Haley.....Nov. 5, '37.....81. Oct. 2, '37					
Dangerously Yours (G) 817.....Cesar Romero-Phyllis Brooks.....Nov. 12, '37.....62. Sept. 25, '37					
David Harum (G) 769.....Will Rogers-Evelyn Venable.....May 14, '37.....85. Mar. 8, '34					
(re-issue)					
Dinner at the Ritz (G) 820.....Annabella-Paul Lukas.....Nov. 26, '37.....77. Nov. 13, '37					
45 Fathers (G) 821.....Jane Withers-Thomas Beck.....Nov. 26, '37.....71. Oct. 23, '37					
Great Hospital Mystery, The					
(G) 751.....Sally Blane-Thomas Beck.....May 14, '37.....59. Mar. 6, '37					
(Reviewed under the title, "Dead Yesterday.")					
Handy Andy (G) 871.....Will Rogers.....Aug. 13, '37.....81. May 5, '34					
(re-issue)					
Happy Landing (G) 830.....Sonja Henie-Don Ameche.....Jan. 28, '38.....102. Jan. 29, '38					
Hawaiian Buckaroo 828.....Smith Ballew-Evalyn Knapp.....Jan. 14, '38.....61.....					
(See "In the Cutting Room," Dec. 11, '37.)					
Heidi (G) 816.....Shirley Temple-Jean Hersholt.....Oct. 15, '37.....88. Oct. 16, '37					
(Exploitation: Dec. 4, '37, p. 70.)					
Hot Water (G) 814.....Jed Prouty-Spring Byington.....Sept. 24, '37.....58. July 17, '37					
International Settlement (G)					
826.....Dolores Del Rio-George Sanders.....Feb. 4, '38.....84. Jan. 29, '38					
It Happened Out West 745.....Paul Kelly-Judith Allen.....May 7, '37.....56.....					
Judge Priest (re-issue) 872.....Will Rogers-Anita Louise.....Nov. 12, '37.....79. Sept. 28, '34					
King George VI Coronation					
870.....Color Special.....July 15, '37.....28.....					
Lady Escapes, The (G) 747.....Gloria Stuart-Michael Whalen.....July 23, '37.....63. June 5, '37					
Lancer Spy (G) 809.....George Sanders-Dolores Del Rio.....Oct. 8, '37.....84. Oct. 9, '37					
Life Begins in College (G)					
810.....Ritz Bros.-Gloria Stuart.....Oct. 1, '37.....94. Oct. 2, '37					
(Exploitation: Nov. 13, '37, p. 68; Jan. 1, '38, pp. 57, 60; Feb. 5, '38, p. 84.)					
Love and Hisses (G) 825.....Walter Winchell-Ben Bernie.....Dec. 31, '37.....84. Dec. 25, '37					
Love on a Budget (G) 836.....Jed Prouty-Spring Byington.....Feb. 25, '38.....64. Jan. 8, '38					
Love Under Fire (G) 803.....Loretta Young-Don Ameche.....Aug. 20, '37.....75. Aug. 14, '37					
One Mile from Heaven (G)					
802.....Claire Trevor-Sally Blane.....Aug. 13, '37.....68. July 24, '37					
Rebecca of Sunnybrook Farm					
(G) 837.....Shirley Temple-Gloria Stuart.....Mar. 18, '38.....81. Mar. 12, '38					
Roll Along Cowboy 812.....Smith Ballew-Cecilia Parker.....Oct. 8, '37.....55.....					
Sally, Irene and Mary (G) 827. Alice Faye-Fred Allen.....Mar. 4, '38.....85½. Mar. 5, '38					

(THE RELEASE CHART--CONT'D)

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Second Honeymoon (G) 818.....	Loretta Young-Tyrone Power.....	Nov. 19, '37	79	Nov. 13, '37	
(Exploitation: Feb. 5, '38, p. 82.)					
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 15, '37	57	Feb. 13, '37	
She Had to Eat (G) 757.....	Rochelle Hudson-Jack Haley.....	June 11, '37	74	Aug. 7, '37	
Sing and Be Happy 756.....	Anthony Martin-Dixie Dunbar.....	June 25, '37	64		
(See "In the Cutting Room," May 1, '37.)					
Slave Ship (G) 748.....	Wallace Beery-Warner Baxter.....	July 2, '37	92	June 19, '37	
(See production article, Mar. 13, '37, p. 16.)					
Tarzan's Revenge (G) 823.....	Glenn Morris-Eleanor Holm.....	Jan. 7, '38	70	Jan. 15, '38	
Thank You, Mr. Moo (G) 831.....	Peter Lorre-Jane Regan.....	Dec. 24, '37	67	Nov. 27, '37	
Thin Ice (G) 805.....	Sonja Henie-Tyrone Power.....	Sept. 3, '37	78	Aug. 28, '37	
(Exploitation: Oct. 9, '37, p. 66; Dec. 11, '37, pp. 76, 78.)					
Think Fast, Mr. Moto (G) 804.....	Peter Lorre-Virginia Field.....	Aug. 27, '37	66	Apr. 17, '37	
This Is My Affair (G) 721.....	Barbara Stanwyck-Robt. Taylor.....	May 28, '37	99		
Under the Red Robe (G) 743.....	Conrad Veidt-Annabella.....	May 21, '37	82	June 12, '37	
Walking Down Broadway (G) 838.....	Claire Trevor-Michael Whalen.....	Mar. 11, '38	69	Feb. 5, '38	
Wee Willie Winkle (G) 760.....	Shirley Temple-V. McLaglen.....	July 30, '37	99	July 3, '37	
(Exploitation: July 10, '37, p. 88; Aug. 7, '37, p. 92; Sept. 4, '37, pp. 94, 97; Oct. 9, '37, p. 68.)					
Western Gold (G) 761.....	Smith Ballew-Heather Angel.....	Aug. 27, '37	56	Sept. 11, '37	
Wife, Doctor and Nurse (G) 813.....	Loretta Young-Warner Baxter.....	Sept. 17, '37	85	Sept. 11, '37	
(Exploitation: Nov. 13, '37, p. 62; Feb. 5, '38, p. 83.)					
Wild and Woolly (G) 806.....	Jane Withers-Walter Brennan.....	Sept. 10, '37	64	July 24, '37	
You Can't Have Everything (G) 801.....	Alice Faye-Don Ameche.....	Aug. 3, '37	99	July 31, '37	
(Exploitation: Jan. 8, '38, p. 82.)					

Coming

Alexander's Ragtime Band.....	T. Power-A. Faye-D. Ameche.....				
Battle of Broadway, The.....	Victor McLaglen-Louise Hovick.....				
Charlie Chan at the Ringside.....	Warner Oland-Keye Luke.....				
Four Men and a Prayer.....	Loretta Young-Richard Green.....				
Gypsy.....	Jane Withers-Robt. Wilcox.....				
(See "In the Cutting Room," Jan. 29, '38.)					
In Old Chicago (G) 840.....	Tyrone Power-Alice Faye.....	Apr. 15, '38	110	Jan. 8, '38	
(See production article, Sept. 4, '37, p. 48.)					
Island in the Sky 843.....	Gloria Stuart-Michael Whalen.....	Apr. 1, '38			
(See "In the Cutting Room," Mar. 12, '38.)					
Jesette 839.....	Simone Simon-Don Ameche.....	June 3, '38			
(See "In the Cutting Room," Jan. 29, '38.)					
Kentucky Moonshine 844.....	Ritz Brothers-Tony Martin.....	Apr. 29, '38			
Kidnapped.....	Warner Baxter-F. Bartholomew.....				
(See "In the Cutting Room," Feb. 26, '38.)					
Little Miss Broadway.....	Shirley Temple-Jimmy Durante.....				
Mr. Moto's Gamble 841.....	Peter Lorre-Keye Luke.....	Mar. 25, '38			
(See "In the Cutting Room," Mar. 12, '38.)					
Mr. Moto Takes a Chance (G) 819.....	Peter Lorre-Rochelle Hudson.....	Apr. 8, '38	63	Oct. 30, '37	
(Reviewed under the title, "Look Out, Mr. Moto.")					
Racing Blood.....	Lynn Bari-Dennis Moore.....				
Raw Hide 842.....	Smith Ballew-Evalyn Knapp.....		59		
(See "In the Cutting Room," Feb. 19, '38.)					
Trip to Paris.....	Jed Prouty-Shirley Deane.....				
We're Going to Be Rich.....	Gracie Fields-Victor McLaglen.....				

UNITED ARTISTS

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Action for Slander (A).....	Clive Brook-Ann Todd.....	Jan. 14, '38	83	Aug. 14, '37	
Adventures of Marco Polo (A).....	Gary Cooper-Sigrd Gurle.....	Mar. 4, '38	104	Feb. 19, '38	
(Exploitation: Mar. 5, '38, p. 60.)					
Adventures of Tom Sawyer (G).....	Tommy Kelly-May Robson.....	Feb. 11, '38	91	Feb. 19, '38	
(See production article, Oct. 9, '37, p. 16.)					
Dark Journey (G).....	Vivien Leigh-Conrad Veidt.....	July 2, '37	82	Mar. 6, '37	
Dead End (G).....	Sylvia Sidney-Joel McCrea.....	Aug. 27, '37	93	Aug. 7, '37	
(Exploitation: Sept. 16, '37, p. 86; Sept. 25, '37, p. 71; Nov. 20, '37, p. 76.)					
Dreaming Lips (A).....	Elis. Bergner-Raymond Massey.....	May 28, '37	78	Mar. 6, '37	
Farwell Again (G).....	Leslie Banks-Flora Robson.....	Oct. 8, '37	83	May 22, '37	
52nd Street (G).....	Ian Hunter-Pat Paterson.....	Nov. 19, '37	82	Oct. 9, '37	
Gaiety Girls, The.....	Jack Hulbert-Patricia Ellis.....	Mar. 18, '38	73	Nov. 6, '37	
(Reviewed under the title, "Paradise for Two.")					
Goldwyn Follies, The (G).....	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou.....	Feb. 4, '38	109	Jan. 29, '38	
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 64.)					
Hurricane, The (G).....	Dorothy Lamour-Jon Hall.....	Dec. 24, '37	102	Nov. 13, '37	
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)					
I Met My Love Again (G).....	Joan Bennett-Henry Fonda.....	Jan. 28, '38	80	Jan. 15, '38	
Knight Without Armour (G).....	Marlene Dietrich-Robt. Donat.....	July 23, '37	107	June 19, '37	
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84.)					
Love from a Stranger (A).....	Ann Harding-Basil Rathbone.....	May 14, '37	87	Feb. 13, '37	
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence.....	Jan. 22, '37	82	Jan. 2, '37	
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd.....	Dec. 10, '37	77	Sept. 11, '37	
(Reviewed under the title, "The Squeaker.")					
Nothing Sacred (G).....	Carole Lombard-Fredric March.....	Nov. 26, '37	75	Nov. 27, '37	
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84.)					
Prisoner of Zenda (G).....	Ronald Colman-M. Carroll.....	Sept. 3, '37	101	Sept. 4, '37	
(Exploitation: Dec. 18, '37, p. 64.)					
Stand-in (A).....	Leslie Howard-Joan Blondell.....	Oct. 29, '37	91	Oct. 9, '37	
(Exploitation: Nov. 27, '37, p. 78; Dec. 18, '37, p. 66.)					
Stella Dallas (A).....	Barbara Stanwyck-John Boles.....	Aug. 6, '37	111	July 31, '37	
(Exploitation: July 31, '37, p. 61; Sept. 25, '37, pp. 69, 70; Oct. 2, '37, p. 74; Oct. 9, '37, pp. 67, 69; Oct. 23, '37, pp. 83, 85; Oct. 30, '37, p. 86; Nov. 6, '37, p. 66; Nov. 27, '37, p. 78; Dec. 4, '37, pp. 77, 78; Feb. 19, '38, p. 83.)					

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.....	Feb. 25, '38	86	June 12, '37	
Walt Disney's Academy Award Revue.....	Five Award Winners.....	June 18, '37	44		
Walter Wanger's Vogues of 1938 (G).....	Warner Baxter-Joan Bennett.....	Sept. 17, '37	108	Aug. 7, '37	
(Exploitation: Aug. 21, '37, p. 74; Sept. 11, '37, p. 82; Nov. 20, '37, p. 92; Nov. 27, '37, p. 80; Dec. 18, '37, p. 65; Jan. 1, '38, p. 58; Jan. 29, '38, pp. 82, 84; Feb. 5, '38, p. 82.)					
When Thief Meets Thief (A).....	D. Fairbanks, Jr.-V. Hobson.....	June 4, '37	87	May 8, '37	
(Reviewed under the title, "Jump for Glory.")					
Woman Chases Man (G).....	Miriam Hopkins-Joel McCrea.....	May 7, '37	71	May 1, '37	
(See production article, Apr. 17, '37, p. 12; exploitation: June 12, '37, p. 92; July 3, '37, p. 88; Sept. 11, '37, p. 83; Oct. 30, '37, p. 84.)					
You Only Live Once (A).....	Sylvia Sidney-Henry Fonda.....	Jan. 29, '37	86	Jan. 30, '37	
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89; Mar. 20, '37, pp. 76, 78; Apr. 3, '37, pp. 66, 71; June 26, '37, p. 123; July 10, '37, p. 87; Aug. 21, '37, p. 74.)					

Coming

Adventure, The.....	Madeleine Carroll-Henry Fonda.....				
Divorce of Lady X, The (A).....	Merle Oberon-Laurence Olivier.....	Apr. 15, '38	91	Jan. 15, '38	
Mademoiselle Docteur (A).....	Dita Parlo-John Loder.....		77	Dec. 18, '37	
Mutiny in the Mountains.....	Raymond Massey-Valerie Hobson.....				
Over the Moon.....	Merle Oberon-Rex Harrison.....				
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.....	Apr. 29, '38	90	Nov. 13, '37	
South Riding (A).....	Edna Best-Ralph Richardson.....		90	Jan. 22, '38	

UNIVERSAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventure's End (G) 2036.....	John Wayne-Diana Gibson.....	Dec. 5, '37	63	Nov. 13, '37
Armored Car (G) 1004.....	Robert Wilcox-Judith Barrett.....	June 20, '37	64	Aug. 14, '37
As Good as Married (G) 1012.....	John Boles-Doris Nolan.....	May 9, '37	81	May 1, '37
Behind the Mike 2030.....	Wm. Gargan-Judith Barrett.....	Sept. 26, '37	68	
Black Aces 2050.....	Buck Jones-Kay Linaker.....	Sept. 5, '37	58	
Black Doll (G) 2014.....	Nan Grey-Donald Woods.....	Jan. 30, '38	66	Jan. 22, '38
Border Wolves 2056.....	Bob Baker-Connie Moore.....	Feb. 25, '38	57	
Boss of Lonely Valley 2052.....	Buck Jones.....	Nov. 14, '37	59	
California Straight Ahead (G) 1030.....	John Wayne-Louise Latimer.....	May 2, '37	67	Apr. 8, '37
Carnival Queen 2026.....	Dorothea Kent-Robert Wilcox.....	Oct. 3, '37	66	
"Crime" of Dr. Hallet, The (G) 2017.....	Ralph Bellamy-J. Hutchinson.....	Mar. 11, '38	68	Mar. 12, '38
Courage of the West 2054.....	Bob Baker-Lois January.....	Dec. 5, '37	57	
(See "In the Cutting Room," Sept. 11, '37.)				
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20, '36	62	Oct. 24, '36
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.....	Feb. 13, '38	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Girl with Ideas, A (G) 2015.....	Wendy Barrie-Walter Pidgeon.....	Nov. 7, '37	66½	Nov. 6, '37
I Cover the War (G) 1016.....	John Wayne-Gwen Gaze.....	July 4, '37	68	July 10, '37
Idol of the Crowds (G) 2037.....	John Wayne-Sheila Bromley.....	Oct. 10, '37	62½	Oct. 2, '37
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor.....	Jan. 16, '38	65	Jan. 15, '38
Lady Fights Back, The (G) 2035.....	Irene Hervey-Kent Taylor.....	Sept. 19, '37	63	Oct. 28, '37
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.....	Oct. 10, '37	59	
Left Handed Law (G) 1045.....	Buck Jones.....	Apr. 18, '37	63	May 1, '37
Let Them Live (G) 1035.....	Nan Grey-John Howard.....	Apr. 25, '37	73	Apr. 24, '37
Let's Make a Night of It (G) 2041.....	C. (Buddy) Rogers-June Clyde.....	Mar. 18, '38	67	July 10, '37
Love in a Bungalow (G) 1009.....	Kent Taylor-Nan Grey.....	June 27, '37	68	July 10, '37
Mad About Music (G) 2002.....	Deanna Durbin-Herbert Marshall.....	Mar. 4, '38	96½	Mar. 5, '38
Man in Blue, The (G) 1020.....	Robert Wilcox-Nan Grey.....	May 30, '37	67	May 22, '37
Man Who Cried Wolf, The (G) 2023.....	Tom Brown-Barbara Read.....	Aug. 29, '37	66	Sept. 4, '37
Merry-Go-Round of 1938 (G) 2006.....	Bert Lahr-Alice Brady.....	Nov. 14, '37	87	Oct. 23, '37
Midnight Intruder (G) 2016.....	Louis Hayward-Barbara Read.....	Feb. 6, '38	68	Jan. 29, '38
Night Key (G) 1024.....	Boris Karloff-Jean Rogers.....	May 2, '37	67	Apr. 24, '37
(Exploitation: May 22, '37, p. 87.)				
Oh, Doctor! (G) 1013.....	Edward Everett Horton.....	May 16, '37	67	Apr. 24, '37
(Exploitation: May 22, '37, p. 87.)				
100 Men and a Girl (G) 2001.....	Deanna Durbin-Adolphe Menjou.....	Sept. 12, '37	84	Sept. 11, '37
(See musical analysis, Sept. 18, '37, p. 29; exploitation: Sept. 25, '37, p. 68; Oct. 2, '37, p. 76; Oct. 9, '37, p. 69; Nov. 6, '37, pp. 56, 66; Nov. 20, '37, p. 82; Nov. 27, '37, p. 80; Dec. 18, '37, p. 68; Jan. 1, '38, p. 60.)				
Prescription for Romance (G) 2013.....	Wendy Barrie-Kent Taylor.....	Dec. 12, '37	66	Dec. 18, '37
Reported Missing (G) 1006.....	Wm. Gargan-Jean Rogers.....	Aug. 15, '37	63	Aug. 7, '37
Road Back, The (G) 1005.....	Richard Cromwell-John King.....	Aug. 1, '37	103	June 26, '37
(See production article, Apr. 24, '37, p. 16; exploitation: July 31, '37, p. 80; Sept. 18, '37, p. 83; Oct. 9, '37, pp. 66, 68.)				
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay.....	Jan. 23, '38	56	
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June 6, '37	59	
Some Blondes Are Dangerous 2018.....	Noah Beery, Jr.-Dorothea Kent.....	Nov. 28, '37	64½	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan. 9, '38	81	Jan. 29, '38
State Police 2029.....	John King-Constance Moore.....	Mar. 18, '38	61	
(See "In the Cutting Room," Feb. 19, '38.)				
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.....	Dec. 19, '37	59	
That's My Story 2034.....	Claudia Morgan-Wm. Lundigan.....	Oct. 24, '37	62	
(See "In the Cutting Room," July 3, '37.)				
Top of the Town (G) 1007.....	George Murphy-Doris Nolan.....	Apr. 18, '37	86	Apr. 3, '37
(See production article, Jan. 23, '37, p. 16; exploitation: Apr. 24, '37, p. 91; May 1, '37, p. 79; May 22, '37, pp. 86, 87; June 5, '37, p. 70; June 12, '37, p. 92; June 19, '37, pp. 82, 85.)				
Trouble at Midnight (G) 2020.....	N. Beery, Jr.-Catherine Hughes.....	Oct. 17, '37	68	Nov. 20, '37
We Have Our Moments (G) 1017.....	Sally Eilers-James Dunn.....	Mar. 28, '37	67	Apr. 3, '37
West Bound Limited 1008.....	Lyle Talbot-Polly Rowles.....	July 11, '37	66	
Westland Case, The (G) 2024.....	Preston Foster-Carol Hughes.....	Oct. 31, '37	63	Oct. 2, '37
When Love Is Young (G) 1018.....	Bruce-Kent Taylor.....	Apr. 4, '37	58	
Wildcatter, The 1015.....	Scott Colton-Jean Rogers.....	June 6, '37	78	Apr. 24, '37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wings Over Honolulu (G)				
1011	Wendy Barrie-Ray Milland	May 23, '37	78	May 15, '37
You're a Sweetheart (G) 2004	Alice Faye-George Murphy	May 23, '37	96	Dec. 18, '37
(Exploitation: Feb. 12, '38, p. 72.)				

Coming

Goodbye Broadway	Alice Brady-Chas. Winninger	Apr. 1, '38†		
(See "In the Cutting Room," Jan. 29, '38.)				
Lady in the Morgue	Preston Foster-Patricia Ellis	Apr. 22, '38†		
Last Stand	Bob Baker-Constance Moore			
Nurse from Brooklyn	Sally Eilers-Paul Kelly	Apr. 15, '38†		
(See "In the Cutting Room," Mar. 12, '38.)				
Reckless Living	Robt. Wilcox-Nan Grey	Apr. 8, '38†		
(See "In the Cutting Room," Feb. 26, '38.)				
Sinners in Paradise	John Boles-Madge Evans			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Joan Barclay	Dec. 10, '37†	58	
Brothers of the West	Tom Tyler-Lois Wilde	Sept. 30, '37†	55	
Feud of the Trail	Tom Tyler-Harlene Wood	May 1, '37	56	
Flying Flits	Herman Brix-Joanne Martel	July 1, '37	62	
Lost Ranch	Tom Tyler-Joanne Martel	Nov. 30, '37†	56	
Million Dollar Racket (G)	Herman Brix-Joan Barclay	Oct. 1, '37†	62	Nov. 20, '37
Mystery Range	Tom Tyler-Jerry Borgh	May 1, '37	55	
Orphan of the Pecos	Tom Tyler-Joanne Martel	Dec. 30, '37†	55	
Sky Racket	Herman Brix-Joan Barclay	Sept. 1, '37†	63	

WARNER BROTHERS
(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26, '37	73	Apr. 10, '37
(See production article, Mar. 6, '37, p. 16.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12, '37	55	
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5, '38†		
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17, '37	89	Mar. 13, '37
Devil's Saddle Legion, The				
130	Dick Foran-Anne Nagel	Aug. 14, '37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov. 27, '37†	62	Sept. 11, '37
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19, '37	60	June 12, '37
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4, '37†	82	Sept. 11, '37
(Exploitation: Feb. 19, '38, p. 84.)				
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21, '37		
(See "In the Cutting Room," Apr. 10, '37.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22, '37	92	June 19, '37
(Exploitation: Sept. 4, '37, pp. 94, 97.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30, '37	89	Oct. 2, '37
He Couldn't Say No (G) 221	Frank McHugh-Jane Wyman	Mar. 19, '38†	60	Dec. 11, '37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22, '38†	55	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20, '37†	90	July 31, '37
Kid Comes Back, The (G) 214	Wayne Morris-June Travis	Feb. 12, '38†	61	Jan. 30, '37
(Reviewed under the title, "Don't Pull Your Punches.")				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29, '37	101	May 8, '37
(Exploitation: June 5, '37, p. 64; Sept. 4, '37, p. 96.)				
King and the Chorus Girl (G)				
104	Fernand Gravet-Joan Blondell	Mar. 27, '37	95	Mar. 6, '37
(Exploitation: Mar. 20, '37, p. 76; Mar. 27, '37, p. 79; June 26, '37, p. 118.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13, '37	54	
Life of Emile Zola, The (G)				
203	Paul Muni-Gale Sondergaard	Oct. 2, '37†	116	July 10, '37
(Exploitation: Oct. 2, '37, p. 76; Oct. 9, '37, p. 68; Nov. 27, '37, p. 84; Dec. 25, '37, p. 58; Jan. 15, '38, p. 65; Jan. 29, '38, pp. 82, 84, 85; Feb. 12, '38, p. 72.)				
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane	Mar. 12, '38†	70	Feb. 19, '38
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1, '37	68	Aug. 14, '37
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1, '37	60	Jan. 16, '37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar. 6, '37	60	Mar. 13, '37
Public Wedding 126	Jane Wyman-William Hopper	July 10, '37	58	
Penrod and His Twin Brother				
(G) 226	Billy and Bobby Mauch	Feb. 26, '38†	63	Jan. 15, '38
(See "In the Cutting Room," Oct. 30, '37.)				
Ready, Willing and Able (G)				
112	Lee Dixon-Ruby Keeler	Mar. 6, '37	93	Feb. 6, '37
(Exploitation: May 1, '37, p. 78.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1, '38†	57	Dec. 11, '37
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3, '37	105	July 10, '37
(Exploitation: July 24, '37, p. 80; Sept. 25, '37, pp. 68, 71.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12, '37	80	July 3, '37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan. 8, '38†	79	Jan. 8, '38
(Exploitation: Feb. 26, '38, p. 68.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25, '37†	98	Dec. 4, '37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4, '37†	121	Aug. 21, '37
(See production article, July 24, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Dec. 4, '37, p. 77; Jan. 1, '38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19, '37	60	Mar. 13, '37
Wine, Women and Horses (G)				
218	Barton MacLane-Ann Sheridan	Sept. 11, '37†	64	July 24, '37

Coming

Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell	Apr. 9, '38†	60	Feb. 26, '38
Amazing Dr. Clitterhouse, The	Edw. G. Robinson			
Angels with Dirty Faces	James Cagney-Pat O'Brien			
Boy Meets Girl	James Cagney-Pat O'Brien			
Cowboy from Brooklyn	Dick Powell-Priscilla Lane			
(See "In the Cutting Room," Feb. 19, '38.)				
Crime School	Gale Page-H. Bogart	May 28, '38		
(See "In the Cutting Room," Feb. 26, '38.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defense Rests, The	Ronald Reagan-Mary Maguire			
Four's a Crowd	E. Flynn-O. de Havilland-R. Russell			
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane			
Jezebel (G) 204	Bette Davis-Henry Fonda	Mar. 26, '38†	103	Mar. 12, '38
Little Lady Luck	Ann Sheridan-John Litel			
(See "In the Cutting Room," Feb. 12, '38.)				
Men Are Such Fools	Wayne Morris-Priscilla Lane	May 21, '38†		
(See "In the Cutting Room," Jan. 22, '38.)				
Over the Wall 212	Dick Foran-June Travis	Apr. 2, '38†		
Penrod's Double Trouble	Billy and Bobby Mauch			
(See "In the Cutting Room," Jan. 22, '38.)				
Singing Cop, The	Dick Foran-Ann Sheridan			
White Banners	Claude Rains-Fay Bainter			
(See "In the Cutting Room," Feb. 26, '38.)				

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	Sept. '37†	78	July 8, '37
Life and Loves of Beethoven				
(G)	Harry Baur	Dec. 15, '37†	82	Dec. 4, '37
My Song of Love	Tito Schipa	Mar. 31, '37	79	
Ski Chase	Hannes Schneider	Feb. 15, '38†	73	

Coming

Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Grand Illusion (A)	Erich von Stroheim-Dita Parlo		120	July 3, '37
(Reviewed under the title, "La Grande Illusion")				
Itto	Simone Berriau			
Love on Skis	Walter Rill			
Marseillaise	Pierre Renol-Louis Juvet			
Monastery (G)	Monastic Film	Apr. 1, '38†	55	Feb. 5, '38
(Exploitation: Feb. 19, '38, p. 84.)				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Korono			
Secrets of Stamboul	Valerie Hobson		79	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19, '38	78	Feb. 5, '38
Adventures of Chico (G)		Woodward Bros.		60	Nov. 27, '37
Affairs of Maupassant, The					
(A)	Lili Darvas	Gallie	Feb. 11, '38	84	Feb. 12, '38
Alibi, The (A)	Erich Von Stroheim	B. N. Film		95	Feb. 26, '38
Angel's Pit, The (A)	Amedeo Nazzari				June 26, '37
Big Fella (G)	Paul Robeson	British Llen		73	July 10, '37
Bronze Sentries (G)	Fosco Genschetti	Finoroma			Oct. 2, '37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19, '37	89	Oct. 23, '37
Dance Program (A)	Harry Baur	Films Vog.		120	Jan. 29, '38
Edge of the World, The					
(A)	Finlay Currie	British I. E. Co.		80	Aug. 14, '37
Emil Und Die Detektive	Fritz Rasp	International		77	
Fury Over Spain (G)		Modern Film		55	Aug. 14, '37
Gang Show, The (G)	Ralph Reader	General			May 1, '37
Generals Without Buttons					
(A)	Jean Murat	Mayer-Burstyn	Feb. 4, '38	80	Jan. 29, '38
Gobsek (A)	Leonid Leonidov	Amkino		74	Aug. 14, '37
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95	Feb. 5, '38
"Housemaster" (G)	Otto Kruger	Assoc. British		95	Feb. 26, '38
In the Far East (G)	N. Bogolubov	Amkino	Oct. 19, '37	81	Oct. 30, '37
Jericho (G)	Paul Robeson	General		77	Sept. 4, '37
King's People, The (G)	John Drinkwater	Mindlin	May 11, '37	70	May 22, '37
La Daminella di Bard (G)	Emma Grammatia	I. C. I.	Feb. 5, '38	77	Feb. 12, '38
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27, '37	90	May 8, '37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15, '37	95	Sept. 25, '37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12, '37	78	Oct. 23, '37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1, '37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70	July 10, '37
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13, '37	91	Sept. 25, '37
(Exploitation: Nov. 6, '37, p. 56.)					
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25, '37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5, '37
Mutiny of the Elsinore					
The (G)	Paul Lukas	Assoc. British		77	Sept. 18, '37
Nocturno (A)	Ria Byron	Schwab		90	Mar. 12, '38
Orage (A)	Charles Boyer	Daven-Lauer		105	Feb. 12, '38
Ora Ponciano (G)	Chucho Solozano	Prod. Sorla		105	May 15, '37
Orphan Boy of Vienna					
(G)	Hans Olden	General		77	Sept. 18, '37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8, '37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5, '37
Ruler, The (G)	Emil Jannings	Amer.-Tobis	Oct. 15, '37	120	Oct. 30, '37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70	July 17, '37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125	Dec. 25, '37
Spanish Earth, The (A)		Prometheus	Aug. 20, '37	58	Sept. 4, '37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17, '37
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23, '37	77	Nov. 27, '37
Wave, The (G)	Native Cast	Garrison	Apr. 20, '37	60	May 1, '37
Wild Innocence (G)	Wendy Munre	Cinesound		90	May 29, '37
World's in Love, The (A)	Marta Eggerth	Viennese	May 16, '37	65	Nov. 20, '37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods.....	May 14, '37. 19½.	
(3 Stooges)		
Big Squirt, The (10-2-37).....	Sept. 17, '37. 18.	
Charlie Chase		
Bury the Hatchet (8-21-37).....	Aug. 6, '37. 19.	
Calling All Curtains.....	Oct. 1, '37. 16.	
Calling All Doctors.....	July 22, '37. 19½.	
Cash and Carry (9-11-37).....	Sept. 3, '37. 18½.	
(3 Stooges)		
Doggone Mixup (2-12-38).....	Feb. 4, '38. 18½.	
Fiddling Around (2-19-38).....	Jan. 21, '38. 17½.	
(Collins-Kennedy)		
From Bad to Worse.....	June 4, '37. 17.	
Charlie Chase		
Goofs and Saddles.....	July 2, '37. 17½.	
Gracie at the Bat.....	Oct. 29, '37. 17½.	
Andy Clyde		
Grand Hooper (6-5-37).....	May 7, '37. 19½.	
Charlie Chase		
Grips, Grunts and Groans		
(3-27-37) (3 Stooges).....	Jan. 15, '37. 18.	
He Done His Duty		
(12-18-37).....	Dec. 10, '37. 17½.	
Andy Clyde		
Knee Action (2-27-37).....	Jan. 9, '37. 17.	
Andy Clyde		
Lodge Night.....	June 11, '37. 18.	
Andy Clyde		
Man Bites Love Bug		
(1-22-38).....	Dec. 24, '37. 18.	
Charlie Chase		
My Little Feller.....	May 21, '37. 18.	
Andy Clyde		
New News (4-17-37).....	Apr. 1, '37. 17½.	
(Collins-Kennedy)		
Oh What a Knight.....	Nov. 22, '37. 18½.	
(Herman Bing)		
Old Raid Mule, The.....	Mar. 4, '38. 2 rls.	
Andy Clyde		
Playing the Ponies		
(10-23-37).....	Oct. 15, '37. 17.	
(3 Stooges)		
Sitter Downers, The		
(11-27-37).....	Nov. 26, '37. 16.	
(3 Stooges)		
Termites of 1938 (1-22-38).....	Jan. 7, '38. 17.	
(3 Stooges)		
Three Dumb Clucks.....	Apr. 17, '37. 17.	
(3 Stooges)		
Time Out for Trouble.....	Mar. 18, '38. 2 rls.	
Charlie Chase		
Wee Wee Monsieur.....	Feb. 18, '38. 17.	
(3 Stooges)		
Wrong Miss Wright, The.....	June 18, '37. 17.	
Charlie Chase		
BROADWAY FOLLIES		
Brokers Follies (12-11-37).....	Dec. 15, '37. 10½.	
Drug Store Follies		
(9-11-37).....	Sept. 3, '37. 10½.	
Rooftop Follies (10-16-37).....	Oct. 1, '37. 11.	
Timberland Revels		
(11-27-37).....	Nov. 5, '37. 10.	
COLOR RHAPSODIES		
Air Hostess, The.....	Oct. 22, '37. 8.	
Bluebird's Baby (3-12-38).....	Jan. 21, '38. 7.	
Foolish Bunny, The.....	Mar. 11, '38.	
Foxy Pup, The (6-5-37).....	May 21, '37. 6½.	
Gifts from the Air.....	Dec. 18, '37. 7½.	
(re-issue)		
Hollywood Picnic (1-15-38).....	Dec. 18, '37. 8.	
Horse on the Merry-Go		
Round, The.....	Feb. 17, '38. 6½.	
Indian Serenade.....	July 16, '37. 8.	
Let's Go (4-17-37).....	Apr. 10, '37. 7½.	
Little Match Girl		
(11-27-37).....	Nov. 5, '37. 8½.	
Mother Hen's Holiday.....	May 7, '37. 7.	
Scary Crows (9-11-37).....	Aug. 20, '37. 8.	
Skeleton Frolie (2-20-37).....	Jan. 29, '37. 7½.	
Spring Festival (8-21-37).....	Aug. 6, '37. 8.	
Stork Takes a Holiday, The.....	June 11, '37. 8.	
Swing, Monkey, Swing		
(10-2-37).....	Sept. 10, '37. 7½.	
COLUMBIA TOURS		
Fifty Years of Barter.....	May 28, '37. 9½.	
Haiti's Black Napoleon		
(8-21-37).....	Aug. 6, '37. 9.	

Title	Rel. Date	Min.
Pirate Parts of the Carib-bean.....	July 2, '37. 9.	
COMMUNITY SING (1st Series)		
Community Sing (No. 3) (6-5-37).....	May 20, '37. 10.	
Community Sing (No. 4).....	June 18, '37. 10½.	
Community Sing (No. 5) (9-11-37).....	July 24, '37. 10½.	
(2nd Series)		
No. 1 (9-11-37).....	Aug. 20, '37. 10.	
No. 2 (10-16-37).....	Sept. 17, '37. 10.	
No. 3 (10-16-37).....	Oct. 15, '37. 10½.	
No. 4 (12-11-37).....	Nov. 28, '37. 10½.	
No. 5 (1-22-38).....	Jan. 21, '38. 10.	
No. 6.....	Feb. 25, '38. 10.	
No. 7.....	Mar. 18, '38.	
HAPPY HOUR		
Aladdin and the Wonderful Lamp.....	Dec. 18, '37. 3 rls.	
Goose Girl, The.....	May 30, '37. 3 rls.	
Old Woman in the Woods, The.....	Apr. 23, '37. 3 rls.	
KRAZY KAT CARTOONS		
18. Krazy's Race of Time (6-26-37).....	May 6, '37. 7.	
19. Masque Raid, The.....	June 25, '37. 7.	
20. Railroad Rhythm.....	Nov. 20, '37. 9½.	
21. Sad Little Guinea Pigs.....	Feb. 22, '38. 1 r.	
22. Auto Clinic, The.....	Mar. 4, '38. 6½.	
SCRAPPY CARTOONS		
Canine Capers.....	Sept. 16, '37. 6½.	
Clock Goes 'Round and 'Round (11-20-37).....	Oct. 16, '37. 6.	
Dizzy Ducks (12-19-38).....	July 18, '37. 6½.	
Fire Plug, The (11-13-37).....	Oct. 16, '37. 6.	
New Homestead, The (2-12-38).....	Jan. 7, '38. 7.	
Scrappy's Music Lesson.....	June 4, '37. 7.	
Scrappy's News Flashes (1-22-38).....	Dec. 8, '37. 6.	
Scrappy's Playmates.....	Mar. 11, '38. 1 r.	
Scrappy's Trip to Mars.....	Feb. 4, '38. 1 r.	
SCREEN SNAPSHOTS		
No. 9.....	May 22, '37. 10.	
No. 10.....	June 4, '37. 9.	
No. 11.....	June 25, '37. 10½.	
No. 12 (10-16-37).....	Aug. 13, '37. 10.	
No. 13 (10-16-37).....	Sept. 10, '37. 10.	
(New Series)		
No. 1 (10-16-37).....	Sept. 17, '37. 10.	
No. 2.....	Oct. 15, '37. 9½.	
No. 3 (12-11-37).....	Nov. 18, '37. 9½.	
No. 4.....	Dec. 24, '37. 10.	
No. 5.....	Jan. 7, '38. 9½.	
No. 6 (3-5-38).....	Feb. 4, '38. 10.	
No. 7.....	Mar. 4, '38. 1 r.	
SPECIAL		
SPORT THRILLS		
Cadet Champion (12-11-37).....	Dec. 17, '37. 9½.	
Feminine Fun.....	Feb. 18, '38. 9½.	
Fit to Win (6-12-37).....	May 7, '37. 9½.	
Future Stars.....	Aug. 30, '37. 9.	
Golf Magic (9-11-37).....	Aug. 16, '37. 9.	
Riding the Waves.....	June 4, '37. 10.	
Set 'Em Up.....	Oct. 29, '37. 9½.	
Snow Foolin' (2-12-38).....	Jan. 21, '38. 10.	
Sport of the Seasons.....	June 25, '37. 9.	
Sport's Greatest Thrills (8-21-37).....	Aug. 3, '37. 9.	
Trotting Thoroughbreds (10-16-37).....	Sept. 30, '37. 9½.	
Unusual Hunting.....	Mar. 15, '38.	
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38).....	Dec. 10, '37. 9½.	
Little Jack Horner (10-2-37).....	Sept. 16, '37. 6½.	
Silver Threads (12-11-37).....	Nov. 12, '37. 10½.	
WORLD IN COLOR		
Beautiful Bermuda.....	Sept. 10, '37.	
City of the Golden Gate (11-20-37).....	Oct. 10, '37. 9½.	
El Salvador (2-12-38).....	Jan. 15, '38. 9.	
EDUCATIONAL		
[Distributed through Twentieth Century-Fox]		
Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair.....	Feb. 25, '38. 10.	
Ask Uncle Sol (10-23-37).....	Oct. 8, '37. 11.	
Big Apple, The (10-2-37).....	Sept. 17, '37. 9.	
Calling All Crooners (12-4-37).....	Nov. 19, '37. 10½.	
How to Dance the Shag.....	Dec. 17, '37. 8.	

Title	Rel. Date	Min.
Love Goes West (1-15-38).....	Dec. 31, '37. 10½.	
Miss Lonely Hearts (10-30-37).....	Sept. 24, '37. 10½.	
Pot Luck (8-14-37).....	Aug. 6, '37. 11.	
Rhythm Saves the Day (12-4-37).....	Oct. 29, '37. 11.	
Trailer Paradise.....	Nov. 26, '37. 9.	
TERRY-TOONS		
Barnyard Boss, The.....	Dec. 24, '37. 6½.	
Billy Goat's Whiskers, The.....	Dec. 10, '37. 6½.	
Bugs Beetle and His Orchestra.....	Jan. 21, '38. 6½.	
Close Shave, A.....	Oct. 1, '37. 6½.	
Dancing Bear, The.....	Oct. 15, '37. 6½.	
(11-6-37).....	Oct. 15, '37. 6½.	
Dog and the Bone, The (11-27-37).....	Nov. 12, '37. 6.	
Farmer Al Falfa in Trailer Life.....	Aug. 20, '37. 5½.	
Gandy the Goose.....	Mar. 4, '38. 6.	
Happy and Lucky.....	Mar. 18, '38. 6½.	
His Off Day.....	Feb. 4, '38. 6½.	
Homeless Pup, The.....	July 23, '37. 7.	
Just Ask Jupiter (2-19-38).....	Feb. 18, '38. 6.	
Kiko's Cleaning Day (10-2-37).....	Sept. 17, '37. 6½.	
Lion Hunt, The (1-15-38).....	Jan. 7, '38. 7.	
Mechanical Cow, The.....	June 25, '37. 7.	
Ozzie Ostrich Comes to Town.....	May 28, '37. 7.	
Paper Hangers, The (8-14-37).....	July 30, '37. 7.	
Pink Elephants.....	July 9, '37. 7.	
Play Ball.....	June 11, '37. 6.	
Puddy's Coronation.....	May 14, '37. 7.	
Saw Mill Mystery, The.....	Oct. 29, '37. 6½.	
Timid Rabbit, The.....	Nov. 26, '37. 6½.	
Villain Still Pursued Her, The.....	Sept. 3, '37. 6½.	
TREASURE CHEST		
Crystal Ballet.....	May 28, '37. 11.	
Grey Owl's Little Brother.....	Dec. 24, '37. 10.	
How to Ski.....	Aug. 20, '37. 11.	
Kingdom for a Horse.....	Mar. 4, '38. 1 r.	
Not so Dumb.....	Dec. 10, '37. 9.	
Ornamental Swimming.....	June 4, '37. 10.	
Private Life of the Gannets (9-25-37).....	Sept. 10, '37. 11.	
Return of the Buffalo.....	Mar. 8, '38. 1 r.	
Sky Fishing.....	Feb. 25, '38. 9½.	
Songbirds of the North Woods (2-12-38).....	Feb. 11, '38. 10.	
Songs of the Danube.....	May 7, '37. 9.	
Top Dogs.....	Mar. 25, '38. 1 r.	
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37).....	Aug. 6, '37. 19.	
Air Parade (2-12-38).....	Jan. 14, '38. 19.	
Bashful Ballerina (10-2-37).....	Sept. 17, '37. 20.	
Bashful Buckaroo, The.....	Dec. 3, '37. 19½.	
Beautiful But Dummies.....	Mar. 25, '38. 2 rls.	
Cupid Takes a Holiday (2-19-38).....	Feb. 4, '38. 15.	
Dates and Nuts (1-15-38).....	Dec. 31, '37. 19.	
Dime a Dance.....	Dec. 24, '37. 19½.	
Freshies.....	May 7, '37. 17.	
Getting an Eyeful (1-22-38).....	Jan. 21, '38. 18.	
Girls Ahoy!.....	June 11, '37. 17.	
Going, Going, Gone.....	Oct. 6, '37. 18.	
Hamlet and Eggs.....	June 18, '37. 16.	
Heir Today.....	Nov. 5, '37. 18.	
Her Accidental Hero.....	May 21, '37. 17.	
Hi-He Hollywood.....	Jan. 7, '38. 16.	
Holding the Bag.....	May 14, '37. 19.	
Hurray for Hooligan (12-4-37).....	Nov. 19, '37. 17.	
Koo-Koo Correspondence Skool, The.....	Nov. 19, '37. 18.	
Love and Onions.....	Mar. 11, '38. 19.	
Love in Arms.....	May 28, '37. 18.	
Meet the Bride.....	Oct. 29, '37. 17.	
Miss They Missed, The (2-12-38).....	Jan. 28, '38. 18.	
Montague the Magnificent (8-14-37).....	Aug. 27, '37. 18.	
Playboy Number One (12-4-37).....	Nov. 26, '37. 17.	
Silly Night (10-23-37).....	Oct. 1, '37. 19.	
Slacks Appeal.....	Aug. 13, '37. 19.	
Smart Way, The (10-30-37).....	Oct. 15, '37. 18.	
Sweeties.....	Sept. 3, '37. 15.	
That's the Spirit.....	June 25, '37. 17.	
Timid Ghost, The.....	Sept. 24, '37. 16.	
Uncle Sol Solves It.....	Feb. 11, '38. 15.	
Wanna Be a Model.....	Feb. 25, '38. 16.	
Who's Crazy?.....	Aug. 20, '37. 19.	
Will You Stop! (10-2-37).....	Sept. 10, '37. 17.	
Who's Who?.....	Oct. 22, '37. 20.	

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson.....		
Bamboo (5-29-37).....	July 16, '37. 10.	
Blow, Bugle, Blow.....		
Broadway Dance Parade.....	June 15, '37. 10.	
Hollywood Magic (5-29-37).....		10.
In Shanghai (6-5-37).....	July 16, '37. 12.	
Isle of Paradise.....	July 30, '37. 20.	
Skiing on Your Feet.....	Jan. 14, '38.	
Spanish Interlude, A.....	June 15, '37.	
COLOR		
Catalina Island.....	Nov. 12, '37.	
Personalities on Parade.....		
Yellowstone Park.....		
IMPERIAL		
Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood.....		8.
Early in the Mornin'.....		9.
Old Prospector, The.....		9.
NOVELTIES		
Napoleon's Waterloo.....		8.
Nero.....		8.
PORT O' CALL		
City of the Sun.....		9.
Last Resort, The.....		9.
Mother Ganges.....		9.
WORLD IN COLOR		
Dream Harbor.....		8.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
Girl's Best Years, A (2-20-37).....	Dec. 25, '37	19....	Meet the Maestros.....	Jan. 7, '38†	.....	Thanks for the Memory.....	Mar. 25, '38†	8....	Self Control (1-22-38).....	Feb. 11, '38†	8....
Our Gang Follies of 1938 (1-8-38).....	Dec. 18, '37†	21....	Night in Manhattan.....	July 30, '37	11....	Whispers in the Dark (10-9-37).....	Sept. 24, '37†	7....	NU-ATLAS PRODUCTIONS		
Stroke of Genius.....	Feb. 5, '38†	11....	Oh Kay, Rhythm (1-8-38).....	Dec. 17, '37†	10....	You Came to My Rescue.....	July 30, '37	8....	Deviled Ham (1-22-38).....	Apr. 28, '38†	10....
Sunday Night at Tropicadero (10-23-37).....	Oct. 2, '37†	20....	Queens of Harmony.....	Aug. 20, '37†	11....	Shep Fields and Orch. You Took the Words Right	.....	.....	Latin Rhythm (3-5-38).....	Feb. 18, '38†	11....
OUR GANG			Phil Spitalny and Girl Orch. Star Reporter, No. 3.....	Mar. 10, '38†	.....	Out of My Heart (2-19-38).....	Jan. 28, '38†	7....	Phoney Boy (12-25-37).....	Nov. 19, '37†	11....
Bear Facts.....	Mar. 5, '38†	11....	Swing, Hutton, Swing.....	May 7, '37	11....	GRANTLAND RICE SPORTLIGHTS (NEW SERIES)			Radio Hookup, A.....	Jan. 25, '38†	10....
Canned Fishing.....	Feb. 12, '38†	11....	Ina Ray Hutton and Orch.			No. 37—Swing Stars (5-22-37).....	May 14, '37	10....	Rhythm in a Night Court (9-4-37).....	Sept. 24, '37†	9....
Fishy Tales.....	Aug. 28, '37	11....	MUSICAL ROMANCE (In Color)			No. 38—Pan-American Champion (7-3-37).....	June 11, '37	10....	Sweet Shoe (1-1-38).....	Jan. 14, '38†	11....
Framing Youth (10-2-37).....	Sept. 11, '37†	11....	Schubert's Serenade.....	July 23, '37	9....	No. 39—Rhythm of the Game (7-10-37).....	July 9, '37	10....	PATHE NEWS		
Mail and Female.....	Nov. 13, '37†	11....	Song of the Islands (5-22-37).....	May 21, '37	10....	No. 40—Aquabats.....	Aug. 13, '37†	10....	Released twice a week		
Night 'n' Gales.....	July 24, '37	11....	PARAGRAPHS			No. 41—Picking Pets (10-2-37).....	Sept. 10, '37†	10....	PATHE PARADE		
Pigskin Palooka (11-27-37).....	Oct. 23, '37†	11....	Accent on Beauty (1-8-38).....	Dec. 31, '37†	10....	No. 42—Four Smart Dogs (10-16-37).....	Oct. 8, '37†	10....	No. 1 (10-16-37).....	Sept. 10, '37†	13....
Roamin' Holiday (7-31-37).....	June 12, '37	11....	Aviator Shorty.....	July 23, '37	10....	No. 43—Pick Your Favorite (11-6-37).....	Nov. 5, '37†	10....	No. 2 (12-18-37).....	Nov. 5, '37†	11....
Three Men in a Tub.....	Mar. 26, '38†	.....	Circus Comes to Town, The (7-3-37).....	June 25, '37	10....	No. 44—Ball Tossers.....	Dec. 3, '37†	.....	No. 3 (1-22-38).....	Dec. 31, '37†	10....
PETE SMITH SPECIALTIES			Cowboy Shorty (10-16-37).....	Oct. 8, '37†	10....	No. 45—Water, Water Everywhere (1-15-38).....	Dec. 31, '37†	10....	No. 4 (2-26-38).....	Feb. 25, '38†	10....
Candid Cameramanias (1-1-38).....	Dec. 11, '37†	9....	Gold (3-12-38).....	Feb. 25, '38†	10....	No. 46—Good Looking Winners (2-26-38).....	Jan. 28, '38†	10....	PATHE REVIEWS		
Decathlon Champion (11-27-37).....	Nov. 20, '37†	10....	Inventor, The (10-23-37).....	Nov. 5, '37†	11....	No. 47—A Fascinating Adventure (2-26-38).....	Feb. 25, '38†	10....	Released once a month		
Equestrian Acrobatics.....	Aug. 14, '37	8....	It's a Good Stunt (9-25-37).....	Sept. 10, '37†	10....	No. 48—Cops and Robbers.....	Mar. 25, '38†	10....	PATHE TOPICS		
Friend Indeed (1-1-38).....	Jan. 1, '38†	10....	Jungle Glimpses.....	Mar. 25, '38†	10....	UNUSUAL OCCUPATIONS (In Color)			Released seven times a year		
Golf Mistakes (6-26-37).....	June 12, '37	10....	Killer of the Tonto.....	Aug. 13, '37†	10....	No. 1.....	Aug. 6, '37†	1 r l.	RADIO FLASH COMEDIES		
Jungle Juveniles (11-6-37).....	Oct. 2, '37†	9....	Nobody Home.....	Apr. 2, '37	10....	No. 2 (10-16-37).....	Oct. 8, '37†	10....	Many Unhappy Returns.....	Oct. 22, '37†	17....
Jungle Juveniles, No. 2 (2-5-38).....	Jan. 29, '38†	9....	Safety in the Air (5-22-37).....	May 28, '37	10....	No. 3 (1-22-38).....	Dec. 10, '37†	10....	Stupor-Visor, The (1-22-38).....	Feb. 25, '38†	17....
La Savate.....	Mar. 12, '38†	8....	Tuna.....	Dec. 3, '37†	.....	No. 4 (2-26-38).....	Feb. 11, '38†	10....	RADIO MUSICAL COMEDIES		
Olympic Ski Champions (11-7-36).....	July 3, '37	10....	PARAMOUNT PICTORIAL			No. 5.....	Apr. 15, '38†	.....	Harris in the Spring (12-25-37).....	Dec. 3, '37†	20....
Penny's Party.....	Apr. 9, '38†	9....	No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie.....	Apr. 9, '37	10....	SPECIAL 3-REEL SHORT (Distributed by Paramount)			Mississippi Moods (7-31-37).....	July 23, '37	17....
Pigskin Champion (9-25-37).....	Aug. 14, '37	11....	No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37).....	May 7, '37	10....	River, The (12-11-37).....	.....	31....	That Man Samson.....	May 28, '37	19....
Romance of Radium (10-23-37).....	Oct. 23, '37	10....	No. 11—Fishing Highlights.....	June 4, '37	11....	RKO RADIO			Twenty Girls and a Band (1-22-38).....	Apr. 8, '38†	18....
Ski Skill (4-10-37).....	Oct. 23, '37	10....	No. 12—(7-3-37).....	July 2, '37	10....	Title.....	Rel. Date	Min.	RKO PATHE SPORTSCOPE		
(Reviewed under the title, "Ski Thrill")			NEW SERIES			Frozen Affair, A (8-26-37).....	Sept. 17, '37†	10....	In the Swim (3-5-38).....	Feb. 18, '38†	10....
Sports on Ice.....	July 24, '37	10....	No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man.....	Aug. 6, '37†	1 r l.	Murder in Swing Time (9-4-37).....	Sept. 27, '37†	10....	White Magic.....	Jan. 28, '38†	10....
Three on a Rope.....	Feb. 19, '38†	10....	No. 2 — Let's Count Horses — Nova Scotia Faces the Sea — Record Making (9-18-37).....	Sept. 3, '37†	10....	Prairie Swinger (12-25-37).....	Oct. 15, '37†	10....	SMART SET		
RE-ISSUES (1937-8)			No. 3 — Modern Czecho- slovakia — Southern Sketches — Doing Broad- way in Style (10-16-37).....	Oct. 1, '37†	10....	LEON ERROL COMEDIES			Rhythm Wranglers (12-25-37).....	Dec. 17, '37†	19....
Beau Hunks (9-5-31).....	Sept. 18, '37	17....	No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37).....	Nov. 5, '37†	10....	Dummy Owner, The (1-1-38).....	Jan. 7, '38†	19....	SPECIAL		
Blotto (2-15-30).....	Oct. 30, '37	26....	No. 5.....	Dec. 3, '37†	.....	His Pest Friend.....	Mar. 11, '38†	18....	Quintupland (2-26-38).....	Feb. 18, '38†	19....
County Hospital (4-23-32).....	Jan. 22, '38†	17....	No. 6.....	Jan. 7, '38†	.....	Rented Riot, A.....	Nov. 5, '37†	17....	Beach Sports.....	June 4, '37	9½..
Perfect Day, The (3-18-27).....	Dec. 11, '37†	20....	No. 7—(2-26-38).....	Feb. 4, '38†	10....	Should Wives Work (10-9-37).....	Sept. 10, '37†	19....	Golf Timing (8-21-37).....	July 23, '37	11....
ROBERT BENCHLEY			No. 8.....	Mar. 4, '38†	.....	HEADLINER SERIES			Royal Steeds.....	July 2, '37	10....
How to Figure Income Tax.....	Mar. 19, '38†	8....	POPEYE THE SAILOR			4—Swing Fever.....	July 25, '37	20....	SUPERBA COMEDIES		
How to Start the Day (10-16-27).....	Sept. 11, '37†	10....	Football Toucher Downer.....	Oct. 15, '37†	.....	1937-38			Wife Insurance (8-14-37).....	July 9, '37	16....
Night at the Movies, A (11-20-37).....	Nov. 6, '37†	10....	Fowl Play.....	Dec. 17, '37†	.....	No. 1—Trailing Along (10-16-37).....	Oct. 8, '37†	16....	Wrong Romance, The.....	May 14, '37	19....
SPECIAL			House Builder-Upper, The.....	Mar. 18, '38†	.....	No. 2—Music Will Tell (1-1-38).....	Feb. 11, '38†	17....	WORLD ON PARADE		
Jimmy Fidler's Personality Parade (1-29-38).....	Jan. 8, '38†	20....	I Like Babies and Infants (10-2-37).....	Sept. 17, '37†	7....	EDGAR KENNEDY COMEDIES			Circus Winter Quarters.....	May 14, '37	11....
New Audioscopsiks, The (2-5-38).....	.....	8....	I Never Change My Attitude.....	Aug. 20, '37†	7....	Dumb's the Word.....	June 11, '37	18....	Florida Cowboy.....	June 11, '37	9½..
PARAMOUNT			Learn Politeness (2-26-38).....	Feb. 18, '38†	7....	Ears of Experience (1-1-38).....	Jan. 28, '38†	18....	Jungle Playmate.....	July 30, '37	9....
BETTY BOOP CARTOONS			Let's Celebrate.....	Jan. 21, '38†	.....	Edgar and Goliath (12-25-37).....	Nov. 19, '37†	17....	Workshops of Old Mexico.....	July 9, '37	11....
Be Up to Date (2-26-38).....	Feb. 25, '38†	7....	Lost and Foundry.....	July 16, '37	7....	False Roomers.....	Mar. 25, '38†	17....	STATE RIGHTS		
Candid Candidate, The (9-25-37).....	Aug. 27, '37†	7....	Morning, Noon and Night Club (6-26-37).....	June 18, '37	7....	Morning Judge (10-16-37).....	Sept. 24, '37†	18....	Title.....	Rel. Date	Min.
Ding Dong Doggies.....	July 23, '37†	7....	Paneless Window Washer, The (2-27-37).....	Jan. 22, '37	7....	Tramp Trouble.....	Aug. 6, '37	16....	ASTOR		
Foxy Hunter, The.....	Nov. 26, '37	1 r l.	Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special) Protex the Weakerist (11-20-37).....	Nov. 19, '37†	7....	MARCH OF TIME			Carmen (5-29-37).....	.....	9....
Honest Love and True.....	Mar. 25, '38†	7....	Twisker Pitcher, The.....	May 21, '37	7....	No. 10.....	May 14, '37	18....	Halt! Who Goes There? (5-29-37).....	.....	9....
Impractical Joker, The (7-3-37).....	June 18, '37	7....	PARAMOUNT SOUND NEWS			No. 11.....	June 11, '37	18....	DEVLIN		
New Deal Show, The (10-16-37).....	Oct. 22, '37†	7....	Two Editions Weekly			No. 12.....	July 9, '37	18....	Hong Kong, Gateway to China (2-19-38).....	.....	11....
Pudgy Picks a Fight.....	May 14, '37	8....	POPULAR SCIENCE (In Color)			No. 13.....	Aug. 6, '37	18....	Manila (2-26-38).....	.....	11....
Riding the Rails (2-26-38).....	Jan. 28, '38†	7....	No. 6.....	July 2, '37	11....	ADVENTURES OF THE NEWSREEL CAMERAMAN			Singapore (2-26-38).....	.....	11....
Service with a Smile.....	Sept. 24, '37†	7....	No. 1 (9-18-37).....	Sept. 3, '37†	10....	Bone Bender Parade, The (8-14-37).....	Aug. 6, '37	10....	JAM HANDY		
Zula Hula (1-15-38).....	Dec. 24, '37†	7....	No. 2 (11-20-37).....	Nov. 12, '37†	10....	Filming Modern Youth.....	Oct. 1, '37†	.....	New Day, A (12-25-37).....	.....	12....
COLOR CLASSICS			No. 3.....	Jan. 14, '38†	.....	Filming Nature's Wonders.....	Dec. 3, '37†	.....	MODERN		
Car-Tune Portrait, A (7-3-37).....	June 25, '37	7....	No. 4.....	Mar. 18, '38†	.....	Laughing at Fate (11-27-37).....	Nov. 5, '37†	9½..	America Marching On (1-29-38).....	.....	10....
Educated Fish (11-13-37).....	Oct. 29, '37†	7....	SCREEN SONGS			Motor Mania (9-25-37).....	Sept. 3, '37†	10....	U. S. DEPT. OF AGRICULTURE		
Little Lamby (1-8-38).....	Dec. 31, '37†	7....	Magic on Broadway.....	Nov. 26, '37†	1 r l.	Trailing Animal Stories (1-22-38).....	Jan. 14, '38†	9....	I Pledge My Heart (8-7-37).....	.....	11....
Peeping Penguins (9-18-37).....	Aug. 27, '37†	7....	Jay Freeman and Orch. Please Keep Me in Your Dreams (5-22-37).....	May 28, '37	8....	MAGIC CARPET SERIES			SANDERS		
Tears of an Onion.....	Feb. 25, '38†	.....	Henry King and Orch.			Dude Ranch, The.....	Oct. 8, '37†	.....	Life in Lapland (2-12-38).....	Feb. 18, '38†	8½..
HEADLINERS			20TH CENTURY-FOX			Italian Libya (12-4-37).....	Nov. 12, '37†	10....	20TH CENTURY-FOX		
Friml Favorites (7-3-37).....	June 4, '37	11....	Title.....	Rel. Date	Min.	Land of the Maple Leaf, The (1-22-38).....	Dec. 10, '37†	10....	ADVENTURES OF THE NEWSREEL CAMERAMAN		
Rudolph Friml, Jr., and Orch. From the Minuet to the Big Apple.....	Nov. 19, '37†	.....	No. 1 (9-11-37).....	Sept. 3, '37†	17....	Mexican Mural (10-16-37).....	Sept. 3, '37†	9½..	Bone Bender Parade, The (8-14-37).....	Aug. 6, '37	10....
Himber Harmonies (2-26-38).....	Jan. 28, '38†	11....	No. 2.....	Oct. 1, '37†	20....	Modern Dixie (2-12-38).....	Jan. 28, '38†	10....	Filming Nature's Wonders.....	Dec. 3, '37†	.....
Hollywood Star Reporter, No. 2 (10-16-37).....	Oct. 29, '37†	11....	No. 3.....	Jan. 14, '38†	.....	Portraits of Portugal (8-7-37).....	Aug. 6, '37	10....	Laughing at Fate (11-27-37).....	Nov. 5, '37†	9½..
Hula Heaven (10-16-37).....	Oct. 1, '37†	11....	No. 4.....	Mar. 18, '38†	.....	Trailing Animal Stories (1-22-38).....	Jan. 14, '38†	9....	Motor Mania (9-25-37).....	Sept. 3, '37†	10....
Eddie Peabody Installment Collector, The.....	July 2, '37	10....	SCREEN SONGS			MAGIC CARPET SERIES			Trailing Animal Stories (1-22-38).....	Jan. 14, '38†	9....
Fred Allen Let's Go Latin (9-25-37).....	Sept. 10, '37†	11....	Magic on Broadway.....	Nov. 26, '37†	1 r l.	Dude Ranch, The.....	Oct. 8, '37†	.....	Italian Libya (12-4-37).....	Nov. 12, '37†	10....
Xavier Cugat and Orch. Listen to Lucas (2-26-38).....	Feb. 18, '38†	10....	Jay Freeman and Orch. Please Keep Me in Your Dreams (5-22-37).....	May 28, '37	8....	Land of the Maple Leaf, The (1-22-38).....	Dec. 10, '37†	10....	Mexican Mural (10-16-37).....	Sept. 3, '37†	9½..
			Henry King and Orch.			Portraits of Portugal (8-7-37).....	Aug. 6, '37	10....	Modern Dixie (2-12-38).....	Jan. 28, '38†	10....

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
109. Worm Turns, The (1-23-37)	Apr. 17, '37	8½
110. Magician Mickey	June 17, '37	8½
111. Mickey's Amateurs (6-19-37)	June 4, '37	1 r l.
112. Moose Hunters	Aug. 5, '37	9
SILLY SYMPHONIES		
112. Little Hiawatha (6-26-37)	May 11, '37	
113. Modern Invention (6-26-37)	June 17, '37	

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July 26, '37	10
No. 39 (10-23-37)	Oct. 18, '37	9
No. 40 (12-4-37)	Nov. 1, '37	9
No. 41 (12-11-37)	Nov. 15, '37	9
No. 42	Nov. 22, '37	9
No. 43	Dec. 6, '37	9
No. 44	Jan. 3, '38	9
No. 45 (2-26-38)	Jan. 29, '38	9
No. 46	Feb. 28, '38	9
No. 47	Mar. 21, '38	9½
No. 48	Apr. 11, '38	9

MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept. 20, '37	6
Country Store (8-7-37)	July 5, '37	7
Fireman's Picnic (10-16-37)	Aug. 16, '37	6½
Ostrich Feathers (10-2-37)	Sept. 6, '37	7
Rest Resort (10-16-37)	Aug. 23, '37	7
Stevadores, The	May 24, '37	7

MENTONE MUSICAL COMEDIES

All Aboard (11-6-37)	Dec. 1, '37	17
Alpine Cabaret (8-14-37)	Aug. 4, '37	10
Bargain Matinee (3-20-37)	Apr. 14, '37	10
Cocktail Party, The (5-15-37)	May 12, '37	10
Down on the Barn (2-26-38)	Feb. 23, '38	17
Hawaiian Capers (9-18-37)	Sept. 8, '37	17
Oh, Say Can You Hear? (12-18-37)	Dec. 29, '37	15
Rhapsody in Zoo (12-11-37)	Jan. 26, '38	15½
Shoes with Rhythm (5-15-37)	June 9, '37	10
Show for Sale (10-30-37)	Nov. 3, '37	21
Singing Bandit, The (7-3-37)	July 7, '37	10
Somewhere in Paris (3-5-38)	Mar. 23, '38	17
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6, '37	19

OSWALD CARTOONS

Dumb Cluck (12-11-37)	Dec. 20, '37	7
Feed the Kitty	Mar. 14, '38	7
Football Fever (12-4-37)	Nov. 15, '37	7
Keeper of the Lions (11-13-37)	Oct. 18, '37	7
Lamplighter, The	Jan. 10, '38	7
Love Sick (11-6-37)	Oct. 4, '37	8
Man Hunt	Feb. 7, '38	
Mechanical Handy Man (10-30-37)	Nov. 8, '37	7
Mysterious Jug, The (12-11-37)	Nov. 29, '37	7
Playful Pup, The (7-31-37)	July 12, '37	7
Trade Mice	Feb. 28, '38	7
Trailer Thrills (5-15-37)	May 3, '37	7
Wily Weasels, The	June 7, '37	7
Yokel Boy Makes Good (3-12-38)	Feb. 21, '38	7

STRANGER THAN FICTION SERIES

No. 36—Novelty (4-17-37)	May 24, '37	8
No. 37—Novelty (7-3-37)	June 21, '37	8½
No. 38—Novelty (5-15-37)	July 19, '37	9
No. 39—Novelty (7-24-37)	Aug. 16, '37	9
No. 40—Novelty (9-18-37)	Sept. 6, '37	9
No. 41—Novelty	Oct. 4, '37	9
No. 42—Novelty	Nov. 1, '37	9
No. 43—Novelty (12-4-37)	Nov. 29, '37	9
No. 44—Novelty (12-11-37)	Dec. 27, '37	9
No. 45—Novelty (2-26-38)	Jan. 17, '38	9
No. 46—Novelty	Feb. 21, '38	9
No. 47—Novelty	Mar. 14, '38	9
No. 48—Novelty	Apr. 4, '38	8½

UNIVERSAL SPECIAL

Bombing of the U. S. S.	Dec. 30, '37	23
Breathless Moments	Feb. 28, '38	19
Hollywood Screen Test (8-14-37)	Aug. 30, '37	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Diversions	Apr. 3, '37	10
Smith and Dale		

Title	Rel. Date	Min.
Nickel Lowdown	May 1, '37	10
Charles Kemper		
Vitaphone Funsters (6-12-37)	May 29, '37	11
Johnny Burke		
Vaude-Festival	June 26, '37	
Fritz and Jean Hubert		
Vaudeville Hits	July 17, '37	
Elaine Arden		
Vitaphone Broadwayites	Aug. 21, '37	10
Medley-Dupree		

BROADWAY BREVITIES

Movie Mania	May 8, '37	20
Dave Apollon		
Musical Operation, A	May 15, '37	20
Frank Gaby-Virginia Verrill		
Day at Santa Anita	May 22, '37	18
Sybil Jason		
Sound Defects (6-12-37)	June 5, '37	22
Rufe Davis		
Joe Palooka in "Thirst Aid"	June 12, '37	20
Robt. Norton-Beverly Phalen		
Rhythm Roundup, The	June 19, '37	21
Estelle Taylor		
Little Pioneer, The (7-10-37)	July 3, '37	19
Sybil Jason		
Newsboy's Nocturne (7-10-37)	July 10, '37	20
Lane, Tree & Edwards		
Flowers from the Sky (8-21-37)	July 24, '37	22
Josephine Huston		
Cut Out for Love	Aug. 2, '37	
Donald Novis-Dorothy Dare		
Du Barry Did All Right	Aug. 7, '37	
Irene Bordoni		
Doctor Cupid	Sept. 4, '37	
Ken Murray-Oswald		
Postal Union	Sept. 11, '37	
Georgie Price		
Littlest Diplomat, The (9-11-37)	Sept. 25, '37	20
Sybil Jason		
Ups and Downs	Oct. 9, '37	
Hal LeRoy		
Starlets (11-20-37)	Oct. 23, '37	20
Toot Sweet	Nov. 6, '37	
Fifi D'Orsay-Rufe Davis		
Joe Palooka in "Calling All Kids"	Nov. 20, '37	17
Man Without a Country, The	Nov. 27, '37	
John Littel		
Here's Your Hat	Dec. 11, '37	2 rls.
Cookie Bowers		
One On the House	Dec. 18, '37	2 rls.
Willie West, McGinty		
Wedding Yells	Jan. 1, '38	20
Ken Murray-Oswald		
Script Girl	Jan. 15, '38	
Cross and Dunn		
Romance Road	Jan. 29, '38	19
Walter Cassel-Anne Nagel		
Candid Kid, The (2-26-38)	Feb. 12, '38	20
Josephine Huston		
Waiting Around (2-26-38)	Feb. 20, '38	20
Frank Libuse		
Little Me	Mar. 5, '38	
Wini Shaw		
Romance of Louisiana	Mar. 12, '38	
Addison Richards		
Under the Wire	Mar. 26, '38	
Joe and Asbestos		

LOONEY TUNES

No. 35—Porky and Gabby (6-12-37)	May 15, '37	8
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FLOYD GIBBONS

"YOUR TRUE ADVENTURE"

Attic of Terror (9-11-37)	Sept. 18, '37	12
Playing with Danger (11-20-37)	Oct. 30, '37	13
Danger—High Voltage	Dec. 4, '37	1 r l.
Alibi Mark	Dec. 25, '37	1 r l.
Bolted Door, The (2-5-38)	Jan. 22, '38	13
Hit and Run (2-26-38)	Feb. 19, '38	12
Shoppin' Evidence	Mar. 19, '38	

COLORTOUR ADVENTURE

(In Color)

Alpine Grandeur	May 15, '37	10
Gateway to Africa (6-12-37)	June 12, '37	10
Land of the Magyar (7-10-37)	July 3, '37	
Crossing the Sahara	Aug. 14, '37	
Long Bright Land (9-11-37)	Sept. 25, '37	10
It's Work	Oct. 23, '37	
Mysterious Ceylon	Nov. 20, '37	
Land of the Kangaroo (11-20-37)	Dec. 18, '37	10
India's Millions	Jan. 8, '38	
Malayan Jungles (2-5-38)	Feb. 5, '38	10
What the World Makes	Mar. 12, '38	

PICTORIAL REVIEWS

(NEW SERIES)

No. 1—Hats—Bathing Suits	May 11, '37	10
No. 10—Dancing—Leather (6-5-37)	May 22, '37	10
No. 11—Milk—Rugs	June 19, '37	10
No. 12—Planes—Art (8-14-37)	July 17, '37	10
No. 13—Books—Furs	Aug. 28, '37	
No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7

PICTORIAL REVIEWS

No. 9—Hats—Bathing Suits	May 11, '37	10
No. 10—Dancing—Leather (6-5-37)	May 22, '37	10
No. 11—Milk—Rugs	June 19, '37	10
No. 12—Planes—Art (8-14-37)	July 17, '37	10
No. 13—Books—Furs	Aug. 28, '37	
No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7

Title	Rel. Date	Min.
No. 36—Porky's Building	June 19, '37	8
No. 37—Porky's Super Service (7-10-37)	July 3, '37	8
No. 38—Porky's Bad Time Story	July 24, '37	7
No. 39—Porky's Railroad (8-14-37)	Aug. 7, '37	7
No. 40—Get Rich Porky	Aug. 28, '37	
No. 41—Porky's Garden	Sept. 11, '37	
No. 42—Rover's Rival	Oct. 9, '37	
No. 43—The Case of the Stuttering Pig	Oct. 30, '37	
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13, '37	7
No. 45—Porky's Hero Agency	Dec. 4, '37	7
No. 46—Porky's Poppa	Jan. 15, '38	
No. 47—Porky at the Crocadero	Feb. 5, '38	7
No. 48—What Price Porky	Feb. 26, '38	
No. 49—Porky's Phoney Express (2-26-38)	Mar. 19, '38	11

MELODY MASTERS

Jack Denny and Orch.	May 29, '37	10
Elisco Grenet and Orch. (6-19-37)	June 19, '37	10
Lonnie Hayton and Orch. (7-10-37)	July 10, '37	10
David Mendoza and Orch. (8-21-37)	July 31, '37	10
Russ Morgan and Orch.	Sept. 11, '37	
Milt Britton and Orch.	Oct. 2, '37	
Mal Hallett and Orch.	Oct. 23, '37	
Arnold Johnson and Orch. (9-11-37)	Nov. 13, '37	10
Jan Rubini and Orch.	Dec. 4, '37	1 r l.
Henry King and Orch.	Dec. 25, '37	1 r l.
Leon Navara and Orch.	Jan. 15, '38	
Eric Madriguera and Orch. (2-5-38)	Jan. 29, '38	10
Carl Hoff and Orch.	Feb. 12, '38	
Benny Meroff and Orch.	Mar. 5, '38	
Mike Riley and Orch.	Mar. 26, '38	

MERRIE MELODIES

(In Color)

No. 36—Clean Pastures	May 22, '37	
No. 37—Uncle Tom's Bungalow	June 5, '37	
No. 38—Streamlined Greta Green (6-12-37)	June 19, '37	8
No. 39—Sweet Sioux (7-10-37)	June 26, '37	8
No. 40—Egghead Rides Again	July 17, '37	8
No. 41—Plenty o' Money and You	July 31, '37	7
No. 42—Sunbonnet Blue	Aug. 21, '37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4, '37	7
No. 44—Dog Daze	Sept. 18, '37	
No. 45—I Wanna Be A Sailor	Sept. 25, '37	
No. 46—The Lyin' Mouse	Oct. 16, '37	
No. 47—Little Red Walking Hood	Nov. 6, '37	
No. 48—Woods Are Full of Cuckoos	Dec. 4, '37	1 r l.
No. 49—September in the Rain	Dec. 18, '37	1 r l.
No. 50—Daffy Duck and Egghead	Jan. 1, '38	7
No. 51—My Little Buckaroo	Jan. 29, '38	7
No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7

PICTORIAL REVIEWS

No. 9—Hats—Bathing Suits	May 11, '37	10
No. 10—Dancing—Leather (6-5-37)	May 22, '37	10
No. 11—Milk—Rugs	June 19, '37	10
No. 12—Planes—Art (8-14-37)	July 17, '37	10
No. 13—Books—Furs	Aug. 28, '37	

PICTORIAL REVIEWS

No. 1—Hats—Bathing Suits	May 11, '37	10
No. 10—Dancing—Leather (6-5-37)	May 22, '37	10
No. 11—Milk—Rugs	June 19, '37	10
No. 12—Planes—Art (8-14-37)	July 17, '37	10
No. 13—Books—Furs	Aug. 28, '37	
No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7

VITAPHONE NOVELTIES

Check Your Cash	May 22, '37	10
Louis Zingone		
Double Talk (6-5-37)	June 26, '37	10
Edgar Bergen—"Charlie McCarthy"		
Palm Beach Knights	July 31, '37	
Charles Ahern		
Lyin' Tamer, The (7-11-36)	Aug. 28, '37	10
George Jessel		
All American Drawback (11-20-37)	Nov. 6, '37	11
Edgar Bergen—"Charlie McCarthy"		

VITAPHONE VARIETIES

Neckin' Party, A (9-11-37)	Sept. 4, '37	11
Edgar Bergen—"Charlie McCarthy"		
Puppet Love (9-11-37)	Oct. 2, '37	11
Salici's Puppets		
Roping 'Em Alive	Nov. 6, '37	
Vitaphone Frolies (11-20-37)	Dec. 4, '37	10
Jack & Loretta Clemens		
Unreal Newsreel	Jan. 8, '38	
Ski Flight	Jan. 22, '38	9
Alibi Time (2-19-38)	Feb. 12, '38	11
Radio Ramblers		
Vitaphone Gambols	Mar. 19, '38	
Chaz Chase		

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29, '37	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8, '37	10
Men of Ships	Sept. 10, '37	9
Paper Hanger, The (Cartoon)	Sept. 1, '38	

SERIALS

12 Episodes Each Unless Otherwise Specified

Jungle Menace (9-4-37)	Sept. 1, '37	20
Frank Buck-C. Henry (15 episodes)		(each)
Mysterious Pilot, The (12-25-37)	Dec. 9, '37	21
Capt. Frank Hawks (15 episodes)		(each)
Secret of Treasure Island, The	Mar. 17, '38	
Don Terry-Gwen Gaze (15 episodes)		(each)

REPUBLIC

Dick Tracy Returns 7201	Aug. 20, '38	
Ralph Byrd (15 episodes)		(each)
Fighting Devil Dogs, The 7501	May 28, '38	
Lee Powell-Herman Brix		
Hawk of the Wilderness 7301	Dec. 3, '38	
Lone Ranger, The 7401 (2-5-38)	Feb. 12, '38	18
Lee Powell-Herman Brix (15 episodes)		(each)
Painted Stallion, The 6421	June 5, '37	
Ray Corrigan-Hoot Gibson S. O. S. Coast Guard 6441	Aug. 28, '37	
Ralph Byrd-Maxine Doyle		
Zorro Rides Again 6461	Nov. 20, '37	
John Carroll-Helen Christian		

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Don Bloxhom of Sioux City, Iowa, writes us a very congratulatory letter on the anniversary of our advent into this country. Among other things, Don says, "Although I have never met you," etc., etc., and to this we might add that Don hasn't missed a whole lot. Don says he is taking a course in Morningside College and is assisting Mr. Hilton in the operation of the Park theatre. Don says also that he has been following our ramblings through this Colyum for a number of years, and to this we might also add that if he would pay closer attention to his textbooks and less to this colyum it might gain him a higher marking on his grade papers. Thanks, Don, for your kind congratulations.

▽

We have been in a number of states having towns named Battle Creek. Battle Creek, Michigan; Battle Creek, Iowa; Battle Creek, Nebraska; Battle Creek, Wyoming; Battle Creek, Oregon, and Joplin, Missouri. From Battle Creek, Iowa, comes a note from J. D. Warnock of the Luna theatre asking us to have his subscription to the HERALD renewed. Yes, sir, J. D., you betcha we'll do it. Thanks.

▽

From over at Neola, Iowa, comes a card of congratulations from "Brown" (as they call him in Omaha) and his mother, who operate the Phoenix theatre. It pleases us very much to receive best wishes from such good friends.

▽

Just 80 years ago we made our official debut into Michigan high society, attired in nature's most elaborate costume. Just previous to that event the Pottawatomie Indians had relinquished their claim on that territory and the invaders had built the Michigan Central railroad and a few school houses, and, we have been told, one could get a pretty good grade of lick for what a revenue stamp would cost now. Just look at Michigan now. She has Henry Ford and Senator Vandenberg besides Ypsilanti, Pokagon, the Beckwith stove works at Dowagiac and Bert Silver at Greenville. Gosh, how that state has forged ahead since we left. Today we are receiving congratulations from our theatre friends from all over the country. Mr. and Mrs. George Moore of Plainwell, Mr. and Mrs. E. C. Potter of New Hampton, Iowa, C. M. Hartman of Carnegie, Oklahoma, Mr. and Mrs. —, but there are too many to name. There was besides a long letter from Mildred Early of the HERALD office in Hollywood, but say, Mildred, 'member that time we got lost in Hollywood and you hunted us up and found us down at the stockyards looking at the pigs? It's a pleasure to receive congratulations from these very dear friends, and we trust this will serve as an acknowledgment.

▽

*"When Freedom, from her mountain height,
Unfurled her banner to the air,
She tore the azure robes of night
And set the stars of glory there."*

And to this we might add this little aromatic touch, as—

*When old man Jones went out one day
To view his backyard, green and fair,
He told the crew of the W. P. A.
That they could build his outhouse there.*

▽

Then here comes a bunch of telegraphic congratulations from our theatre friends from all over the country, such as Sherm Fitch of Sioux Falls, S. D., E. V. Delaney

IN THE NEWSREELS

MOVIETONE NEWS—No. 20, Vol. 52.—U. S. fleet prepares for maneuvers....Factory turns out big guns for new warships....Marines end sham battles....U. S. sailors visit Singapore on shore leave....Japanese troops close in on Suchow....Japanese war victims borne in state through Yokohama....Fashions....Joseph P. Kennedy....Lew Lehr....Baseball....Amateur boxers end contests.

MOVIETONE NEWS—No. 20, Vol. 53.—French fleet parades in Mediterranean....General Matsui....Tom Mooney....King George....Darryl Zanuck gets award....Lew Lehr....Indoor track meet....Brooklyn Dodgers....Boston Red Sox....Washington Senators....Chicago White Sox.

NEWS OF THE DAY—No. 250, Vol. 9.—Bigger Navy battle stirs Congress....Graziani returns home in triumph....First aid by air is French experiment....Joseph P. Kennedy arrives in England....Mrs. Kennedy and children sail for England....The Woman's Page....Amateur boxers wind up tournament....Baseball.

NEWS OF THE DAY—No. 251, Vol. 9.—Czechs rally to avert fate of Austria....New air tunnel test makes flying safe....Lloyd George's golden wedding....Tom Mooney fails in plea....The Woman's Page....Indoor track meet.

PARAMOUNT NEWS—No. 63.—China says goodbye to Marine regiment....Chapel market reopened....Grid stars start spring training....Robert H. Jackson in new office....Glenn Cunningham tells of future plans....Mrs. Kennedy sails....Mr. Kennedy discusses his plans....Baseball....Navy Prepares for war game maneuvers.

PARAMOUNT NEWS—No. 64.—Spring's here; rare flowers in debut....Europe numb over Austria; U. S. silent....U. S. plane experts reveal new tests....Lloyd George has golden wedding celebration....Records fall in indoor track meet....Max Baer makes a come-back....Pittsburgh Pirates shown in training camp.

RKO PATHE NEWS—No. 67, Vol. 9.—Flood stricken areas clean up....Baseball....Maharaja Jagajit Singh celebrates diamond jubilee....Ambassador Kennedy goes to work....Mrs. Kennedy sails....Madame Kai Shek is piloted through cordon of Japanese planes....Junior aquatic stars....Writers lampoon nation's leaders....Navy prepares for war maneuvers.

RKO PATHE NEWS—No. 68, Vol. 9.—France parades naval might....Warehouse burns....Model plane tested in tunnel....Baseball....Reads and writes upside down....TVA heads confer with President....Tom Mooney pleads for freedom....Max Baer makes comeback....Lloyd George....Glenn Cunningham.

UNIVERSAL NEWSREEL—No. 648, Vol. 10.—Navy faces big test at sea....Marine regiment leaves Shanghai....Old cars paraded to junk pile....Amateur boxers in finals....10,000 watch ski champions perform....Navy bill subject of Congress argument....Fordham gridders start early....Chinese give charity show in Washington....Baseball....Crowd hails Italian royal newlyweds.

UNIVERSAL NEWSREEL—No. 649, Vol. 10.—The European situation in key centers....Italy's fighting poet dead....Flower show fetes jubilee....Tom Mooney....Frank Balek....King Zog's sisters in Boston....Glenn Cunningham....New plane tester....Baseball....Fashions for men.

of Marcus, Iowa, Mr. and Mrs. Fred Thortsen of Omaha, Nebraska, and now some more. We trust that they all will accept this as our answer to these very kind congratulations.

▽

E. T. McCarthy of the Orpheum theatre at Fergus Falls, Minn., sends us a check and asked us to have his subscription to the HERALD renewed. He also says he has been hugging the fire pretty close up in that cold and ice country this winter. We might suggest to E. T. that he can catch 'em through the ice up there if he can leave the radiator long enough.

▽

Little Patrick McGuire came home from school one day with a skinned nose and a black eye and his mother said to him, "Why, Patrick, me darlint, pwhat have youse been doin'," and Patrick replied, "Oh, nothin' much, 'cept that Izzy called me a sissy and a 'fraid cat," and his mother said, "Well, pwhat did youse call him, me darlint?" and Pat replied, "I didn't call him nothin', but his mother called the doctor."

▽

Our fair board is going to cut out auto races and several other features and put in pony races, and we'll miss Cy Buck's hoss, "Old Stormy," but if Bob Burns could induce his grandpa Snazy to come up to this "gateway to the west" and put on an act, everything ought to come out all right.

▽

We've got four granddaughters, lovely girls, Gertrude Merriam of the Round Table department of the HERALD, Regina Mulsted, secretary of the Film Board at Omaha, Mildred Early with the HERALD in Hollywood and Lola Gentry, secretary of the Film Board in Los Angeles. All of marriageable age, but very particular. No contracts entered into without our consent.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumist

The HERALD Covers the Field Like an April Shower.

RKO Purchases Opera House

RKO has purchased from the Warco Trading Company, Inc., the Grand Opera House Theatre and property, located on the west side of Eighth Avenue between 23rd and 24th Streets, New York, a landmark in New York theatricals. The transaction involved \$1,000,000.

"Boy Meets Dog" Release April 1

Caravel's "Boy Meets Dog" short subject for Bristol-Myers will be released to theatres April 1st. It has voice "characterizations" impersonating Fred Allen, the Ritz Brothers, Joe Penner and Roscoe Ates.

Bock Named NBC Press Manager

Harold J. Bock, manager of the National Broadcasting Company Hollywood press department for the last three years, this week was appointed press manager for the western NBC division. He will continue to make his headquarters in Hollywood.

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Glamorous Romance

Glamorous Night

with
MARY ELLIS • OTTO KRUGER
Victor Jory • Barry MacKay

Adapted from the Ivor Novello Drury Lane play by Dudley
Leslie, Hugh Brooke, William Freshman
Directed by **BRIAN DESMOND HURST**

*A King who
gave up his
throne for the
woman he loved.*

"Plenty of Action and Suspense"

SHOWMEN'S TRADE REVIEW

BULLDOG DRUMMOND AT BAY

Republic

with
JOHN LODGE • DOROTHY MACKAILL
Victor Jory • Claud Allister

From the CRIME CLUB novel by "Sapper" • Screen play

**BOYS, here's your
perfect parley
COLBERT-COOPER
LUBITSCH**



**"BLUEBEARD'S
EIGHTH WIFE"**



MOTION PICTURE HERALD

615 PLAYERS, 293 WRITERS,
129 DIRECTORS CONTRACTED
AS PROGRAM BUILDING STARTS

U. S. TURNS TO INVESTIGATION
OF RADIO SOUND PATENTS AND
TELEVISION AS "MONOPOLIES"



VOL. 130, NO. 13

MARCH 26, 1938

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"PORT OF SEVEN SEAS"

Wally himself with Maureen O'Sullivan, Frank Morgan and others in a dramatic comedy, a powerful, personal human story of love and its ironic adventure in the lives of three people on the Marseilles waterfront. Directed by James Whale from the play by Marcel Pagnol and the screen play by Preston Sturges.

M·G·M



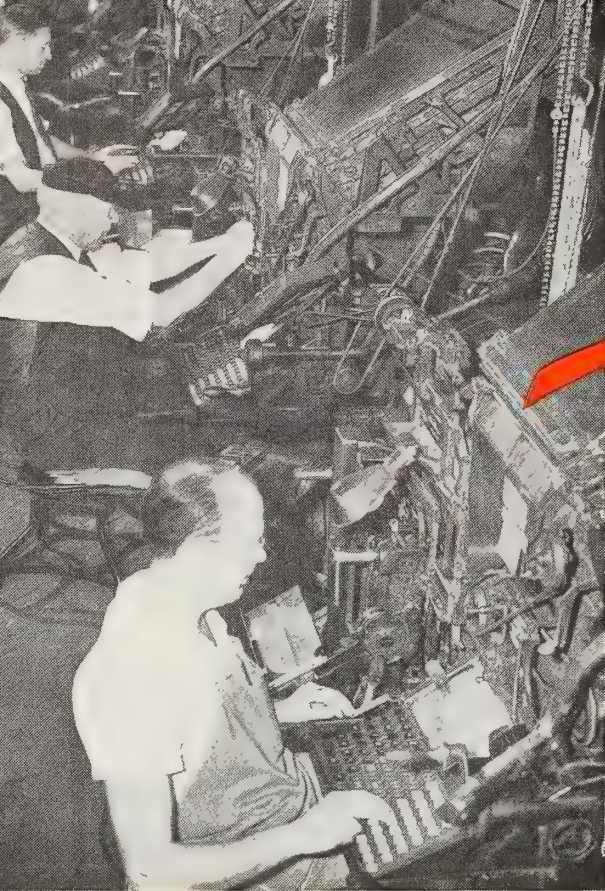
“Our Lines Tell the Story

Naturally it's a pleasure to have had
the premiere engagement of a great picture—
and we're happy indeed to announce that
our crowds have compelled a well-deserved

**2nd Week for “Jezebel” at
Radio City Music Hall! ”**

W. G. Van Schmus
Managing Director

66 more box-office lines over yonder— but *definitely!* →



They're Pouring Out the *Praise* and They're Pouring it Fast!

It's true what they say about Dixie—every single word of it! Read it!

Motion Picture Daily

'JEZEBEL' is a picture for any man's theatre and any customer's money! It is long since a picture to match this one for sheer power has come from any man's camera. If "Jezebel" doesn't hang up box-office records from Caribou to San Diego it will be because the 'recession' has been misspelled from the beginning.

There's not an acting flaw in the entire footage! The power of 'Jezebel' comes from the play by Owen Davis who drew most of it from the history of throbbing New Orleans. All the gentlemen concerned with the filming are entitled to begin dating their distinction from here. "Jezebel" is no mere crackerjack or knockout. It is a tremendous and tremendously earnest motion picture containing a maximum of sound artistic and commercial ingredients and is completely free of hokum. Bette Davis' playing puts her at the top of the 1938 list of Academy nominations!"

Motion Picture Herald

"Showmen who have been wondering what to do about shouting down the rumors about 'Recession' have here a practical solution to their problem.

Unless everybody who is anybody in Hollywood was mistaken when they saw it on Monday evening, "Jezebel" is just about the liveliest set of marquee letters in the library at this writing. This title will put the population on notice that a most extraordinary picture is to be seen within after the usual wicket formalities.

It is big enough and strong enough to send a Hollywood preview audience out talking to itself.

The press has been diligent in spreading the news about "Jezebel" and will be more so, now that the Coast correspondents have had a look. Previewed at the Warner Hollywood theatre, the audience found it self repeatedly applauding."

Hollywood Reporter

"In 'Jezebel' Warners has its greatest film achievement and the industry an exceptional attraction of smash proportions! It is a compelling, emotional drama—an exceptional story with an excellent cast. It is in all respects a notable job!"

Film Daily

"Impressive romance-drama of the old South with Bette Davis scoring brilliantly! Should click at the box-office! Excellent!"

Showmen's Trade Review

"Bette Davis gives a great performance in a film that will make box-office history!"

Variety Daily

"Best in Miss Davis' fine repertoire of screen impersonations and on a par with the screen's most memorable exhibits. It will win high acclaim! In a brilliant display of her acting prowess, Bette Davis projects that 'woman who did evil in the sight of God,' as Owen Davis, Sr., translated her into a sinister belle of old New Orleans in his noted play.

The Exhibitor

"Definitely a big-money entry! Will prove a word-of-mouth builder, especially with women. Gives the exhibitor much to offer!"

How the mighty have fallen for

BETTE DAVIS

in

JEZEBEL

with

HENRY FONDA • GEORGE BRENT

and

MARGARET LINDSAY

DONALD CRISP

FAY BANTER

Richard Cromwell • Henry O'Neill

Spring Byington • John Litel

A WILLIAM WYLER

PRODUCTION

Screen play by Clements Ripley,

Abem Finkel and John Huston

From the Play by Owen Davis, Sr.

Music by Max Steiner



Get on the job, man!

It's the big show you're waiting for so don't let another minute pass before you call

Warner Bros.

for your print of 'Jezebel', the two trailers, and your quick cash-in on our current

\$100,000 National Ad Campaign!

**HAVE YOU
HEARD WHAT
"IN OLD
CHICAGO"
IS DOING
AT POPULAR
PRICES?**

(See pages 32-33)

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 130, NO. 13



March 26, 1938

ROCK-A-BYE BABY

THIS land of ours seems about equally accursed by politicians who would have the government attend to everything and propagandists who would use the screen to tend to everything, or anything.

Just now the world of the theatre screen is being exceedingly bedevilled in behalf of an "oh so constructive" picture entitled "The Birth of a Baby."

Names of the righteous and the scientifically and medically mighty are assembled in behalf of admitting it to the public amusement screen.

Reaching a crescendo in its pressure extraordinary upon the authorities of New York State, the producer, Special Pictures Corporation, has been broadcasting two amazing expressions of two of the nation's most proper and august newspapers, The New York *Times* and the New York *Herald Tribune*. That these newspapers editorially approve the picture and in substance demand its release to the amusement screen is offered as conclusive.

THAT makes it entirely appropriate to suggest that each of these newspapers, neither having any approximation of the circulation of screen coverage, and its problems of mass audiences, if so afire with enthusiasm for the message, may now devote some of their Sunday rotogravure sections to the gynecological message involved. There should be abundant still pictorial material available and it should make up neatly and tastily.

The New York *Times* remarks, in its outgiving on "The Birth of a Baby," that "experience has shown that the words 'syphilis' and 'gonorrhea' must be used in print if venereal diseases are to be controlled."

The *Times* diligence in suggestion somehow reminds one of the fact that that able journal found itself so fecund with pictorial ideas and messages that it considered it desirable to sell off its "Mid-Week Pictorial" section to another publisher. This would seem to have been a process of ignoring the tremendous possibilities in a policy of gynecology. In very fact the journalistic merits of that policy for a certain audience in somewhat the same period were demonstrated by *Life* which came out in its number one issue with a picture showing a doctor holding up a new born baby by the hind leg.

In substance *The Times*, and yes, *The Tribune*, would have a big "educational" movement for the public health—on the theatre screen. One reasonably consistent reader of both papers has yet to see either sibilant "syphilis" or guttural "gonorrhea" ornamenting even a thirty point headline on page one, or any page. They want the screen to proclaim, while they whisper, in eight point.

ASKING the public amusement theatre screen to devote its playing time to such product, behind a box office which exists on amusement patronage, is the social equivalent of an invitation to a family dinner: "Do come over

and we'll have a lovely time talking of childbirth, syphilis and gonorrhea."

Discoursing on childbirth and infant mortality, *The Times* remarks: "The obvious remedy is education. And the most powerful of all means of education should be a film which physicians have directed and which physicians have approved."

There is probably none in the wide world audience of *Motion Picture Herald's* 16,700 showmen subscribers who will have the least misunderstanding of what it is all about, but for the record it is entertaining to quote from two publicity releases issued under the name of Geraldine Sartain, Special Pictures Corporation:

MARCH 2, for immediate release: EDUCATIONAL PICTURE WOVES MINNEAPOLIS BOX OFFICE—*The box office surprise of the current year is the educational film "The Birth of a Baby," which is headed for a \$13,500 gross on its first week, world premier showing in Minneapolis.*

MARCH 4, for immediate release: Refuting Hollywood's old theory that the public rejects instructive movies, "The Birth of a Baby" yesterday (Thursday) entered the second week of its record breaking run in Minneapolis. At the modest admission fee, 25 to 40 cents, this frankly educational production out-grossed all the Hollywood glamour product exhibited in opposition to it.

Anyway, it is nice to know that whatever else is to be said of the show, the admission fee was "modest."

ALL this prattle and sophistry of the merchandising of sexology is tediously familiar to the writer of this page, on the basis of explicit experience. Twenty-three years ago among the products that flowed through his office of exploitation was the first and original screen version of the screen's first effort at selling seats in the name of syphilis, entitled "Damaged Goods," starring Mr. Richard Bennett, who has just previously enjoyed excellent stage box office a-crusading for Mr. Eugene Brieux's then daring play.

Mr. Bennett, by reason of much interviewing and many curtain speeches, had done an elegant job for syphilis-and-the-drama. He had contended for it in such solemnity of purpose for social service, that it seemed appropriate to do something special about it for a press book on the screen version. An assistant, an enthusiastic young person of vigorous idealism, was dispatched to interview Mr. Bennett again for the film literature on the subject of "message." He came back reporting that Mr. Bennett's principal remark was: "It's a great show to sell."

Mr. Bennett was eminently correct. That 1915 version of "Damaged Goods" recorded at Santa Barbara under the highly educational auspices of "Flying A," cost \$17,000 in the negative can. Exploitation costs were about \$23,000. The picture was given a "world premiere" at 11 o'clock of a Saturday morning at a Broadway theatre, with a lecture on

[Continued on following page, bottom of column 1]

This Week

Talent Rollcall

To the exhibitor looking forward to the new season titles and story synopses are interesting reading, but of more important bearing on his estimates of what to expect from Hollywood are the stars and directors assigned to those titles and stories. In the contract lists of Hollywood producers are many names which of themselves are proven marquee value and it is for these that the exhibitor looks behind the alluring promises of "big pictures."

A comprehensive list of the contract stars, writers and directors which comprise the talent of the various producers is presented on pages 12, 13 and 14.

Teddington Chief

Jerry Jackson, for three years associate producer and assistant to Irving Asher, was appointed managing director at the Warner studios at Teddington, England, in charge of all English production for Warner Brothers. He replaces Mr. Asher, who resigned last week.

The House of Lords surprised all sections of the industry by approving amendments reintroducing the three for one quota plan in the new Films Act and increasing the starting percentages. The bill will have its third reading next week and then will be returned to the Commons for approval or further revision.

Aubrey Flanagan's London letter is on page 56.

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Decision Studied

The decision of the United States circuit court of appeals, holding as illegal the concerted use of contractual clauses to ban double features, was being studied this week by attorneys for the companies which were defendants in the Perelman case. Louis Phillips, counsel for Paramount, said his company is not dropping the double billing clause for the time being because certain legal phases have to be complied with. He pointed out that the distributors have 90 days from the date of decision in which to appeal to the Supreme Court. The ruling was handed down March 10th. At Warner Brothers it was revealed the company is studying the decision but that the legal department has not yet conferred with the sales department on eliminating the anti-duals clause. Metro-Goldwyn-Mayer will not be affected by the decision, its legal department pointed out, because the company has not used the restrictive clause for two seasons.

Mexican Compromise

American distributors in Mexico have resumed remittances to the home offices as a result of a partial return of operations in foreign exchanges. The amounts received by branches in Mexico, however, have been decreased slightly because of the new peso rate of 4.15 to the dollar as compared with the former rate of 3.60 to the dollar. No announcement has been made as to what peso rate finally will be established.

"ROCK-A-BYE, BABY" An Editorial [Continued from preceding page]

syphilis from the stage by an eminent and ethical but publicity-appreciating specialist, and in Michigan avenue, Chicago, with a prayer and oration from an eminent clergyman who should have known better, but loved the limelight. The gross take on state's rights in the United States was \$600,000.

In retrospect a final accounting on that picture would seem to require consideration of some other figures. For instance, the state's rights concessionaires in one territory had to spend \$900 hiring the "right attorney" to plead with the censors, and in another there was an "entertainment" expense of \$1,200. There were many kindred items. Something less calculable were large effects. One man, then young, inflamed with a picture of what he called success, has ever since been devoting his life and work to the making of "road show" pornographic pictures. Two other men, in those days leaders in the industry, followed what Mr. Martin Quigley called "the easiest way" in his speech before the American Marketing Association the other day, with such success that they are today most unprosperous and unknown.

The larger damage has been that, ever since, the screen has had, sporadically, syphilis.

Now it chances that had that audience of 1915 been afire with the social importance of syphilis it could have had abundant information about

the spirochaete from a motion picture made by scientists working with the facilities of Pathe Freres in Paris, just then available. But the Pathe pictures portrayed the villain of syphilis in test tube cultures and on microscope slides. It did not seem to be box office. Syphilis without sex is no fun.

A picture to serve a vast public interest in the important aspects of reproduction and its processes might deal with embryology in a slightly more abstract fashion, somewhat as the scientists do, with close-ups of the developing ovum of frogs, morgue cross-sections of foetal remains, and jars of pickled specimens.

THERE is no contention that the public should not know about childbirth, syphilis, gonorrhea and all such matters as seem currently in discussion. There is a vigorous contention that the motion picture theatre is not the place in which the public normally seeks or should get such information. Nor is it of moment that showing of such material has been found for a given place and time of immediate profit to the showman. The profits of "the easy way" are more conspicuous but much smaller than the losses.

There is much of contention in the propaganda of "The Birth of a Baby" about safeguards set up concerning its exhibition, including a proviso against showing on double bills, and the like. That

brings a sardonic smile from any one who knows the story of exhibition of the product in this category.

One of the unhappy consequences of such attention as this to such product, as experience has all too often proved, is that within the week the *Herald* will be in receipt of wires and mail inquiries will be coming from the same sector which tells the clubwomen that "blockbooking" has the box office manacled.

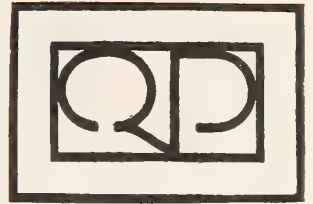
THE organized motion picture industry, in solving its problem of the decency of the screen, now finds itself invaded in a cause with which it has no proper concern as an instrument of entertainment. Also the line of production which today presents us eminent gynecologists will imitatively tomorrow bring the quacks under the same text and to the same box office purpose.

The New York *Times* says: "'The Birth of a Baby' merely follows the trend of the times." The press agent for the picture says that the picture "has sent a sensational army through the box office. . . . It included both men and women and reverent adolescents."

That probably is the best line of all for the lobby. "Reverent Adolescents."

How they do revel!

TERRY RAMSAYE



Neely Bill Arguments

Opponents and proponents of the pending Neely anti-block booking bill continued to wage their verbal battle over the merits of the measure this week although in Washington it was indicated the proposed law has virtually no chance of being enacted this year. Sidney R. Kent, president of Twentieth Century-Fox, continued in his role as a leading opponent of the bill by reiterating his charges that the synopsis provision in the bill is unworkable. Lined up with Mr. Kent were Harry Brandt, president of New York's Independent Theatre Owners Association; R. R. Biechele, secretary of the Kansas-Missouri Theatres Association, and the New Haven Council of Film Patrons. On the opposite side were Pete J. Wood, secretary of the Ohio Independent Theatre Owners and representatives of Allied States Association in New Haven.

The viewpoints of the battlers are included in an article on page 25, where also appears an article on distributors taking to the United States Supreme Court their fight for the legal right to include admission price restrictions and double feature bans in exhibitor contracts.

Inquiry Ordered

First official and federal investigation by government of amusements in the Administration's threatened probings of "big business" comes with the Federal Communications Commission's inquiry into radio, decided on this week at Washington. Virtually all phases of mechanical and administrative operations of the networks will be subjected to scrutiny.

The House of Representatives at the same time is undertaking a study of television and sound patents, as the result of the launching of hearings on patents revision legislation introduced by Representative William D. McFarlane.

Details of both moves in Congress are reported on page 23.

Muto to IATSE

Anthony Muto, one-time journalist extraordinary here and abroad, and more recently with the Washington office of the Motion Picture Producers and Distributors of America, Inc., this week was announced in charge of publicity and public information for the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, in Washington.

Mr. Muto came to the motion picture industry and the Hays office at the inception of the National Recovery Administration's Blue Eagle code activities.

Conspicuous among his newspaper performances were researches into the affairs of the Ku Klux Klan for the New York World.

Net Profits

Eastman Kodak Company this week reported that 1937 was a record year for the company in sales and net profit. Sales increased 13.6 per cent as compared to 1936 and net earnings advanced from \$18,906,371 to \$22,347,345. Also reporting an increase in net profits for the year as compared to 1936 was Keith-Albee-Orpheum Corporation. B. F. Keith Corporation reported a decrease. Columbia Pictures Corporation had a net profit of \$451,061.20 for the six months ended December 25th, 1937. This compares with a net profit of \$629,771.93 for the corresponding six month period in the preceding year.

Details of the week's financial news are in a story on page 36.

Chance Games

A controversy in Utah over the authority of the Utah Trade Commission to enforce the state's unfair practices act involving Bank Night; a veto by Governor Chandler of Kentucky of the bill to legalize Bank Night there; a county ruling in Pennsylvania outlawing Bank Night and the fining of two managers in Montreal for operating Bank Nights were the highlights of the week in chance game developments.

See page 48.

MOTION PICTURE HERALD

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Films and Education

Developments in the establishment of co-operation between film companies and educators will be discussed Monday at the annual meeting of the Motion Picture Producers and Distributors of America.

The meeting also will be featured by the reading of an annual report by Will Hays, president. He will cite the accomplishments in the industry during the last year and is expected to comment on the problems now confronting the industry.

Nate J. Blumberg, Universal's president, is scheduled to be elected a director. Present officers expected to be reelected are Mr. Hays, Carl Millikin, secretary; Frederick L. Herron, treasurer, and George Borthwick, assistant treasurer.

Allied in Chicago

The Allied States Association of Illinois met Thursday in the LaSalle Hotel, Chicago, to elect new officers and make plans for the coming year, the most prominent of which will be the attitude of the organization regarding double features. It is possible that a suit may be filed against the Balaban & Katz circuit if money can be raised for legal fees. Aaron Saperstein was expected to be reelected president of the organization.

Succeeding Mr. Hays

Periodically the newswriters of the daily press discover with sensational acclaim a "successor to Will Hays, czar of the movies."

In the first place, Mr. Hays isn't a czar, and in the second place he has never been successfully succeeded. Previous nominees of the newspaper writers have been:

Alfred E. Smith
Calvin Coolidge
James J. Walker
The Duke of Windsor
Joseph P. Kennedy
James A. Farley
John Boettiger

And now this week is added Edward J. Flynn, New York's secretary of state and Democratic boss of Bronx County.

In informed quarters the Flynn report is considered as good as any that have gone before.

Censorship

State censorship of motion pictures was under consideration this week in New Jersey and Massachusetts, while in North Carolina the house of representatives adopted a liquor reform bill with an amendment provided for the deletion of drinking, murder and divorce scenes in films.

Details are on page 26.



EDWIN C. WILSON, American charge d'affaires for France, acting for Ambassador William Bullitt in the Paris embassy, shaking hands with Elias Lapinere, MGM publicity manager for Europe, after presenting to him the Bronze Plaque Quigley Award of the Managers' Round Table for December. Pictured at the ceremony, left to right, are Harold L. Smith, European representative of the Motion Picture Producers and Distributors Association; Mr. Wilson, Mr. Lapinere, Pierre Autre, Paris representative of Motion Picture Herald, and Allan Byre, MGM managing director in France.

This Week In Pictures

Karl Hoblitzelle and R. J. O'Donnell, below, of the Texas Interstate circuit who will be hosts Saturday evening in Dallas at an exhibitor-sponsored dinner to honor the 30th anniversary in the industry of Ned E. Depinet, RKO vice president in charge of distribution.



Samuel Goldwyn, above, in New York en route to Europe, with Mrs. Goldwyn, left, and Sigrid Gurie, Brooklyn born Norwegian star who is making her American screen debut under Mr. Goldwyn's auspices in "The Adventures of Marco Polo" soon to be released.



FIRST LADY IN HOLLYWOOD. Mrs. Franklin D. Roosevelt, on a lecture tour of the west coast, is entertained by Metro-Goldwyn-Mayer executives at the studios. Shown left with the president's wife are J. F. T. O'Connor, United States comptroller of the currency; Louis B. Mayor, Joseph M. Schenck and Frank Borzage who directed a scene of the forthcoming "Three Comrades" for the studio's distinguished guest.



The gentleman at the left is Senor Domingo Soler, Mexican stage star, costumed for his part in "Refugiados en Madrid," first production of Fama, Mexican company which has initiated an ambitious schedule.

Mr. and Mrs. Leon Snider, below, of the Snider & Dean circuit which operates 70 theatres in Australia, visit Leo Carrillo on the set of Walter Wanger's "The Adventuress" while in Hollywood on a trip around the world.



Judith Allen, Monogram star, is interviewed in New York, right, before leaving for personal appearances in Rio de Janeiro and Buenos Aires. The interviewers are H. Albán Mesanza, editor of Teatro al Dia; Roberto Socas, motion picture critic of La Nacion of Buenos Aires; Ralph B. Ross, Argentine publisher, and Carlos Morla, Latin-American manager for Monogram.



615 PLAYERS, 293 WRITERS 129 DIRECTORS CONTRACTED FOR 1938-1939 PROGRAMS

Only Few Score of Top Rank Talent Personalities Un- placed; Many of These Pre- fer Status of Freelance

Once again the motion picture producers of Hollywood turn to the building of new talent structures for another season, as their work on the production, if not actual delivery, of this season's commitments comes to an end.

Fifteen of the large producers today have under contract 615 players, 293 writers and 129 directors to appear in or produce the 500 or more new features to be made in 1938-39, for which their selling departments already are negotiating exhibition and formulating sales policies.

Activities talentwise are equally pronounced in the field of short subjects and serials.

The smaller companies, producing for the states rights market, buy their talent as they go along, and for that reason cannot be included in the pre-seasonal roundup of talent under contract.

The new-talent roster includes the cream of the crop in Hollywood, leaving but a few-score topnotch players, writers and directors still "open," and many of these prefer the status of the freelancer to a contract.

Many "New Faces"

There are dozens of "new faces," whose past performances in minor positions have led to their elevation to "contract workers." And some whose names previously had appeared are not to be found on the new lists. For the most part, however, the new-season roster is constituted of those who have been considered for several seasons good "marquee" copy for any box office.

Exhibitors studying the talent structures as newly constructed could get a far greater insight into what to expect of box office value for 1938-39 than from the more intangible possibilities reposing in producers' vaults in the hundreds of books, plays and original stories purchased but unproduced. The potential strength of any new program would seem to exist in the already tried-and-proved performances of the talent designated for it, pointing up the box office values of the Shirley Temples and Clark Gables, the Robert Taylors, Bing Crosbys, William Powells, Jane Withers, Fred Astaires, Ginger Rogers, Sonja Heines, Gary Coopers and Myrna Loys. Titles on paper may not mean anything; the talent assigned to the title does.

107 Under Paramount Contract

Leading all others in the number of stars and featured players now under contract is Paramount Pictures, that company listing 107, followed closely by the 101 of Twentieth Century-Fox, which has the greatest number of contract writers, 64, and ties with Metro-Goldwyn-Mayer in having 20 directors. Following is a tabulated picture of Hollywood talent under

MALES REPRESENT 69% OF HOLLYWOOD TALENT

The male in Hollywood predominates, making up 69 per cent of the combined acting, writing and directing talent under contract to 15 of the large producers. Presumably an equivalent ratio holds true in the field of the "freelance" and other forms of non-contract talent.

Of the 615 players under contract to the 15 producers, 329, or 54 per cent, are males; 286, or 46 per cent, are females.

Writers under contract total 293, of whom 254, or 86 per cent, are males, and only 39, representing 14 per cent, are females.

There is not one female director among the 129 under contract listed by the 15 producers.

contract as of this week, all presenting a very definite relation to 1938-39 feature programs:

Company	Contract Players	Contract Writers	Contract Directors
Columbia	47	12	8
G.B.	26	18	8
Goldwyn	14	(a)	3
Grand National (b)			
Metro-Goldwyn-Mayer	80	(c)	20
Monogram	7	11	7
Paramount	107	60	15
RKO Radio	60	23	8
Republic	22	33	8
Roach	13	4	3
Selznick	8	7	2
20th Century-Fox	101	64	20
Universal	44	8	9
Wanger	10	4	2
Warner-First National	76	47	14
TOTALS	615	293	129

(a) No contract writers listed.

(b) Grand National is in reorganization.

(c) MGM has not listed its writers.

The foregoing does not represent the final roster of talent for 1938-39. Scores of additional writers, directors and players will be acquired, likewise under term contracts, and hundreds more will be signed for individual pictures. Supervisors, executive and associate producers and assistant directors are additional classes not considered in this study, nor the three to four hundred writers of the books, plays and originals purchased outside the regular studio staffs.

The roster, however, does represent in the main the talent for next season, in these busy days of talent realignment, the signing of new, re-signing of old and the lapsing of contracts of others, identities of these not being disclosed according to studio policy. Hollywood prefers to dish-up its talent structures on the basis of a translation of glamour into box office dollars.

The company-by-company structures of talent under contract—actors, writers and directors—follows, as submitted by the producers themselves. Their film assignments for 1938-39 will be forthcoming soon.

COLUMBIA Players

Feminine

JEAN ARTHUR
MARY ASTOR
BEATRICE BLINN
WYN CAHOON
BEATRICE CURTIS
VIRGINIA DALE
ANN DORAN
FRANCES DRAKE
IRENE DUNNE

EDITH FELLOWS
BESS FLOWERS
RITA HAYWORTH
LILLI MARLOWE
IRIS MEREDITH
GRACE MOORE
JOAN PERRY
MARY RUSSELL
JACQUELINE WELLS

Masculine

RICHARD ARLEN
RALPH BELLAMY
SCOTT COLTON
WALTER CONNOLLY
DICK CURTIS
ALEXANDER D'ARCY
MELVYN DOUGLAS
EDDIE FETHERSTON
JOHN GALLAUDET
CARY GRANT
EDDIE LAUGHTON
MARC LAWRENCE

ARTHUR LOFT
GEORGE MCKAY
GENE MORGAN
ROBERT PAIGE
CHARLES QUIGLEY
EDWARD G. ROBINSON
LANNY ROSS
CHARLES STARRETT
DON TERRY
JOHN TYRRELL
RAYMOND WALBURN
FRANK C. WILSON

Comedy Stars

CHARLEY CHASE
ANDY CLYDE
LARRY FINE
JERRY HOWARD
MOE HOWARD

THREE STOOGES

Writers

HAROLD BUCHMAN
SIDNEY BUCHMAN
ROSE CAYLOR
PAUL JARRICO
ROBERT E. KENT
GLADYS LEHMAN

GRACE NEVILLE
FRED NIBLO, JR.
ED EARL REPP
ROBERT RISKIN
MICHAEL L. SIMMONS
JO SWERLING

Directors

FOLMER BLANGSTED
JOHN BRAHM
FRANK CAPRA
C. C. COLEMAN, JR.

AL HALL
DEL LORD
SAM NELSON
ALBERT ROGELL

GB PICTURES

Players

Feminine

MARY CLARE
RENEE HOUSTON
ANNA LEE
MARGARET LOCKWOOD
JESSIE MATTHEWS

PEGGY NOVAK
LILLI PALMER
RENEE SAINT-CYR
ATHENE SEYLER
MARGARET VYNER

Masculine

GEORGE CURZON
DERRICK DE MARNEY
ROY EMERTON
WILL FYFFE
WILL HAY
JOHN LODER
JOHN LODGE
BARRY MACKAY

NOEL MADISON
PERCY MARMONT
GRAHAM MOFFATT
MICHAEL REDGRAVE
ALISTAIR SIM
DESMOND TESTER
TOM WALLS
JACK WHITING

HUGH WILLIAMS

(Continued on opposite page)

MANY NEW PLAYERS ON CONTRACT

GB PICTURES (Continued)

Writers

RODNEY ACKLAND	ROWLAND PERTWEE
ANTHONY ARMSTRONG	J. O. C. ORTON
ROGER BURFORD	A. R. RAWLINSON
SIDNEY GILLIAT	ALMA REVILLE
EDWIN GREENWOOD	LESSER SAMUELS
MICHAEL HOGAN	GERALD SAVORY
FRANK LAUNDER	KURT SIODMAK
BASIL MASON	HANS WILHELM
MICHAEL PERTWEE	J. B. WILLIAMS

Directors

ALBERT DE COURVILLE	ROY NEILL
SONNIE HALE	CAROL REED
ALFRED HITCHCOCK	ROBERT STEVENSON
HERBERT MASON	MARCEL VARNEL

GOLDWYN

Players

Feminine

SIGRID GURIE	ELLA LOGAN
MIRIAM HOPKINS	MERLE OBERON
ANDREA LEEDS	ZORINA

Masculine

PHIL BAKER	JON HALL
WALTER BRENNAN	JOEL MCCREA
GARY COOPER	THOMAS MITCHELL
JEROME COWAN	DAVID NIVEN

Directors

ARCHIE MAYO	H. C. POTTER
WILLIAM WYLER	

GRAND NATIONAL

In reorganization

METRO-GOLDWYN-MAYER

Featured Players

Feminine

ELIZABETH ALLAN	MILIZA KORJUS
JANET BEECHER	HEDY LAMARR
FANNY BRICE	JACQUELINE LAURENT
VIRGINIA BRUCE	DELLA LIND
BILLIE BURKE	ILONA MASSEY
LYNNE CARVER	UNA MERKEL
JEAN CHATBURN	MAUREEN O'SULLIVAN
JUDY GARLAND	CECILIA PARKER
VIRGINIA GREY	FLORENCE RICE
FAY HOLDEN	ANN RUTHERFORD
RUTH HUSSEY	GAEL SONDERGAARD
JOSEPHINE HUTCHINSON	ROSE STRADNER
BETTY JAYNES	HELEN TROY
RITA JOHNSON	SOPHIE TUCKER
PHYLLIS WELCH	LANA TURNER

Masculine

KENNY BAKER	GEORGE MURPHY
JOHN BEAL	DENNIS O'KEEFE
ROBERT BENCHLEY	REGINALD OWEN
RAY BOLGER	BARNETT PARKER
ALAN CURTIS	NAT PENDELTON
MELVYN DOUGLAS	WALTER PIDGEON
BUDDY EBSEN	MICKEY ROONEY
REGINALD GARDINER	LIONEL ROYCE
CHARLEY GRAPEWIN	ROBERT SPINDOLA
WILLIAM HENRY	JAMES STEWART
HENRY HULL	LEWIS STONE
ALLAN JONES	FRANCHOT TONE
FRANK MORGAN	JOHNNY WEISMULLER
ROBERT MORLEY	WARREN WILLIAM
STANLEY MORNER	ROBERT YOUNG

FARMERS SELECT FAVORITE STARS

A survey made by Successful Farming, which is said to have reached 6,000,000 farm homes reveals that, in selecting their favorite actor, farm men chose Clark Gable and farm women selected Robert Taylor. Myrna Loy and Shirley Temple were tied for first place in the men's poll for their favorite actress while the women named Jeanette MacDonald.

The first five in each poll were, for the men: Clark Gable, Wallace Beery, William Powell, Robert Taylor and Spencer Tracy. Actresses: Myrna Loy and Shirley Temple, Mae West, Joan Crawford and Jeanette MacDonald. In the women's poll, Robert Taylor, Clark Gable, William Powell, Nelson Eddy and Wallace Beery followed in that order and they named Jeanette MacDonald, Shirley Temple, Myrna Loy, Janet Gaynor and Norma Shearer as favorite actresses.

Stars

LIONEL BARRYMORE	JEANETTE MACDONALD
FREDDIE BARTHOLOMEW	ROBERT MONTGOMERY
WALLACE BEERY	ELEANOR POWELL
JOAN CRAWFORD	WILLIAM POWELL
NELSON EDDY	LUISE RAINER
CLARK GABLE	ROSALIND RUSSELL
GRETA GARBO	NORMA SHEARER
FERNAND GRAVET	MARGARET SULLAVAN
MYRNA LOY	ROBERT TAYLOR
	SPENCER TRACY

Directors

FRANK BORZAGE	ROBERT Z. LEONARD
CLARENCE BROWN	EDWIN L. MARIN
EDWARD BUZZELL	J. WALTER RUBEN
JACK CONWAY	REINHOLD SCHUNZEL
GEORGE CUKOR	GEORGE SEITZ
CHARLES DORIAN	ERROL TAGGART
JULIEN DUVIVIER	WILLIAM THIELE
GEORGE FITZMAURICE	RICHARD THORPE
VICTOR FLEMING	W. S. VAN DYKE
SIDNEY FRANKLIN	SAM WOOD

MONOGRAM

Players

JOHN CARROLL	COL. TIM MCCOY
JACK RANDALL	MOVITA
TOM KEENE	JACK RANDALL
MILBURN STONE	

Writers

RALPH BETTINGSON	ROBERT EMMETT
KARL BROWN	ARTHUR FITZRICHD
J. BENTON CHENEY	JACK KNAPP
BEN COHN	JOHNSTON MCCULLEY
SCOTT DARLING	JACK NEVILLE
MARION ORTH	

Directors

ALAN JAMES	SAM NEWFIELD
ROBERT HILL	WILLIAM NIGH
LAMBERT HILLYER	PHIL ROSEN
KARL BROWN	

PARAMOUNT

Players

Feminine

GRACIE ALLEN	EVELYN KEYES
ELAINE BARRIE	BILLY KING
BORLAND BARLOWE	DOROTHY LAMOUR
OLYMPE BRADNA	LAURIE LANE
MARIE BURTON	ZOE DELL LANTIS
LOUISE CAMPBELL	BILLY LEE
MARY CARLISLE	CAROLE LOMBARD
DOLORES CASEY	JOYCE MATTHEWS
CLAUDETTE COLBERT	ISA MIRANDA
BILLY DANIELS	HELAINE MOLER
SHEILA DARCY	LYNNE OVERMAN
DOROTHY DAYTON	CAROL PARKER
PAULA DE CARDO	GAIL PATRICK
FRANCES DEE	ELIZABETH PATTERSON
JANE DEWEY	MARTHA RAYE
YVONNE DUVAL	RUTH ROGERS
FRANCES FARMER	SHIRLEY ROSS
FRANCISKA GAAL	BARBARA SALISBURY
NORAH GALE	LOUISE SEIDEL
FLORENCE GEORGE	GLADYS SWARTHOUT
BETTY GRABLE	BLANCA VISCHER
HARRIETT HADDON	JANET WALDO
DOROTHY HOWE	CHERYL WALKER
MARSHA HUNT	MARION WELDON
BARBARA JACKSON	DOROTHY WHITE
GWEN KENYON	ELEANORE WHITNEY
ANNA MAY WONG	

Masculine

BENNY BAKER	GEORGE HAYES
JOHN BARRYMORE	BOB HOPE
JACK BENNY	JOHN HOWARD
BEN BLUE	JACK HUBBARD
WILLIAM BOYD	ROSCOE KARNS
MICHAEL BROOKE	FRED MACMURRAY
BOB BURNS	RAY MILLAND
GEORGE BURNS	J. CARROL NAISH
CHAS. BUTTERWORTH	LLOYD NOLAN
BING CROSBY	PUNKINS PARKER
ROBERT CUMMINGS	JOHN PAYNE
RUFÉ DAVIS	ANTHONY QUINN
RICHARD DENNING	GEORGE RAFT
JOHNNY DOWNS	TERRY RAY
JAMES ELLISON	GEORGES RIGAUD
LEIF ERIKSON	BOSY ROTH
W. C. FIELDS	RANDOLPH SCOTT
WILLIAM FRAWLEY	HARVEY STEPHENS
TITO GUIZAR	AKIM TAMIROFF
PORTER HALL	COLIN TAPLEY
JOHN HART	ARCHIE TWITCHELL
RUSSELL HAYDEN	PHILLIP WARREN
YACHT CLUB BOYS	

Special Player Contracts

JOAN BENNETT	EDWARD E. HORTON
GARY COOPER	MARY LIVINGSTONE
IRENE DUNNE	HAROLD LLOYD
HARRIET HILLIARD	SYLVIA SIDNEY

Writers

DORIS ANDERSON	TALBOT JENNINGS
STUART ANTHONY	JESSE LASKY, JR.
DUKE ATTEBERRY	HOWARD LINDSAY
JEANNE BARTLETT	WM. R. LIPMAN
SY BARTLETT	JEANIE MACPHERSON
WM. G. BEYMER	FRANCIS MARTIN
CLAUDE BINYON	QUINN MARTIN
CHARLES BRACKETT	HORACE MCCOY
FREDERICK HAZLITT	BERTRAM MILLHAUSER
BRENNAN	JOHN C. MOFFITT
MONTÉ BRICE	SEENA OWEN
FRANK BUTLER	STUART PALMER
ROBERT CARSON	GILBERT PRATT
OLIVE COOPER	IRVING REIS
LLOYD CORRIGAN	FERDINAND REYHER
RUSSEL CROUSE	WALTER C. ROBERTS
E. W. (BILL) CUNNINGHAM	SID. SILVERS
JACK CUNNINGHAM	PAUL SLOANE
	MARION SPITZER

(Continued on following page)

MORE TO BE SIGNED INDIVIDUALLY

PARAMOUNT Writers (Continued)

WALTER DELEON	LILLIE HAYWARD
KEN ENGLUND	FRED STANLEY
JULES FURTHMAN	PRESTON STURGES
GILBERT GABRIEL	C. GARDNER SULLIVAN
GRANT GARRETT	S. S. VAN DINE
ERWIN GELSEY	VIRGINIA VAN UPP
GERALD GERAGHTY	BOBBY VERNON
EVE GREENE	EDWARD WELCH
WM. WISTER HAINES	REBECCA WEST
PAMELA HARRIS	GARNETT WESTON
DON HARTMAN	BILLY WILDER
	ROBERT YOST

Producer-Directors

CECIL B. DEMILLE	ERNST LUBITSCH
Fritz Lang	Wesley Ruggles
FRANK LLOYD	WILLIAM WELLMAN

Directors

GEORGE ARCHAINBAUD	LOUIS KING
ROBERT FLOREY	MITCHELL LEISEN
HENRY HATHAWAY	THEODORE REED
JAMES HOGAN	ANDREW STONE
	EDWARD D. VENTURINI

RKO RADIO

Players

Feminine

GWEN BAYER	VICKI LESTER
LUCILLE BALL	FRANCES MERCER
SALLY EILERS	ANN MILLER
JOAN FONTAINE	RITA OEHMEN
DIANA GIBSON	LEONA ROBERTS
FRANCES GIFFORD	GINGER ROGERS
MITZI GREEN	ANNE SHIRLEY
KATHARINE HEPBURN	BARBARA STANWYCK
MIRIAM HOPKINS	KAY SUTTON
PHYLLIS KENNEDY	MARILYN VERNON
	PATRICIA WILDER

Masculine

WALTER ABEL	GEORGE IRVING
JACK ARNOLD	GORDON JONES
FRED ASTAIRE	CECIL KELLAWAY
MILTON BERLE	ALLAN LANE
WILLIE BEST	RICHARD LANE
RICHARD BOND	HERBERT MARSHALL
WHITNEY BOURNE	MARX BROS.
ALAN BRUCE	VICTOR MOORE
HARRY CAMPBELL	CHESTER MORRIS
JACK CARSON	JACK OAKIE
EDUARDO CIANNELLI	GEORGE O'BRIEN
WILLIAM CORSON	BRADLEY PAGE
RICHARD DIX	PARKYAKARKUS
JAMES ELLISON	LEE PATRICK
DOUGLAS FAIRBANKS, Jr.	JOE PENNER
BILLY FRANEY	GEORGE SHELLEY
BILLY GILBERT	SMITH & DALE
CARY GRANT	ROBERT STONE
PAUL GUILFOYLE	ROBERT THATCHER
	FRANK M. THOMAS

Writers

GLADYS ATWATER	DUDLEY NICHOLS
JOE BIGELOW	ERNEST PAGANO
J. ROBERT BREN	GERTRUDE PURCELL
MATT BROOKS	ALLAN SCOTT
EDDIE DAVIS	VIOLA BROTHERS
OLIVER DRAKE	SHORE
PHILIP G. EPSTEIN	JOHN TWIST
BERT GRANET	ANTHONY VEILLER
EDMUND L. HARTMANN	FRANK WEAD
LIONEL HOUSER	HAGAR WILDE
HELEN MEINARDI	P. J. WOLFSON
	PAUL YAWITZ
	DOROTHY YOST

Directors

CHRISTY CABANNE	HOWARD HAWKS
EDWARD CLINE	BEN HOLMES

STAGE POPULARITY LOST, SAYS HAMPDEN

Walter Hampden, Shakespearean actor, said this week that the theatre of the stage would never return to the popularity it enjoyed several decades ago because "people have lost the habit."

"Besides," the actor said, "the expense of transporting flesh and blood actors cannot compete with carrying them along in film, so the price of the theatre precludes the possibility of its becoming the habit that the motion picture has in the life of the average American today."

In motion picture theatres, he said, "you get your money's worth."

Of the contemporary stage, he said, "Where there is quality in it, the quality is very fine. Only we do not get enough of it."

DAVID HOWARD	MARK SANDRICH
LEIGH JASON	JOSEPH SANTLEY
LEW LANDERS	WM. A. SEITER
ROWLAND V. LEE	GEO. STEVENS
ROUBEN MAMOULIAN	BEN STOLOFF

REPUBLIC

Players

Feminine

FRIEDA INESCORT	GLORIA RICH
MARIAN MARSH	LYNN ROBERTS
POLLY MORAN	GLORIA SWANSON

Masculine

GENE AUTRY	NEIL HAMILTON
RALPH BYRD	BOB LIVINGSTON
SMILEY BURNETTE	RAMON NOVARRO
RAY CORRIGAN	ROY ROGERS
RICHARD CROMWELL	ALISON SKIPWORTH
JAMES GLEASON	BOB STEELE
	MAX TERHUNE

Writers

ALICE ALTSCHULER	WM. COLT MACDONALD
WILLIAM BARTLETT	DARROLL MCGOWAN
GEORGE BECK	STUART MCGOWAN
ADELE BUFFINGTON	JACK NATTEFORD
BETTY BURBRIDGE	SAMUEL ORNITZ
RICHARD ENGLISH	GERTRUDE ORR
EARL FELTON	CHARLES F. ROYAL
SAM FULLER	SIDNEY SALKOW
CARL GASS	MONROE SCHAFF
PAUL GERARD-SMITH	ROBERT T. SHANNON
MIRIAM GEIGER	WELLYN TOTMAN
ALEX GOTTLIEB	JACK TOWNLEY
GORDON KAHN	M. COATES WEBSTER
EDMUND KELSO	NATHANIEL WEST
MARJORIE KLINE	GEORGE YATES
WILLIAM LIVELY	

Directors

JOHN AUER	JACK ENGLISH
JAMES CRUZE	GUS MEINS
JAMES GLEASON	GEORGE NICHOLLS, JR.
JOE KANE	WILLIAM WHITNEY

HAL ROACH

Players

Feminine

CONSTANCE BENNETT	BONITA GRANVILLE
DARLA HOOD	PATSY KELLY
	MARGARET SULLAVAN

Masculine

BRIAN AHEARNE	CARL (ALFAFA) SWITZER
OLIVER HARDY	WM. (BUCKWHEAT) THOMAS
STAN LAUREL	ROLAND YOUNG
EUGENE (PORKY) LEE	
ALAN MOWBRAY	

Writers

ARNOLD BELGARD	JACK JEVNE
ERIC HATCH	EDDIE MORAN

Directors

JOHN B. BLYSTONE	GORDON DOUGLAS
	NORMAN Z. MCLEOD

SELZNICK INTERNATIONAL

Players

Feminine

JANET GAYNOR	ANN GILLIS
PAULETTE GODDARD	TONI NOSISKA
	MARGARET TALLICHET

Masculine

DOUGLAS FAIRBANKS, Jr.	TOMMY KELLY
	ALAN MARSHAL

Writers

CHARLES BENNETT	FRED JACKSON
MICHAEL BLANKFORT	ELIZABETH MYER
GENE FOWLER	MARSHALL NEILAN
SIDNEY HOWARD	BUDD SCHULBERG
	GLENN TRYON

Directors

GEORGE CUKOR	RICHARD WALLACE
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TWENTIETH CENTURY - FOX

Players

Feminine

LYNN BARI	ROCHELLE HUDSON
JOAN CASTLE	ARLINE JUDGE
ANNABELLA	JUNE LANG
PHYLLIS BROOKS	OSA MASNEN
MADGE BELLAMY	ETHEL MERMAN
SPRING BYINGTON	PAULINE MOORE
JOAN CAROL	LEAH RAY
JUNE CARLSON	FLORENCE ROBERTS
JANE DARWELL	SIMONE SIMON
JOAN DAVIS	GLORIA STUART
SHIRLEY DEANE	RUTH TERRY
DIXIE DUNBAR	SHIRLEY TEMPLE
ALICE FAYE	CLAIRE TREVOR
VIRGINIA FIELD	JUNE VALERIE
GRACIE FIELDS	HELEN WESTLEY
JEAN GALE	JANE WITHERS
SONJA HENIE	MARJORIE WEAVER
PORTLAND HOFFA	ARLEEN WHELAN
LOUISE HOVICK	LORETTA YOUNG

Masculine

FRED ALLEN	EDDIE CANTOR
ROBERT ALLEN	CHICK CHANDLER
DON AMECHE	LON CHANEY, JR.
DICK BALDWIN	EDDIE COLLINS
GEORGE BARBIER	BRIAN DONLEVY
WARNER BAXTER	GEORGE ERNEST
TOM BECK	SIDNEY FIELDS
SIDNEY BLACKMER	DOUGLAS FOWLEY
J. EDWARD BROMBERG	RICHARD GREENE
JOHN CARRADINE	JACK HALEY

(Continued on opposite page)

TALENT SET FOR THE NEW SEASON

20TH CENTURY - FOX Players (Continued)

JEAN HERSHOLT
KEN HOWELL
PAUL HURST
ROBERT KELLARD
PETER LORRE
ROBERT LOWERY
KEYE LUKE
BILLY MAHAN
TONY MARTIN
FRANK McGRATH
VICTOR McLAGLEN
PAUL McVEY
WARNER OLAND
TYRONE POWER
JED PROUTY

WILLIAM "BILL" ROBINSON
CESAR ROMERO
THREE RITZ BROS.
GEORGE SANDERS
JOSEPH SCHILDKRAUT
DOUGLAS SCOTT
RAYMOND SCOTT AND
QUINTET
MARVIN STEPHENS
SLIM SUMMERVILLE
CHARLES TANNEN
ARTHUR TREACHER
WALLY VERNON
MICHAEL WHALEN

Stock Players

ALICE ARMAND
LYNNE BERKELEY
BARBARA BREWSTER
ESTHER BRODELET
JULIE CARTER
ALEXANDRIA DEAN
DOROTHY DEARING
HELEN ERICSON
JUNE GALE
PHILIPPA HILBERE
MARY LANE

FRANCES LESLIE
LILLIAN PORTER
ELIZABETH PALMER
JAYNE REGAN
GENEVA SAWYER
IVA STEWART
JUNE STOREY
LUCILLE MILLER
IRMA WILSON
JUNE WILKINS
ELSIE VALENTINE

Writers

ARTHUR ARTHUR
CHARLES A. BELDEN
JOHN BALDERSTON
EDWARD BERKMAN
LOU BRESLOW
JERRY CADY
ROBERT CHAPIN
KAREN DE WOLF
S. G. DUNCAN
PHILIP DUNNE
KENNETH EARL
WALTER D. EDMONDS
ROBERT ELLIS
DON ETTLINGER
FRANK FENTON
WALTER FERRIS
JOHN TAINTOR FOOTE
JAMES EDW. GRANT
SHEDIDAN GIBNEY
ROBIN HARRIS
RAY HARRIS
BROWN HOLMES
ELEANOR HARRIS
SAM HELLMAN
ETHEL HILL
JOSEPH HOFFMAN
ANNE HERENDEEN
FRANCES HYLAND
BORIS INGSTER
CHARLES KENYON
FREDERICK KOHNER
RIAN JAMES

HAL LONG
PHIL McDONALD
JULIAN JOSEPHSON
CURTIS KENYON, JR.
FIDEL LA BARBA
JACK LAIT, JR.
HENRY LEHRMAN
HELEN LOGAN
JANE MURFIN
MAURICE RAFF
HARRY LLOYD MORRIS
MORRIS M. MUSSELL-
MAN
COMMANDER NOVILLE
ERNEST PASCAL
JOHN PATRICK
SAMUEL POKRASS
ALBERT RAY
SONYA LEVIEV
JOHN REINHARDT
LYNN ROOT
KATHRYN SCOLA
HOWARD SMITH
LYNN STARLING
EDITH SKOURAS
MILTON SPERLING
JULE STYNE
LAMAR TROTTI
HARRY TUGEND
KARL TUNBERG
DARRELL WARE
JACK YELLEN

LESTER ZIFFREN

Directors

OTTO BROWER
DAVID BUTLER
ROY DEL RUTH
ALLAN DWAN
JOHN FORD
EUGENE J. FORDE
NORMAN FOSTER
H. BRUCE HUMBER-
STONE

HERBERT I. LEEDS
HENRY KING
WALTER LANG
SIDNFY LANFIELD
GEORGE MARSHALL
OTTO LUDWIG PREM-
INGER
GREGORY RATOFF
WILLIAM S. SEITER

MALCOLM ST. CLAIR

Dance Directors

NICK CASTLE
HARRY LOSEE
GENEVA SAWYER

CLEVELAND CLUB SETS FILM WEEK

The Cleveland Cinema Club, one of the oldest motion picture clubs in the country, has set the week of May 6th as Movie Festival Week and has secured the cooperation of producers, distributors, exhibitors, Parent-Teacher Associations and schools to make the event so outstanding, that it will become an annual event.

The object of Movie Festival Week, according to its sponsor, Mrs. W. V. Fiske, president, is to make the public more film conscious.

UNIVERSAL

Players on Term Contracts

Feminine

ALICE BRADY
MARY BRODEL
DANIELLE DARRIEUX
DEANNA DURBIN
HELEN GRECO
NAN GREY
ELEANOR HANSEN

DOROTHEA KENT
ELLA LOGAN
MARION MARTIN
CONSTANCE MOORE
HELEN PARRISH
BARBARA READ
FRANCES ROBINSON

Masculine

MISCHA AUER
BOB BAKER
LARRY BLAKE
ANDY DEVINE
LOUIS HAYWARD
SAMUEL S. HINDS

FRANK JENKS
WM. LUNDIGAN
GORDON MILLER
DAVID OLIVER
ROBERT WILCOX
CHARLES WINNINGER

Players under Contract for One or More Pictures

Feminine

IRENE DUNNE
GLENDA FARRELL
HOPE HAMPTON

JOYCE HODGES
EDNA SEDGWICK
MARGARET SULLAVAN

Masculine

EDGAR BERGEN
JOHN BOLES
WM. GARGAN
BARTON MACLANE
ADOLPHE MENJOU
GEORGE MURPHY

KEN MURRAY &
OSWALD
TOMMY RIGGS
JIMMY SAVO
LEOPOLD STOKOWSKI
KENT TAYLOR

JOHN WAYNE

Writers

ADELE COMMANDINI
HENRI DECOIN
WYNDHAM GITTENS
CHARLES GRAYSON

F. HUGH HERBERT
FELIX JACKSON
BRUCE MANNING
RAY TRAMPE

Directors

FORD BEEBE
HENRY KOSTER
JOS. H. LEWIS
FRANK MACDONALD

JOHN RAWLINS
RAY MCCAREY
SYLVAN SIMON
JOHN STAHL

JAMES WHALE

WALTER WANGER Players

JOAN BENNETT
MADELINE CARROLL
PAT PATERSON

LOUISE PLATT
MARLA SHELTON
SYLVIA SIDNEY

Writers

GRAHAM BAKER
JAMES M. CAINE

JOHN HOWARD LAW-
SON
GENE TOWNE

Directors

JOHN CROMWELL

JOHN FORD

WARNER - FIRST NATIONAL

Stars

Feminine

JOAN BLONDELL
BETTE DAVIS
OLIVIA DE HAVILLAND
KAY FRANCIS

MIRIAM HOPKINS
PRISCILLA LANE
ROSEMARY LANE
ANITA LOUISE

Masculine

HUMPHREY BOGART
GEORGE BRENT
JAMES CAGNEY
ERROL FLYNN
HUGH HERBERT
LESLIE HOWARD

WAYNE MORRIS
PAUL MUNI
PAT O'BRIEN
DICK POWELL
EDWARD G. ROBINSON
RUDY VALLEE

Featured Players

Feminine

FAY BAINTER
GLORIA BLONDELL
JANE BRYAN
GLORIA DICKENS
BONITA GRANVILLE
SUSAN HAYWARD
ISABEL JEANS
CAROLE LANDIS
LOLA LANE
MARGARET LINDSAY
PEGGY MORAN

ANNE NAGEL
GALE PAGE
MARCIA RALSTON
BEVERLY ROBERTS
JANET SHAW
ANN SHERIDAN
PENNY SINGLETON
EVELYN THAWL
MABEL TODD
ROSELLA TOWNE
MARIE WILSON

JANE WYMAN

Masculine

ANTHONY AVERILL
DONALD BRIGGS
MELVILLE COOPER
DONALD CRISP
JOHNNIE DAVIS
GABRIEL DELL
DICK FORAN
LEO GORCEY
HUNTZ HALL
BILLY HALOP
IAN HUNTER
ALLEN JENKINS
BOBBY JORDAN
PAUL KELLY
PATRIC KNOWLES
BRUCE LESTER

JOHN LITEL
JEFFREY LYNN
BILLY MAUCH
BOBBY MAUCH
DENNIE MOORE
JACK MOORE
FRANK McHUGH
JIMMY NOLAN
HENRY O'NEILL
BERNARD PUNSLEY
DICK PURCELL
CLAUDE RAINS
RONALD REAGAN
JOHN RIDGELEY
ERIC STANLEY
JAMES STEPHENSON

LARRY WILLIAMS

Writers

EDWARD ANDERSON
EARL BALDWIN
GEORGE BILSON
ERNEST BOOTH
GEORGE BRICKER
ROBERT BUCKNER
NIVEN BUSCH
FRANK CAVETT
ANTHONY COLDEWAY
WARREN DUFF
JULIUS EPSTEIN
MICHAEL FESSIER
ABEM FINKEL
KENNETH GAMET
IVAN GOFF
MANLEY HALL
H. W. HANNEMAN
MARK HELLINGER
SIG HERZIG
JOHN HUSTON
WILLIAM JACOBS
LEE KATZ
LAWRENCE KIMBLE

WALLY KLEIN
MILTON KRIMS
RING LARDNER, JR.
ROWLAND LEIGH
MAURICE LEO
RICHARD MACAULAY
AENEAS MACKENZIE
SETON I. MILLER
PETER MILNE
BESS MEREDITH
JEAN NEGULESCO
CHARLES PERRY
WILLIAM RANKIN
NORMAN REILLY-
RAINE
CASEY ROBINSON
ROBERT ROSSEN
DON RYAN
JOSEPH SCHRANK
VINCENT SHERMAN
JERRY WALD
JOHN WEXLEY
ROBERTSON WHITE

CRANE WILBUR

Directors

LOYD BACON
BUSBY BERKELEY
WILLIAM CLEMENS
MICHAEL CURTIZ
WILLIAM DIETERLE
RAY ENRIGHT
JOHN FARROW

EDMUND GOULDING
WILLIAM KEIGHLEY
ANATOLE LITVAK
STANLEY LOGAN
WILLIAM MCGANN
NOEL SMITH
WILLIAM WYLER



NORMA

A PICTORIAL PREVIEW

by GUS MCCARTHY
in Hollywood

LONG before Irving Thalberg died—before Norma Shearer played the lovely heroine of Shakespeare's immortal "Romeo and Juliet" or starred in "The Barretts of Wimpole Street"—preliminary plans had been made to present her as "Marie Antoinette," one of history's most glamorous women. Four years ago a man and a woman, husband and wife, began to dream of a production that would be a bright jewel in a dual crown even then gleaming with brilliant gems of accomplishment. Neither foresaw that tragedy would claim one—chill the soul and spirit of the other.

Days of hopeless discouragement followed for Norma Shearer. A sympathetic world, much of which had found escape from its own trials and tribulations in enjoyment of her films, wondered if she would ever return to the screen. If she did, the world wondered in what sort of vehicle she would resume her career. While others suggested and speculated, Miss Shearer made her own decision. She chose to be with the world again in a production which she and her husband had planned—the story of the little Hapsburg Archduchess who became Queen of France, as that story is set down in Stefan Zweig's romantic biography.

Marie Antoinette was a vivid romantic symbol of a fabulous era of kings and



SHEARER RETURNS

peasants, glory and despair, cake and black bread, jeweled gowns and filthy rags, compassion and cruelty, magnificent pageantry and hopeless want, idealism and treachery. Before and since, humanity has stood witness to world shattering events—yet none parallel those that were the lot of the bewildered but womanly and worldly wise Austrian peeress who was central character in the most amazing maelstrom of human emotions the world has known.

But the panoramic canvas upon which "Marie Antoinette" is being projected will not be lacking in those instruments and devices which authentically reflect one of the most lavish and spectacular periods in all history. A costly undertaking, the 98 settings utilized, which Cedric Gibbons designed and constructed, following intensive research, show in true and minute detail not only the pomp and nobility but the degradation of the French people in the time of the story. Stately interiors of the Palace of Versailles, its luxurious gardens, the Petit Trianon, the crowded streets of Paris gone mad with blood lust are the main backgrounds for this story of heroes and villains, of men and women with character, of mistresses with none, of Marie Antoinette, Count Axel de Ferson, King Louis XVI and the Duc d'Orleans, Robespierre, Marat and Danton.

That Miss Shearer is worthy of and qualified to play the title role is attested by her record. The films previously named, "The Divorcee," "Let Us Be Gay," "Strangers May Kiss," "A Free Soul" and "Smilin' Through" make one aware again

of her artistry. Her feminine appeal is acknowledged, just as it is known that Marie Antoinette did not lack in those charms that attracted masculine interest. Of the 152 speaking parts, Tyrone Power, Robert Morley, Joseph Schildkraut, Gladys George, Anita Louise, John Barrymore, Henry Stephenson, Peter Bull, Joseph Calleia, Reginald Gardiner, Barnett Parker, Albert Van Dekker, Alma Kruger, Cora Witherspoon, Leonard Penn, Ruth Hussey, George Zucco, Henry Daniel and Nigel de Brulier have the most important.

How Mr. Thalberg, with his intimate interest to inspire him, would have produced the picture can be readily imagined. That "Marie Antoinette" might come to the screen a memorable attraction, rich in entertainment and commercial values, the duty of continuing the Thalberg tradition was entrusted to a producing-directing team that has proved its worth. "The Firefly," "Maytime," "The Great Ziegfeld," "The Thin Man," "Naughty Marietta," "Rose Marie," "Night Must Fall" and "Ah, Wilderness" are among producer Hunt Stromberg's testimonials. The director, W. S. Van Dyke, II., lists "The Thin Man," "Rose Marie," "Naughty Marietta," "Penthouse," "After the Thin Man," "San Francisco," "Rosalie" and "Forsaking All Others" in his numerous credits.

When all things are considered, personal, professional, exigencies of business and the disposition of devious governing forces, it is not likely that "Marie Antoinette" will be available to the public much before the middle of next September.



MGM HOLDS 4 REGIONALS; FOX ALSO TO DROP "B's"; HAMMONS' NEW PLANS

President of Educational Planning Company To Make and See Features and Shorts, with Exhibitors Sharing

Further advancement in plans for new product and sales policies was made this week in virtually all quarters of production and distribution, both by "majors" and independents.

First to hold its sales conventions, a series of regionals at Kansas City, San Francisco, Chicago and New York, Metro-Goldwyn-Mayer's men in the field were about ready to advance on exhibitors with the company's 1938-39 portfolio on 52 features and an explanation of the new policy for the elimination of "Class B" pictures. (Names of MGM's 1938-39 talent and films were published March 19, page 27.)

Twentieth Century-Fox is also expected to announce elimination of "Class B's," at its convention April 1, at Kansas City.

Sales convention arrangements of the week also included Monogram's postponement of its conference from April 21 to May 8, when the field forces will for the first time meet the new sales manager, George Weeks, formerly with GB Pictures, who takes the place of Edward Golden, promoted to assist W. Ray Johnston, president. The convention will be held at Cincinnati's Netherland Plaza Hotel.

Hammons' Distribution Plans

Probably the outstanding move of the week from the standpoint of new-company activity was E. W. Hammons' indication that he was considering establishment of a new national distributing organization, along the lines of the old First National, to produce both features and short subjects, exhibitor franchise holders to share in profits.

Mr. Hammons' prime interest is an outlet for his Educational short subjects, a five-year distribution arrangement with Twentieth Century-Fox expiring on August 1st.

Mr. Hammons reported that several well-known producers were interested in the plan, which would require \$5,000,000.

Educational probably will have about 26 two-reelers and 52 one-reelers for 1938-39, compared with 42 two-reelers and 58 one-reelers this season.

Twentieth Century-Fox is to conduct an "Educational Anniversary" sales drive from April 25th to May 28th to corral outstanding playdates.

MGM Regional Meetings

The Metro-Goldwyn-Mayer home office sales staff, headed by William F. Rodgers, general sales manager, and Al Lichtman, assistant to Nicholas M. Schenck, president, conducted the second of four regional conventions, last Saturday and Sunday, at the St. Francis hotel, San Francisco, assisted by Edward M. Saunders, western sales manager; George Hickey, southern division manager, and managers from Portland, Seattle, Salt Lake City, Los Angeles, Denver and San Francisco.

On Thursday and Friday a midwest meeting was held at Chicago's Palmer House, after which the company turned to New York, for

METAL PROCESS FOR PICTURES

A method of making portraits on metal which, its sponsors say, may prove to be more enduring and more accurate than those taken on paper, was announced this week by the Aluminum Company of America. The pictures are made on sheets of duralumin which carries a coating of photographic emulsion. The metal is substituted for ordinary photographic paper.

The first portrait made by the new process has been presented to Dr. Paul Merica, vice-president of the International Nickel Company, whose research work on the hardening of alloys by precipitation led to a more diversified use of metals.

a meeting at the Hotel Astor, Sunday and Monday. In all cases the managers heard Mr. Rodgers report that 36 of the 52 features for 1938-39 will be in "a big-budget, big-star classification." Also announced was a new starring contract for Luise Rainer.

Sam A. Shirley, district manager with headquarters in Chicago for 19 years, is taking over the branch in that city, succeeding Felix Mendelssohn, who has retired from the film business.

J. E. Flynn, district manager with headquarters in Detroit, takes over Shirley's territory, retaining Detroit and supervising also Chicago, Indianapolis, Milwaukee and Minneapolis.

Cincinnati, Cleveland and Pittsburgh, which were in Mr. Flynn's territory, are now a separate district to be managed by John J. Maloney, promoted from Pittsburgh branch manager.

Albany and Buffalo have been taken from Mr. Flynn's former territory and added to the district managed by E. K. (Ted) O'Shea, which now includes also New York, Washington and Charlotte.

New District Made

Boston and New Haven, up to now in O'Shea's territory, have been made a district managed by Maurice N. Wolf, who was promoted from the Boston branch managership.

Mr. Connors disclosed the following branch shifts: Jack Byrne, branch manager at New Haven, to Boston; Tom Donaldson, salesman in Boston, to branch manager in New Haven; Burtus Bishop, Jr., branch manager in Charlotte, to Pittsburgh; Benn Rosenwald, salesman at Charlotte, to branch head there.

Decision of Twentieth Century-Fox also to eliminate "Class B" films came this week in Hollywood, preparatory to the April 1st, Kansas City sales convention.

Fox will have 18 new sales branch buildings completed or under way this year.

Mr. Zanuck announced this week in Hollywood the designation of "Suez" as a "special" for 1938-39.

United Artists has scheduled a minimum of 20 features for release in the 1938-39 season. George G. Schaefer, vice-president and general manager, said the product would be divided as follows: Five each from Samuel Goldwyn,

Walter Wanger and Alexander Korda, three by Edward Small, and two by David O. Slesnick.

First announcement by Mr. Goldwyn on his 1938-39 plans came this week with his selection of "Gaustrak," to star Gary Cooper, Merle Oberon and Sigrid Gurie.

Universal's Conferences

Universal's 1938-39 product conferences continued this week in Hollywood, with Nate Blumberg, president, and Charles Rogers, vice president, presiding. John Joseph, advertising manager, returned to the home office.

Pre-convention sales realignment this week sent Big Wittman, eastern district manager, to Philadelphia as branch manager, succeeding Joseph Engels, transferred to Cleveland as manager, and a new position, undisclosed, for David Miller, formerly in Cleveland.

50 Warner Scripts Ready

With the announcement that the company already has completed 50 scripts which will be considered for 1938-39 production, and the assignment of writers to 35 additional stories, Warner home office executives started westward to set the new program, those departing including Gradwell Sears, general sales manager; Carl Leserman, his assistant; Sam Schneider, financial department, and Mort Blumenstock, home office advertising director. In Burbank they will confer with Harry M. and Jack L. Warner, Hal Wallis, and Charles Einfeld. Also on the agenda will be sales and merchandising plans for pictures remaining on 1937-38 commitments.

Warners will have several in color next season, led by "Valley of the Giants," by Peter B. Kyne, with George Brent and Olivia de Havilland.

Other Conferences

Principal developments at RKO this week pointing to new season's production included the signing of George Height, formerly with Samuel Goldwyn, as a producer; a contract with Rufus Le Maire as assistant to Pandro Berman, production chief, and the continuance of studio conferences between Leo Spitz, president; Ned Depinet, vice president; Jules Levy, sales manager, and S. Barret McCormick, advertising director. Mr. LeMaire was formerly executive to Charles Rogers at Universal, and in his new position will seek and develop new talent for RKO.

Columbia Pictures was concerned with the windup of its "Montague Good Will Campaign," to round out playdates for 1937-38, citing Art Levy's Pittsburgh branch as the winner of the first six-weeks, with six more to go.

Paramount product conferences will get under way at the end of Stanton Griffiths's vacation in Florida, in a few days.

Another to consider regional sales conventions instead of a single meeting, Paramount's advance decision is for 52 features for 1938-39, instead of the usual 60.

Republic Pictures is awaiting the arrival at duty of James R. Grainger, its new president, June 1st. Mr. Grainger, however, will sit as an "observer" at the convention, May 2nd to 5th, in Hollywood.

GB Pictures next season will have the services of Jack Whiting and Michael Redgrave, contracts having been signed in London this week, the Redgrave arrangement calling for four pictures.



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Picture I
have ever
made**

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TEST PILOT

and it will NOT be
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NATION-WIDE RELEASE

APRIL 22nd



CLARK GABLE

*Better than
"San Francisco"*

Myrna LOY



*Better than
"After The Thin Man"*

SPENCER TRACY



*Better than
"Captains Courageous"
Academy Award winner*



What are you
going to do to get
the greatest results
from the year's
greatest picture?

Clark Gable • Myrna Loy • Spencer Tracy
"TEST PILOT"—APRIL 22nd

Victor FLEMING's Production • with Lionel Barrymore • Screen play by Vincent Lawrence and
Waldemar Young • Original story by Frank Wead • Directed by Victor Fleming • Produced by Louis D. Lighton

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U.S. TURNS TO INVESTIGATION OF RADIO, TELEVISION, SOUND PATENTS

Communications Commission Will Study Networks' Contracts and Practices; Television Control Is "Feared"

The Administration's general attitude toward the practices of "big-business" was reflected officially in amusements this week when the United States Government decided to investigate the radio broadcasting industry, through the Federal Communications Commission, and, at the same time, the House took up the advisability of probing television and sound patents.

The long-deferred study of radio and its reputed "monopolistic practices" was actually underway with adoption by the FCC of a resolution providing for a sweeping inquiry into the contractual relations and practices of the networks.

The FCC was virtually compelled to act, after various Congressmen had threatened the alternative of a Congressional investigation not only of radio but of the Commission itself.

A long series of events led up to the opening of the radio probe, based principally on charges in both Senate and House that radio was failing to "clean its own house," and that there was not sufficient control over the type of material broadcast.

The Mae West NBC broadcast in a Sunday evening burlesque on Adam and Eve in the Garden of Eden, for Chase and Sanborn coffee, was cited as an example of the lack of program control. This climactic incident brought storms of protests from Congressmen, their constituents and church and civic organizations the country over.

Film and Television

While radio thus becomes the first open target of a nationwide probe by the government, the motion picture industry has been for months under unofficial probings by Secret Service agents of the Department of Justice, acting on independents' charges of reputed "monopolistic practices."

Of more immediate concern to the motion picture than the investigation of radio is the new possibility that the government may look into the field of television, with which films are to be more closely related, and also into sound patents control, with which the motion picture is definitely related.

Control "Feared"

"Fears" that the same interests that dominate the sound equipment business in motion pictures—presumably American Telephone and Telegraph and Radio Corporation of America—will control television were expressed Monday in Washington by William D. McFarlane, Democratic Congressman from Texas, who appeared before a house patents subcommittee at the opening of hearings on legislation for patents revisions, under President Roosevelt's legislative program calling for elimination of patent monopolies.

Would Eliminate Controls

Directly aimed at in the legislation is the eradication of controls of industry such as those exerted over the automotive field by General Motors.

Under a bill sponsored by Representative

Producers See Tieups as Solution Of Star Broadcast Protests

Direct tieup between exhibitors and star radio broadcasts is advanced as a possible solution to the widespread complaints of exhibitors against such air programs, which they call unfair competition.

Warner Brothers is taking the lead in formulating plans for exhibitor-producer cooperation on the air, and MGM is said to be interested in similar experiments.

Twenty Warner branch managers will cooperate with exhibitors in tieup campaigns for the new air show, "Warners Academy of Acting." They will work with theatremen and broadcasting stations using the program sponsored by Gruen Watch Company to exploit the current Warner releases mentioned on the air, and which start next month.

Exhibitors will be urged to buy "spot" radio announcements on their local stations before and after the half hour program.

McFarlane, the owner of a patent would be given exclusive rights to produce thereunder for only the first three years of its life, after which period any person might make application for a license under the patent to the commissioner of patents, setting forth the royalties he was willing to pay.

A companion bill, introduced by Representative Lawrence J. Connery (Dem.) of Massachusetts, provides for compulsory licensing under patents "brought within a single control by competitors to dominate an industry."

It was explained by Congressman McFarlane that his bill was introduced as a result of President Roosevelt's request for legislation ending certain practices which he held were unfair to the people, including "the use of patent laws to enable larger corporations to maintain high prices and withhold from the public the advantages of the progress of science."

Cites Last Year's Study

The whole question of patent control, he said, had been investigated by the House last year during its study of patent pooling and cross licensing.

That investigation, he told the subcommittee, showed that the Telephone Company, through its research work and the acquisition of patents, was controlling not only the communications industry but others.

"The same group, through the patents they held, almost dominated the sound motion picture equipment industry," Congressman McFarlane said, "and now that television is coming on, we find that the same group have apparently been able to control that field."

Monopoly and the Patent Situation

The patent situation as an aid to monopoly, he continued, has been pointed to frequently by Department of Justice officials, who cited the incongruity of one Governmental group seeking to suppress monopoly while coincidentally another agency was setting up monopolies. Department of Justice prosecutions, it was held, cannot achieve the results sought so long as the Patent Office puts the seal of Government approval upon patent monopolies.

Justice Department officials were represented as in favor of the legislation, and the subcommittee ordered that copies of the bills be sent to the department for study by the Attorney General, who later may be asked to send a representative to testify as to the department's attitude.

Representative Charles Kramer (Dem.) of

California—a member of the House Patents Committee but not of the present subcommittee—announced his unalterable opposition to the bills. Witnesses appearing before the subcommittee—practically all in opposition to the legislation—were almost exclusively patent lawyers and representatives of the various bar associations.

Radio Tax Plan Rejected

In the matter of Congress' attitude toward radio, Representative McFarlane's proposed imposition of a ten per cent tax on the gross receipts of broadcasting stations will be laid before the House Ways and Means Committee, following the refusal of the House to accept the proposal as an amendment to the Administration's tax revision bill.

With almost no debate, the House, by a vote of 60 to 30, refused to accept the McFarlane amendment, after Representative Thomson (Dem.) of Illinois expressed opposition to considering new taxes which have never been studied.

"The question of taxing radio broadcasting stations and broadcasters goes into a new field which should be thoroughly studied by the committee charged with raising revenue as well as the committee charged with the regulation of the radio broadcasting industry," Representative Thompson said.

In submitting his amendment, Representative McFarlane launched another tirade against the "radio monopoly," contending that the broadcasters pay nothing to the Government for the privileges they enjoy under their licenses. At no time, however, did he have hope that the amendment would be accepted off-hand, in view of the unwillingness of the House in the past to go into the subject.

Commission Acts

First steps toward the long-deferred investigation of monopolistic practices in the broadcasting industry got underway this week in the Federal Communications Commission following its adoption of the resolution providing for an inquiry into the contractual relations and practices of the networks and the chain stations.

An abrupt demand, last Wednesday, for a public investigation of alleged broadcasting monopoly, by Commissioner T. A. M. Craven, precipitated a two-days' controversy which was finally settled by adoption of an amended resolution forced through by Chairman Frank R.

(Continued on following page)

RADIO INQUIRY IN 13 DIRECTIONS

(Continued from preceding page)

McNinch, limiting the probe to the network situation.

Commissioner McNinch, supported by Commissioners Eugene O. Sykes and Norman S. Case, attempted to block consideration of the Craven resolution, but was outvoted. He did succeed, however, in having final consideration delayed until the next commission meeting.

Commissioner Craven's resolution, based on the findings in his report of January 20th on the social and economic aspects of broadcasting, in which further study of monopoly was recommended, pointed out that charges of monopoly have been current and called for appointment by the Commission—not by the chairman—of a committee of three to conduct hearings and carry out a study of the whole matter.

Failing in his effort to have the resolution referred to the law department where, Mr. Craven charged, it would take five or six months to get action, Mr. McNinch entered last Friday's FCC meeting armed with a substitute resolution laying down 13 points to be investigated.

A Stormy Session

Following what was said to be a very stormy session, the FCC chairman won over to his side all of the commissioners except George Henry Payne, who later explained that, while "heartily in favor of the investigation" of monopolistic trends in broadcasting, he voted against the McNinch resolution "because of my objection to the methods by which that substitution was being made."

"Commander Craven had spent a great deal of time on his resolution," Mr. Payne commented, "and I felt it was not only better drawn, but more comprehensive and calculated to be more effective."

Members of the legal and engineering staffs of the commission were engaged this week in the compilation of statistical data regarding radio chains and chain stations. Later, it was said, hearings will be held at which network officials and executives of affiliated stations will be interrogated, with possibilities that some of the hearings may be held at points outside of Washington in order that local situations may be thoroughly explored.

13 Phases of Operation

Considerable time is expected to be required for the investigation of the 13 phases of chain operation outlined in the resolution, which were as follows:

1. "The contractual rights and obligations of stations engaged in chain broadcasting, arising out of their network agreements.

2. "The extent of the control of programs, advertising contracts and other matters exercised in practice by stations engaged in chain broadcasting.

3. "The nature and extent of network program duplication by stations serving the same area.

4. "Contract provisions in network agreements providing for exclusive affiliation with a single network and also provisions restricting networks from affiliation with other stations in a given area.

5. "The extent to which single chains or networks have exclusive coverage in any service area.

6. "Program policies adopted by the various national and other networks and chains, with respect to character of programs, diversification,

CANADA ALSO PROBING RADIO

N. L. Nathanson, president of Famous Players Canadian Corporation, largest theatre circuit in Canada, will be called before the select committee of the Canadian House of Commons which is to investigate the activities of the Canadian Broadcasting Corporation in connection with the proposal to raise the annual license fee for receiving sets from \$2 to \$2.50.

Mr. Nathanson will be examined as a governor of the corporation, along with other members of the directorate, before the committee, of which Arthur L. Beaubien of Manitoba is chairman, examines general manager Gladstone Murray and other officials. The investigation is scheduled to open toward the end of the month.

One of the questions to be asked at the inquiry concerns the amounts paid to the large networks in the United States for commercially sponsored radio programs now released over Canadian Stations.

and accommodation of program characteristics to the requirements of the area to be served.

7. "The number and location of stations licensed to or affiliated with each of the various national and other networks. The number of hours and the specified time which such networks control over the station affiliates and the number of hours and the specified time actually used by such networks.

8. "The rights and obligations of stations engaged in chain broadcasting so far as advertisers having network contracts are concerned.

9. "Nature of service rendered by each station licensed to a chain or network organization, particularly with respect to amount of program origination for network purposes by such stations.

Competitive Practices

10. "Competitive practices of stations engaged in chain broadcasting as compared with such practices in the broadcasting industry generally.

11. "Effect of chain broadcasting upon stations not affiliated with or licensed to any chain or network organization.

12. "Practices or agreements in restraint of trade or furtherance of monopoly in connection with chain broadcasting.

13. "Extent and effects of concentration of control of stations locally, regionally or nationally in the same or affiliated interests, by means of chain or network contracts or agreements, management contracts or agreements, common ownership or other means or devices, particularly in so far as the same tends toward or results in restraints of trade or monopoly."

As submitted by Commissioner McNinch, the resolution recited merely that under the provisions of the Communications Act the commission shall have authority to make special regulations applicable to chain stations, but at Commissioner Craven's insistence a second "whereas" was incorporated, explaining that the commission at this time has not sufficient information upon which to base regulations.

Alperson, Wright Stay as Trustees

Over the protest of only one creditor representative, Federal Judge William P. James in Los Angeles Monday appointed Lloyd Wright and Edward Alperson permanent trustees for Grand National Films, Inc., of California, after being told the move would facilitate the obtaining of playdates for company product.

Samuel A. Miller, representing a number of creditors, opposed the move until after an audit of the company's assets but failed after representatives of B. F. Zeidman, Raymond Friedgen and Douglas MacLean approved the permanent appointments.

In the hearing on the organization of the company under Section 77B of the bankruptcy act, the judge was told that distributing expenses were cut to \$14,000 weekly as against the old figure of \$28,000 to \$36,000 weekly, and that \$18,000 has accumulated from accounts.

Culver City Fetes 'Tom Sawyer Day'

Originally planned as exploitation for the Selznick International film, "Tom Sawyer Day" developed into a civic fete in Culver City last Saturday. Residents and visitors dressed in the styles of the 1840's devoted their time to such activities as horse shoe pitching, log sawing and nail driving and to dancing the square and quadrille.

Russell Birdwell, exploitation man for Selznick International and instigator of the plan to exploit "The Adventures of Tom Sawyer," presided at the fete. He was dressed as a gambler "dandy" and his attire even included a scented handkerchief up the sleeve and a pearl grey top hat.

A costume parade was held with William H. Wright, assistant to David O. Selznick; Charles Richards, casting director, and Lillian K. Deighton, research director, serving as judges. At night a street dance was held in the village square.

The picture opened Wednesday at Grauman's Chinese and Loew's State theatres in Hollywood and Los Angeles.

Research School Sees "The First World War"

Daniel Doherty, associate of Truman Talley, Twentieth Century-Fox producer, was guest speaker Wednesday when the New School For Social Research, New York City, studied the film, "The First World War," released in 1933.

Louis de Rochemont, producer of the March of Time, will speak at the school next week and selections from the March of Time will be shown.

FIGHT OVER NEELY BILL SPREADS; SUPREME COURT GETS TRUST CASE

Kent Charges Measure Requires "Foot by Foot Synopsis of Films"; P. J. Wood Cites Benefits to Independents

Vigorous arguments for and against the Neely anti-block booking bill were being voiced this week despite Washington reports that the desire of administration leaders for early adjournment of Congress virtually precluded possibility of the measure being enacted this year.

Sidney R. Kent, president of Twentieth Century-Fox, continued his attack on the bill with a charge that "leaders who take the responsibility for imposing the Neely bill upon the industry and who have never produced a picture, and who have never written a scenario, cannot recognize the true facts of the situation which make the synopsis provision of the bill unworkable."

Also opposing the bill were Harry Brandt, president of New York's Independent Theatre Owners Association; members of the New Haven Council of Film Patrons, and R. R. Biechele, secretary of the Kansas-Missouri Theatres Association.

Taking an opposite viewpoint was Pete J. Wood, secretary of the Independent Theatre Owners of Ohio. "Independent exhibitors are cautioned not to be frightened by the circular letter" from Mr. Kent, Mr. Wood wrote.

And, while proponents and opponents of the bill continued to battle verbally, it was pointed out that provisions of the proposed law are almost identical with the wording of the Federal Trade Commission's order in the Famous Players-Lasky case of 1927. Abram F. Myers, now general counsel of Allied States Association, was a member of the commission at the time the decision was handed down.

Mr. Kent in his latest statement pointed out that a general synopsis would not be sufficient under the Neely bill; "... a foot by foot description is called for."

"Any attempt to hold a studio, for the sake of sales, to a synopsis made many months to a year ahead of production, would prevent a vast improvement in a motion picture," Mr. Kent warned. "... there is blithely imposed a criminal penalty on the officials of each distributing company which may be invoked if their description might be held by a jury to have been knowingly erroneous."

Wood Challenges Kent

In answer, Mr. Wood asked: "Does anyone honestly believe that the members of the Big Eight can not supply descriptive matter relating to their coming attractions that is not knowingly false?"

On the question of whether the bill would increase the cost of films, Mr. Wood said: "There is no apparent reason to anticipate this but even if there should be some increase would this not be more than offset by the right to select the good pictures and discard the clucks?"

Mr. Grandt, in letters to nine senators, said: "Let me assure you that the quickest way to foster a monopoly in our industry is to

BRIEFS ORDERED IN PARAMOUNT ACTION

Leon R. Yankwich, federal judge in Los Angeles, this week ordered written briefs filed in the newly amended suit brought against Paramount by 20 Southern California exhibitors who charge fraud over non-delivery of eight features on the 1936-37 schedule.

The court's action was taken after hearing oral arguments on the Paramount demurrer to the suit. Dean Warner, attorney for the exhibitors, charged that Paramount committed acts of fraud in making oral agreements to deliver the pictures but Walter K. Tuller, counsel for Paramount, contended the oral agreements, if any, carried no weight in view of the written pacts.

pass this bill. Only those with the greatest financial resources can operate under it and even they would have to do so with great risk of loss to themselves. The 'little fellow' of whom this bill is supposedly so solicitous will be crushed!"

The New Haven Council's objections to the bill were contained in telegrams forwarded to senators.

New Haven Allied Favors Bill

In the same city, however, a special Allied meeting was held and a resolution supporting the measure was adopted unanimously.

Mr. Biechele, in a letter to the ITOA of New York, wrote: "Higher cancellation privileges and other contractual adjustments are preferable to mandatory legislation."

The comparison of the Neely bill and the 11-year-old Trade Commission order was made by MOTION PICTURE DAILY. The case, involving charges that Famous Players created a monopoly by reason of block booking practices, was before the commission for 71 months.

Attacked by Lawyers

A luncheon tendered in New York to E. K. "Ted" O'Shea in celebration of his recent appointment as district manager for Metro-Goldwyn-Mayer, served as a setting for denunciation of the Neely bill by Milton C. Weisman, counsel for the Independent Theatre Owners Association of New York, and by Louis Nizer, attorney.

Mr. Weisman urged that trade disputes be kept within the industry, pointing out that "exhibitors in this district have never had to resort to legislation from outsiders, strike suits or bludgeoning." He concluded with a plea for harmonious relations between exhibitors and distributors "without outside reformers to tell us how to run our specialized industry."

Mr. Nizer commented that "when legislation is not in accord with the facts, there is tragedy which exhibitors may well try to avert."

Approximately 400 exhibitors and film men attended the luncheon.

Harry Cohn, president of Columbia, in a telegram to the home office this week said: "I am happy to announce Jean Arthur's return to Columbia Studios. Everything has been mutually and satisfactorily adjusted."

Momand Starts Two New Oklahoma Anti-Trust Actions Against Distributors and Asks \$6,636,632 in Damages

Distributors, battling for the legal right to include admission price restrictions and double feature bans in exhibitor contracts, carried their fight to the United States supreme court this week with the filing of a brief asking a reversal of the Dallas circuit court's ruling that adoption of the practice by eight companies constituted a conspiracy in violation of the anti-trust laws.

Coincident with the filing of the brief in Washington, A. B. Momand, Shawnee, Okla., exhibitor, instituted two new anti-trust actions in United States District Court, Oklahoma City, against 20 companies. He is seeking total damages of \$6,636,632, charging the companies violated the Federal anti-trust laws.

The document filed with the supreme court was drafted by attorneys for the Interstate Circuit, Inc., and Paramount Pictures Distributing Company and other distributors. It is an appeal from the decision of William H. Atwell, district court judge in Dallas, who upheld the federal government's contention that the distributors conspired with the Interstate Circuit to fix the admission prices at subsequent-run theatres and to prohibit the showing of double features.

In requesting a reversal, the attorneys, George S. Wright and Thomas D. Thacher, summarized their arguments in four points:

1. "A distributor defendant, the owner of a copyrighted motion picture photoplay, acting independently of any other distributor, had the legal right to include either or both of the restrictions here in question in subsequent run license agreements, pursuant to agreement with or at the instance and behest of the Interstate Circuit. . . .

2. "Since the first agreement between Interstate Circuit and a single distributor containing the provisions here in question was a legal contract, the fact that thereafter at different times each of the distributors, acting independently of each other, entered into similar agreements with Interstate Circuit does not constitute an agreement, combination or conspiracy in violation of the Sherman Anti-Trust Law. . . .

3. "There was no evidence to authorize an inference of conspiracy combination or agreement between the distributor defendants. . . .

4. "The restrictions in question do not unreasonably restrain interstate trade or commerce."

One of Mr. Momand's actions is against Twentieth Century-Fox and seven other corporations and the second is against the Griffith Amusement company and 11 other companies. In the first suit, seven causes of action are cited, with damages sought of \$1,676,119, while in the second, 14 causes of action are listed, with damages set at \$4,461,012.

The cases first were filed in April, 1931, but were dismissed in 1936. Mr. Momand appealed to the United States Circuit Court of Appeals at Denver and obtained a reversal of the lower court decision, permitting him to re-file the actions.

A later restraining order has been modified to allow him to file against Paramount, one of the defendants, before April 8th.

New Arguments Over "Sex" Films

A fresh crop of arguments involving state and local censorship and so-called "sex," "clinical" and "political propaganda" films this week ranged all the way from legislative attempts in South Carolina to outlaw drinking scenes in films as part of a far-reaching liquor reform bill, to continued arguments in New York over "The Birth of a Baby," on which the state withheld decision on an appeal from a previous ban.

Drinking scenes are also the target of the State Federation of Pennsylvania Women.

New York censors refused a license for "Tomorrow's Children".

Pennsylvania censors were overruled on their banning of Amkino's Red-Russian "Baltic Deputy".

Proposed establishment of a state censor board in New Jersey was under attack by newspapers, and Massachusetts legislators continued arguments over extension of state censorship there.

The South Carolina liquor bill, including an amendment providing for the deletion of drinking, murder and divorce scenes in films, was passed by the House. The censorship amendment was proposed by Elwood McKay, a barber and farmer of Florence County, who charged "a lot of the crime in South Carolina starts in our moving picture shows."

The State Federation of Pennsylvania Women at its meeting in Pittsburgh in May, will be asked to go on record as "emphatically disapproving of the picturization of drinking as a common feature of American social life, and of banditry and other lawlessness, and of over-sexed themes as well as of pictures that may be subversive to our national ideals of home and government."

In Philadelphia, the Pennsylvania censor board declared that "Birth of a Baby" may not be shown publicly without a censor seal. It may be shown for educational purposes where admission is not charged.

In New York the board of Regents reviewed the decision of Commissioner Frank P. Graves in banning the film from exhibition but a ruling is not expected for about 30 days.

The Pennsylvania state board of censors' action in barring the Russian film, "Baltic Deputy," was prejudiced, Curtis Bok, president judge of common pleas court, Philadelphia, declared in lifting the board's ban. An appeal from the board's action was taken by Amkino Corporation, distributor.

Several New Jersey newspapers editorially attacked the censorship bill now pending in the ways and means committee of the New Jersey House. "There is less justification for an official censorship now than there has been in several years," the Trenton *State-Gazette* announced. "Censorship on a state wide basis would be intolerable," the Collingswood *News* commented.

Thomas M. Burke, state senator in Massachusetts, in urging adoption of his film censorship bill characterized "soul kisses" and Mae West films as "obnoxious."

Deanna Durbin to Quit Air Program

Deanna Durbin, Universal star, will terminate her air appearances with Eddie Cantor at the end of the month. After her final appearance with Mr. Cantor on March 25th, Miss Durbin will return to Hollywood from New York to work in a new Universal film.

MPTOA Expected to Hold Meeting in Oklahoma City

The Motion Picture Theatre Owners of America is expected to announce within the next few weeks that its national convention will be held in Oklahoma City next fall.

A poll of MPTOA directors, being conducted by Morris Loewenstein, secretary of the national organization and president of the Oklahoma unit, has elicited no unfavorable response to date, and a poll of directors of the state organization brought a unanimous response in favor of Oklahoma City as the convention place.

Selznick Deal Is Off, Says Goldwyn

"All negotiations with David Selznick are off and I don't know whether he will stay with United Artists," Samuel Goldwyn said Wednesday in New York prior to sailing for England. He referred to negotiations which had been underway in Hollywood for several weeks. Mr. Selznick was to have purchased an interest in the company and thus become a participating partner.

The United Artists setup will consist of "The same partners," Mr. Goldwyn said. He denied that there is any deal pending with Alexander Korda for acquisition of the partnership interest held by Charles Chaplin, Douglas Fairbanks and Mary Pickford.

Mr. Goldwyn said he was making his trip to London to "discuss certain matters" with Mr. Korda. David Rose, Mr. Goldwyn's financial advisor, and Mr. Fairbanks sailed with the producer.

Rhode Island Senate Studies Anti-ASCAP Bill

A bill designed to prevent the American Society of Composers, Authors and Publishers from operating within the state has been introduced into the Rhode Island Senate by Senator Horton.

The measure is similar to one enacted last fall in Tennessee. Attorneys for ASCAP will appear in Federal Court, Knoxville, next week to petition for an injunction to prevent enforcement of the statute pending a test of its legality.

Film Companies Enter Poster Competition

Metro-Goldwyn-Mayer, RKO Radio, United Artists and Warner Brothers are among the motion picture companies which have submitted entries in the first annual exhibition of one, two and three-sheet posters which is being held in the RCA Building, Rockefeller Center. The exhibit started March 30th and will continue until April 12th. Entries are limited to posters used during the past year.

The competition is sponsored by Transit Advertisers, Inc., and the judges include W. G. Van Schmus, managing director of Radio City Music Hall, and Norman Bel Geddes, theatre designer. Three prizes and honorable mention certificates will be awarded.

The first luncheon of the Baltimore Variety Club's newly formed Tent Number Nine was held Wednesday.

Move to Increase Exemption Doomed

Making a final effort to have an increased admission tax exemption included in the Administration's tax revision bill, P. J. Wood of Columbus, Ohio, this week laid before the Senate Finance Committee the petition of the Independent Theatre Owners Association for an exemption of 50 cents.

In New York the state legislature concluded deliberations last Saturday. The theatre industry had its most successful session in years, with no bills that it fought succeeding in getting to the Governor's desk for signature. Several bills that exhibitors favored did secure enactment.

The attitude of the ITOA of Ohio was unchanged from that displayed in January before the House Ways and Means Committee, that the increase from 40 to 50 cents would be helpful both to the theatre owners and to the Government.

It was explained that the present exemption acts as a "ceiling" on admission prices, not only for the first-run houses, which are the only ones to collect any admission taxes, but for the subsequent-run theatres as well.

The plea of the exhibitors was laid before the Ways and Means Committee in detail but failed to have any effect. It is not expected that better success will be enjoyed in the Senate.

Included in the bills passed by the New York legislature was that by Assemblyman Harold B. Ehrlich, legitimatizing the 1937 law permitting admission of children over eight and under 16 years without parents or guardian to theatres employing matrons. Another bill passed called for one day of rest in seven to janitors and custodians of theatres, sponsored by Assemblyman Robert F. Wagner, Jr., of New York.

Among the bills defeated was the "full crews" measure providing for two projectionists in projection booths in New York City and Buffalo.

The anti-ASCAP bill to put an end to "per seat" levies by the American Society of Composers, Authors and Publishers failed to get out of the Rules Committee in the Assembly or the General Laws Committee in the Senate.

The Pennsylvania 44-hour week law, which would have affected theatre employees has been declared unconstitutional by the Dauphin county court presided over by Judge W. C. Sheely, who enjoined the state from enforcing the statute.

The removal of 106 billboards in Massachusetts has been ordered by Commissioner William F. Callahan of the public works department.

Charles A. Somma, chairman of the legislative committee of the Motion Picture Theatre Owners of Virginia, announced that the bill in the General Assembly providing for the licensing of motion picture operators in theatres and schools was lost in the shuffle.

A bill to do away with the Massachusetts blue law which prohibits vaudeville and dancing on Sunday is back in committee. The bill is sponsored by theatre interests.

An ordinance authorizing Tullahoma, Tenn., theatres to operate on Sunday, outside church service hours, has been passed by the aldermen.

Bainbridge, N. Y., voted for Sunday shows, 208 to 53, at the village election.

The city council of Charlotte, N. C., voted to table the Sunday show proposal until the legislature can be asked to approve a referendum.

"Jezebel" Openings Set

Warner Brothers picture "Jezebel" will open day and date in 220 houses on March 29th.

LEAP !

pulses



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B-E-A-T

FAST !



ACTION!

The GIRL OF THE GOLDEN WEST

*Jeanette MacDonald
Nelson Eddy*

Action at the box-office!
Action on the screen!
The big news of this
entire year is M-G-M's
glorious red-blooded
entertainment!

JEANETTE MACDONALD, NELSON EDDY in "THE GIRL of the GOLDEN WEST" with Walter Pidgeon, Leo Carrillo, Buddy Ebsen. A ROBERT Z. LEONARD Production. Screen play by Isabel Dawn and Boyce DeGaw. Based on the Play by David Belasco. Directed by Robert Z. Leonard. Produced by William Anthony McGuire.

ITALIANS SEE TECHNICOLOR PROJECT AS AN INVASION BY HOLLYWOOD

Articles in Government - Controlled Press Interpreted to Mean Move to Clamp Down On Use of Foreign Patents

by JOSEPH D. RAVOTTO
in Rome

Technicolor's proposal to open a plant in Rome is meeting with opposition from local cinema circles who interpret it as a further enslavement of the Italian industry by Hollywood.

Ever since Dr. Herbert T. Kalmus, president of Technicolor, came to Europe with the expressed intention of negotiating for establishment of plants in Rome, Berlin and Paris, criticism has been leveled against the company by the government controlled press.

At a time when Italy has been making an intensive drive for autocracy in the film domain, three Italian color documentary films have been completed with the Technicolor process, "Roma" (Rome), "La Montagna di Fuoco" (The Mountain of Fire), and "La Caccia Alla Volpe" (The Fox Hunt).

Although on the surface the Cinema Section of the Ministry of Popular Culture has sanctioned the penetration of Technicolor in Italy through an Italo-British accord, it is obvious that it is behind the move to interest Italian money to encourage development of Italian processes.

Leading the drive against Technicolor is the new cinema weekly *Film*. Indicating that its campaign is approved by the government is the fact that Vittorio Mussolini and Luigi Freddi, the film czar, not only contribute articles to the magazine but are said to exert control as well.

Another publication which disapproves of Technicolor is Rome's ultra-national *II Piccolo*, which warns Hollywood that Europe has several color systems of its own and that American companies will have a difficult time of it in Europe.

Harm to Local Industry Seen

In an editorial headed "Order of the Day on Color—and What About Us," *Film* says:

"In England, then in France and more recently in Italy, several independent and national societies for the manufacture of color films using the Technicolor patents have been formed.

"Here among us there is a certain Leonardo Film Company which has completed three documentary films in the last two months . . . with Italian directors, American technicians and American machinery. The negatives were rushed for development to London and in a short time positive copies will be returned for projection in our cinemas for the edification of our educated public."

The article goes on to say that the penetration of foreign companies in Italy for the exploitation of color films, with "additional royalties from which up to the present time our cinema has not succeeded in liberating itself," will only irreparably harm the local industry.

The payment of royalties is not the sole complaint. The publication voices fear that, with the cinema on the threshold of orientation towards colored films, the Italian industry might

3 POWERS REPORTED SEEKING RADIO RULE

Germany, Italy and Japan are anxious to monopolize short wave transmission of the world in order to further their propaganda campaign, according to Paul M. Segal, attorney of Washington, D.C., who sailed this week for Egypt.

Mr. Segal said he was on his way to the international radio and telegraph conference in Cairo, where he would act as adviser to Kenneth R. Warner of Hartford, Conn. who sailed several weeks ago, as delegate to the convention of the American Radio League.

be forced to lease its entire future to foreign holdings.

"In order to exploit Technicolor patents," says the editorial, "not only will special cameras be needed but also specially treated negative films of American manufacture, special American equipment for developing positive films of American manufacture, and finally special American printing machinery.

"If the plan were realized, the Italian industry would be substantially enslaved by the foreigner. It is necessary to hurry to the defense, the soonest possible, in view of the fact that while we must maintain the integral independence of our cinema, it is also convenient to keep track of the fact that Italy has great possibilities of conquering the prize of the color regime. No country in the world has as much of a right to this prize as Italy, thanks to her natural beauty."

Incidentally, this is interpreted by foreign distributors as another bid to American and other non-Italian producers to come to Italy to make films, even if foreign processes must be used.

The editorial deplores the fact that Italians have had to go abroad to seek capital for their color processes. Mentioned are Mr. Casiraghi, who went to France to patent the Francita process, and Cristiani-Moscarini, who went to the United States to seek funds for the exploitation of his system.

The editorial's final complaint is that several Italians' processes are not being exploited here. Two are named, one by Roncarolo and another by Bocca and Rudati, which, the magazine claims, may revolutionize all the known theories regarding color films. The Bocca Rudati system does not attempt to realize natural tints. Its sponsors say that "natural colors do not exist" and therefore an "interpretation of real colors" by the artist can be the only successful process.

Foreign circles interpret *Film's* article as a feeler for the passage of legislative measures to clamp down on foreign patents in Italy. They say several measures can be expected soon curtailing the activities of foreign companies here and giving encouragement, even financial if necessary, to domestic systems.

Only one wholly Italian color film has been completed, "Rapsodia Satanica" (Satanic Rhapsody), featuring Lydia Borelli and Mario Bonnard.

Leonardo Film Company, which has just completed the three Technicolor films, is an Italo-British combine, with World Window, Ltd.,

and ENIT collaborating. Among the officers are Marco Elter, president, Giovanni Hanau, general manager, and Gastone Bosio, film director. Its pictures will be distributed through United Artists.

"Roma" has been directed by Giacomo Gentilomo, "La Montagna di Fuoco" by Pietro Francisci, and "La Caccia alla Volpe" by the well known Alessandro Glasetti.

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Newsreel Theatre in Rome

The Italian capital has its first newsreel theatre, but its chances of survival are considered slight. After several weeks of operation, it has been obliged to reduce prices from 12 cents on weekdays and 17 on Sundays to a uniform 10 cents.

Competition of the second-rate houses here is the main cause of the lukewarm reception by the public. Romans can see a full show, lasting three hours, for the same price. In many cases they have a double feature.

Another reason given is that more than half the program is allotted to subjects smacking of propaganda. In a two-hour program they are obliged to sit through one hour of such subjects as development of the Empire, local industries, local products and new projects.

Critics excuse the public on the grounds that it has lived so close to this sort of thing for the last few years that when it goes to the cinema it wants to be entertained and forget about propaganda.

The success of animated cartoons, comedy and documentary short subjects has been limited in Italy by the vogue of double features.

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Two Companies Launched

Two new production companies have put out their shingles.

In Trieste, the Consorzio Adriatico Cinematografico, with 1,000,000 lire capital, has been formed. The officers are Raffaello Riccardi, president; E. P. Salemi, who is mayor of Trieste, vice-president, and Rino Alessi, playwright, director general. The new combine is negotiating with an Italo-French group for a two-version film based on the work of Alessi's "Caterina de' Medici."

The other company, Elettra Film, has been formed in Rome. Gianni Barcellona, a local producer, is general manager.

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A zoning system has been applied by the cabinet for the growing Italian cinema industry. Needless to say it will be grouped around Cine-Citta, which Italians call "Mussolini's challenge to Hollywood."

500 Attend Lunch For "Ted" O'Shea

More than 500 motion picture associates and friends of E. K. "Ted" O'Shea attended a luncheon given in his honor at the Hotel Astor, New York City, in celebration of his recent appointment as Metro-Goldwyn-Mayer district manager.

Leo Brecher, New York independent circuit operator, was toastmaster and among those who paid tribute to Mr. O'Shea were Thomas Connors, Walter Read, Milton Weisman, and Louis Nizer. A scroll bearing the signatures of those attending the lunch was presented to the guest of honor.

500 IN DALLAS FOR DEPINET TESTIMONIAL

Mayor Proclaims Saturday RKO Executives' Day; Governor Appoints Him to Fair Post

Saturday will be "Ned Depinet Day" in Dallas, by official proclamation of the Mayor. In the evening Governor James Allred, of Texas, will officially designate Mr. Depinet as Commissioner of Texas for the New York World's Fair.

Both events are by way of celebrating the 30th anniversary in motion pictures of RKO Radio's vice-president in charge of sales, and for the occasion some 500 motion picture executives from production, distribution and exhibition will travel from Hollywood Boulevard, Broadway and the main streets in between to the Baker Hotel at Dallas for a banquet Saturday evening. The celebration is unique in that it is a reversal of the usual procedure of a film salesman dining an exhibitor, this time two exhibitors, Karl Hoblitzelle and R. J. O'Donnell, arranging the banquet for Mr. Depinet.

Special railroad cars and chartered airplanes arrive at Dallas Saturday morning from both coasts, Milton Berle and Ricardo Cortez heading the Hollywood entertainers.

Leo Spitz, president of RKO, will take the RKO contingent from the studio, including home office executives now there for product conferences. In that group will be Jules Levy, sales manager; J. R. McDonough, vice-president; S. Barret McCormick, advertising director, and Harry Cohen, Lee Marcus, Robert Sisk, Cliff Reid, Lou Lusty, Howard Benedict,

The RKO delegation from New York comprises Phil Reisman, foreign sales director; Fred Ullman, head of Pathe News; Major L. E. Thompson, in charge of theatre operations, and A. H. McCausland, Cresson Smith, Ed McEvoy, William Mallard, Ben Cammack, Harry Michaelson, Walter Branson, Ralph Rolan, who has been handling arrangements at the home office, and John O'Connor, RKO Theatres executive.

Executives from other companies and others who will be aboard the special from New York include Gradwell Sears and Carl Lesserman, Warners; Neil Agnew, Paramount; Arthur Lee and Charles Payne, GB Pictures; Nate Blumberg and W. A. Scully, Universal; Bill Saal, Republic; Herman Robbins and George Dembow, National Screen; Herbert J. Yates, Consolidated Film Industries; John Wood, March of Time; Jack Pegler, Lord and Thomas; Y. Frank Freeman, Paramount theatres; Sam Dembow, Magnalite Corporation; George Skouras, Skouras-Fox Theatres; Willard McKay, attorney; Al Barlow, Hennegan Company; Hal Horne and Kay Kaymen, Walt Disney Enterprises; Charles L. Casanave, Charles Berns, Frank Buchanan, Irving Mills, song publisher; Charles Paine, GB; James P. Cunningham of MOTION PICTURE HERALD; Martin Mullin, Sam Pinanski, M. & P. Theatres, Boston.

Besides the RKO group, the Hollywood contingent will include Charles Skouras, Mike Rosenberg, trade press representatives, and others.

I. M. Rappaport, of the Hippodrome theatre, Baltimore; J. J. Fitzgibbons, Toronto, and John F. Hennegan, of the Hennegan Company, Cincinnati, will also attend.

From the south and southwest there will be

several groups of circuit and distribution executives, among them: Eph. and Louis Charninsky, R. F. Cornes, Ted De Boer, Myron Everts, John Franconi, L. C. Griffith, J. S. Groves, S. Koenigsberg, Clarence E. Linz, J. E. Luckett, Louis Novy, Oscar Oldknow, George P. O'Rourke, Hugh Owen, Eli Sanger, Rae Skillern, R. G. Soper, John Stiles, Ralph Talbot, Jack Underwood and Horace Falls.

Mr. Depinet, who was born in Erie, Pa., found his first job in a film exchange in Dallas, in 1908, and has been identified with the business continuously since then. In 1910 the exchange operated by his employer, J. E. Pearce, became incorporated into General Film, and Mr. Depinet, having become a salesman, went along to continue in the South, later joining Universal Pictures as Southern division manager, with headquarters at Dallas.

That was in 1911, and he filled that post until 1924, when he was transferred to New York as one of the three sales directors of Universal.

Two years later Mr. Depinet went with First National as a member of its sales cabinet, and later he became general manager of that company. When Warner Brothers bought First National he was appointed general sales manager of the merged companies.

In March, 1931, he became vice-president of RKO Pathe, serving until the consolidation of that organization with RKO Radio Pictures, whereupon he became vice-president in charge of world distribution.

Hearing on RKO Plan April 4th

A scheduled hearing on the reorganization plan for RKO Radio on Monday was postponed to April 4th by Judge William Bondy in federal court in New York. Hamilton C. Rickaby, attorney for the Atlas Corporation, proponent of the plan, promised Judge Bondy that "a concrete proposal for amendments to the proposed plan will be ready within two weeks or shortly thereafter."

Opposition to the delay was voiced by Nathan Rosenberg, attorney for H. Cassell & Co., holders of \$150,000 in debentures, and Albert Reiss, holder of five bonds, who appeared in person. Judge Bondy told Rickaby that all further adjournments would be limited to one week or a shorter period unless the amendments were presented to the court. Mr. Rickaby refused to reveal the present status of negotiations and said that any statement would be "premature and confusing." Abraham K. Weber, stockholders' attorney, demanded information about the situation of stockholders under the amendment, but Judge Bondy did not compel any disclosures.

Mr. Rosenberg presented a petition to permit his intervention in the reorganization proceedings, but his application was also adjourned to April 4. Judge Bondy indicated a reluctance to admit new parties to the litigation after the expiration of five years. Mr. Rosenberg contended that the uncertainty about the amendments was depressing the market for RKO debentures.

Optimism Stressed In Schenck Address

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox and president of the Motion Picture Producers Association, over a nationwide radio hook-up Monday night said that the motion picture industry is doing its utmost to further prosperity and "optimism has always been the guiding force of the motion picture business."

Mr. Schenck spoke as the industry's representative in a symposium on "The Spring Outlook in Business." He said that "never in the history of the industry have so many important and pretentious pictures been placed in production."

Mr. Schenck said that the total cost of production in Hollywood mounted from \$135,000,000 in 1935 to \$165,000,000 in 1937 "because the public demands bigger and bigger pictures each year."

He said that "employment is afforded to some 281,500 in the United States through distribution and theatre operation, and an additional 50,000 in Hollywood are engaged in production. The industry pays more than 100 million dollars annually in taxes. The 1937 payroll total for Hollywood alone was 91 million dollars. The investment of the industry in the United States is 2 billion dollars. Studio investment in Hollywood totals 108 million."

"To the important duty of maintaining the highest possible standard of entertainment, and thus contributing our share to national prosperity," Mr. Schenck concluded, "the association of motion picture producers of America pledges itself and all its resources."

Paramount-Publix Litigation Ended

The reorganization proceedings of Paramount-Publix Corporation ended on Saturday after five years of receivership litigation when federal judge Alfred C. Cox signed an order approving and ratifying the acts of Charles D. Hilles, Eugene W. Leake, Charles E. Richardson and Louis Horowitz as trustees, and Mr. Hilles and Adolph Zukor as receivers of the debtor. Paramount Pictures, Inc., took over the debtor's assets under a reorganization plan on July 1, 1935.

The order approved the final accounting and discharged the trustees and receivers. An injunction restraining suit against the debtor was continued indefinitely in order to have the court retain jurisdiction over any actions which may be brought.

Judge Cox granted final allowances of \$8,870 to Price, Waterhouse and Company accountants, and \$8,247 to Root, Clark, Buckner and Ballantine, attorneys for the trustees.

The only suit pending is one by A. B. Momand, who received permission last week to bring an anti-trust suit in the United States district court for the western district of Oklahoma. His claim filed in 1934, for \$4,960,512, is expected to be liquidated in the Oklahoma action, but Judge Cox reserved final action for himself. Detail of Mr. Momand's suit is on page 25, column 3.

THE HOLLYWOOD SCENE

Gathering Speed

As the Winter season drew to a calendar close, Hollywood's production scheme took on a more roseate hue. Twelve pictures were started; 11 finished. This is the largest turnover that the community has known in weeks.

RKO-Radio started three films. George O'Brien began his new RKO contract with "Gun Law." Rita Oehmen will play the feminine lead. The principals in "Muddled Deal" are Joan Fontaine, Derrick de Marney, a newcomer from England, and Cecil Kellaway. "Blind Alibi" will feature Richard Dix, Whitney Bourne and Eduardo Ciannelli.

Universal Starts Two

Two new pictures were started by Universal. Dick Purcell, Beryl Wallace and Larry Blake are the leading players in "Air Devils." Paul Kelly, William Gargan, Nan Grey and Robert Wilcox will be featured in "Riot Patrol."

Warner Brothers started two productions. The first, "Boy Meets Girl," should be of more than ordinary importance inasmuch as it will mark the return of James Cagney to the studio from which he rose to screen fame. Others in the company are his old mates, Pat O'Brien and Frank McHugh, and Marie Wilson and Dick Foran. The second picture, "Mr. Chump," will present Johnny Davis, Lola Lane, Donald Briggs, Chester Clute and Penny Singleton.

At MGM, where things have been comparatively quiet for some time, two pictures started. The leading players in "Yellow Jack" are Robert Montgomery, Virginia Bruce, Buddy Ebsen, Andy Devine, Sam Levene and Janet Beecher. "Mlle. Froufrou" will present Luise Rainer, Melvyn Douglas, Robert Young and H. B. Warner. "Romance on the Run" started at Republic. The cast lists Grace Bradley, Edward Brophy, Patricia Ellis, Donald Woods and William Demarest.

One Started at Fox

Work began at 20th Century-Fox on "Racing Blood," in which Lynn Bari and Michael Whelan will play the leads.

Monogram's contribution to the new work is "Ridin' Gents." Tim McCoy is the star, with Suzanne Kaaren, Karl Hackett and John St. Polis included in support.

Of the 10 completed pictures, 20th Century-Fox accounted for two. Eight other companies shared the balance. Victor McLaglen, Louise Hovick and Brian Donlevy head the cast in "Battle of Broadway," in which Raymond Walburn, Lynn Bari, Jane Darwell, Robert Kelland, Sammy Cohen, Esther Muir, Eddie Holden, Hattie McDaniel, Paul Irving and Andrew Tombes will also be seen. "Four Men and a Prayer" will present Loretta Young, Richard Green,

RETORT ELEGANT

A few reporters were summoned to a studio projection room preview. Time scheduled for the showing was 3:00 P. M.

Minutes dragged into quarter hours, to half an hour, and eventually an hour passed and still no picture.

"What's the delay?" piped an outlander from the East, unaccustomed to the manner in which Hollywood procrastinates.

"We're waiting for the producer," countered a publicity department employee.

"What the heck are we waiting for him for?" asked the visiting representative of one of New York's biggest papers. "He's seen the picture, hasn't he?"

They put on a newsreel and a cartoon before the producer arrived promptly one hour and a half late.

George Sanders, J. Edward Bromberg, David Niven, Reginald Denny, C. Aubrey Smith, Alan Hale, William Henry and Barry Fitzgerald.

MGM finished "Test Pilot." The principal personalities are Clark Gable, Myrna Loy, Spencer Tracy (this year's Academy Best Actor trophy winner), Lionel Barrymore, Ted Pearson, Virginia Grey and Priscilla Lawson.

Harold Lloyd Film Completed

For Paramount release Harold Lloyd Productions finished "Professor Beware." Lloyd and Phyllis Welch are the stars. The support lists Raymond Walburn, Sterling Holloway, Mary Lou Lender, Guinn Williams, War Bond, William Frawley and Montague Love.

"Go Chase Yourself" was completed at Radio. It will present Joe Penner, Lucille Ball, Vicki Lester, Fritz Feld, Bradley Page, Richard Lane, Tom Kennedy, Granville Bates, George Irving, Margaret Armstrong, Frank M. Thomas, William Franey and Jack Carson.

Republic removed "Outlaws of Sonora" from the active line. It features Bob Livingston, Max Terhune, Ray Corrigan, Jean Joyce, Stelita, Otis Harlan and Gloria Rich.

With Tim McCoy and Betty Compson as the principals, Monogram finished "Rene-gade Law."

At Universal "The Lady in the Morgue" moved on to the cutting rooms. The cast includes Preston Foster, Frank Jenks, Rowland Drew, Patricia Ellis, Tom Jackson, Morgan Wallace, Joseph Downing, Al Hill, James Robbins, Stanley Price, Gordon Hart, Gordon Elliott, Minerva Urecal and Rollo

Lloyd. Also moved was "Sinners in Paradise," in which John Boles, Madge Evans, Bruce Cabot, Marion Martin, Gene Lockhart, Nana Bryant, Charlotte Wynters, Willie Fung, Milburn Stone and Morgan Conway appear.

Warners finished "When Were You Born?" It will present Anna May Wong, Margaret Lindsay, Lola Lane, Anthony Averill, Larry Williams, Charles Wilson, James Stephenson and Leonard Mudie.

Last of the completed pictures is "The Saint in New York," RKO-Radio. Cast names are Louis Hayward, Kay Sutton, Frederick Burton, Eduardo Ciannelli, Jonathan Hale, Sig Rumann, Ben Weldon, Thomas Morgan, Lester Dorr, Charles Halton, Jack Carson, Paul Guilfoyle, Cliff Bragdon and Paul Fix.

Remarque Sequel

One of the most elaborate sets of the season has been erected on the MGM lot for the filming of Erich Maria Remarque's "Three Comrades," the German author's companion piece to "All Quiet" and "The Road Back." The set, a replica of a German village in which the action takes place, is of permanent construction and will remain for future epics. With real buildings and with its streets paved with stone and brick the village covers four and a half acres.

Destroying the realism for the casual visitor on the lot, however, is a mammoth tarpaulin tent covering the whole village, erected because it is the contention of Karl Freund, camera man for Frank Borzage, director, that better film results are obtained with artificial illumination than with natural sunlight, even in California.

In the leads are Robert Young, Robert Taylor, Franchot Tone and Margaret Sullivan.

Itemized

With the RKO studio personnel situation definitely at rest, production plans for the year are proceeding. Rufus LeMaire, who has been a member of the production staffs at Warner Brothers, Universal and MGM, will be assistant to Pandro S. Berman, executive producer at the studio.

Paramount declined to exercise its option on the services of Franciska Gaal, Hungarian actress who appeared in DeMille's "The Buccaneer," but in giving her release the studio obtained a commitment for her to appear with Bing Crosby in "Paris Honey-moon," to start May 15th.

Plans for the return of Hope Hampton to the screen under the Universal banner have proceeded to the point of selecting a director, S. Sylvan Simon, for her assigned vehicle, "Road to Reno."

...the
...once
...is "the
...against
...the world!"

presents
ANUCK'S
an achievement



FIRST POPULAR IN OLD CHICAGO RECORDS FOR AT PARAMOUNT

Highlights of history-making engagement

- 1 Every Paramount Theatre record, for every picture shattered, including holiday runs!
- 2 Picture ran as single bill in house that for years has had double bill policy!

AT
POPULAR
PRIC

THE GREAT AMERICAN
PICTURE
The ro-
turbulent glow! The ro-
that vanished forever in
sweeping
carvs

PRICE RUN OF SMASHES ALL ALL PICTURES SAN FRANCISCO!

3 Theatre forced to run picture all Saturday night to
accommodate unprecedented waiting lines!

4 First four days played in terrific and unceasing rain!

HELD FOR SECOND WEEK
(at least!)

**AT
POPULAR
PRICES**

Direct From
Sensation
\$2 Run

**20th
CENTURY
FOX**

THE KEYSTONE
OF YOUR FUTURE

**AND IN
DALLAS**
BIGGEST BUSINESS
BY ANY PICTURE IN
MANY YEARS

'CONSERVATIVE' BLOC WINS EQUITY BALLOT

Group Opposed to Admission of WPA Players Elect Six to Nominating Committee

The conservative faction of Actors' Equity Association, consolidated by recent violent disputes within the organization over policy and administration, won a decisive victory this week when its entire slate of candidates for six elective places on the official nominating committee of nine was declared elected.

Francis N. Verdi, author and actor, who led the conservative bloc during the disputes which preceded the balloting, said the results made certain a victory in the annual elections in June for his group and insured that "Communist amateurs from the Federal Theatre will be kept out of Equity with their propaganda".

The signed ballots, counted Saturday afternoon by a special committee which opened the sealed ballot boxes, returned 12 of the 18 nominees in the following order: Frank Craven, Selma Royle, Wallace Ford, Thomas W. Ross, Charles Dow Clark, Nance O'Neill, Dudley Diggs, Alfred Lunt, Kenneth McKenna, Margaret Wycherly, Francis Fuller and Orson Welles.

The conservative candidates, the first six on the list, were the only publicly announced bloc. It was reported that the so-called radical faction was backing those who finished in the second group of six but several of these actors denied that they were running on any particular ticket.

Mr. Verdi, commenting further on the election results, said: "The radicals attempted to throw out a smoke screen at the last minute by nominating several worthy people whom everybody in the theatre knows and respects. This didn't work and we stopped the subversive forces in their tracks. There is now no possible doubt that an administration will be in control of Equity after June which will represent the wishes of the members at large and be a credit to the best traditions of the theatre."

Mr. Verdi also expressed the belief that Equity would be in a better position to influence the Federal Theatre against the production of any more "Communist propaganda plays."

In the debate preceding the election Mr. Verdi precipitated the matter which had been fermenting for weeks by charging that Philip Loeb, a leader of the alleged "radical" group, had started a movement to bring amateur actors from the Federal Theatre Project into Equity and criticizing Burgess Meredith, acting president of Equity, for "allowing the WPA to drop experienced Equity members and keep these amateurs, who couldn't earn 40 cents a week in the commercial theatre."

Master Contract for Exchanges Approved

Agreement on a master contract for employees in exchanges conducted by distributing companies throughout the country was completed this week at a meeting between committees representing the distributors and the International Alliance of Theatrical Stage Employees acting for the Film Exchange Employees' Union.

The contract will serve as a basic agreement under which the local agreements in the 31 exchange centers will operate. Between 4,500 and 5,000 employees will be subject to the terms,

including inspectors, inspectresses, shipping department workers and poster clerks.

Consummation of the master contract followed months of negotiation which had been proceeding since the last of the local agreements was completed last fall.

Musicians Ready to Negotiate

Arrangements for the proposed conferences between American Federation of Musicians officials and the producers' labor committee on the question of reemployment of musicians by the studios will be made immediately upon the completion of the Federation's meetings with independent broadcasters, Joseph N. Weber, AFM president, said this week.

Academy Appoints Process Committee

The Academy of Motion Picture Arts and Sciences has appointed a committee of specialists to consider problems in process, special effects and trick photography.

Recent improvements in technique of background photography in the studios have necessitated the development of new arc carbons and lamp and projector equipment. Some of this equipment, notably a new type process projector, has been completed and will be tested by the committee on behalf of the producing companies participating in the Academy's Research Council cooperative technical program. Other equipment, principally a new type projector lamp and specially designed carbons, is now being developed.

The committee will serve to correlate all studio requirements and to assist the manufacturers.

Members of the committee are: Farciot Edouart, chairman; J. A. Ball, H. C. Bishop, Jack Burroughs, Ganahl Carson, Merle Chamberlain, Jack Cosgrove, Arnold Gillespie, Charles Handley, Ralph Hammeras, Winton Hoch, Stanley Horsley, Fred Jackman, Wallace Kelley, H. F. Koenekamp, Robert Layton, William Miller, Elmer Richardson, Roy Seawright, W. B. Slaughter, George Teague, William Thomas, Vernon Walker, Frank Young, and Gordon S. Mitchell, manager of the Research Council.

Arkansas and Wisconsin Exhibitors To Convene

The annual spring convention of the Independent Theatre Owners of Arkansas will be held at the Marion Hotel, Little Rock, Arkansas, April 10th and 11th. The convention will consider a special program on advertising for the theatre. Annual election of officers will be held at the meeting. The convention will conclude with a banquet and dance on the 11th.

Directors of the Independent Theatres Protective Association of Wisconsin have set April 5th and 6th as the tentative dates for the organization's annual convention. The date is subject to approval by members.

Urges Deference To Audience Taste

Recognition of an increasing discrimination among audiences and a wider critical faculty on the part of the public would bring the motion picture industry "a successful and lasting way of counteracting the recession," according to an editorial in the current issue of *Cinema Progress*, published under the auspices of the American Institute of Cinematography.

Signed by Boris V. Morkovin, editor of the magazine, the editorial sets forth that since 1935, when the publication was launched, "a new and influential group of 'fans' has come into being and is playing an increasing role in directing picture trends."

After listing a series of outstanding pictures released in the last two years, Mr. Morkovin continues:

"The motion picture industry can overcome more easily business recessions if it will accept this twofold approach already established by some of its far-sighted leaders: Cooperate more sincerely and actively with the new motion picture-conscious audience in order to distinguish and foresee its demands, and seek new blood, train future artists and experts. . . ."

The magazine includes a lead article on the growth of documentary films and their place in the industry, stories on production, newsreels, music in pictures and the place of the cinema in world affairs as well as departments on films in science and education and reviews of films for schools.

The advisory board of the magazine includes Edgar Dale, Howard Estabrook, Garland Greever, J. Eugene Harley, Henry Hathaway, Vierling Kiersey, Rouben Mamoulian, Victor Milner, Dudley Nichols and Frederick Thrasher.

AMPA Officers Up for Reelection

The present officers of the Associated Motion Picture Advertisers constitute the regular slate for reelection it was announced this week following a report submitted to the membership by the nominating committee. Officers to be reelected are Ralph Rolan, president; Paul Lazarus, vice-president; Lester Thompson, secretary, and Paul Benjamin, treasurer.

The directors are to include the officers and Vincent Trotta, Martin Starr, Mort Blumenstock, Gordon White and Eli Sugarman. Rutgers Neilson was nominated as trustee for three years and Hap Hadley was named counsellor to the United States Chamber of Commerce. Auditing committee nominees are Herbert Berg, chairman, Al Sherman and Ralph Lund.

Changes in the annual advertising awards were explained by Mr. Trotta at the meeting which received the nominating committee report. Seven awards are provided.

Earle McGill, head of the casting department of the Columbia Broadcasting System and director of some of the network's programs was to speak on "Radio and Motion Pictures" at the luncheon meeting Thursday of this week.

**"REBECCA OF
SUNNYBROOK FARM"
HELD OVER IN CHICAGO!★
AMONG YEAR'S VERY
BIGGEST IN RICHMOND,
PHILADELPHIA AND
PROVIDENCE!**

★ First pre-release run

*Another 20th top hit
begins a boxoffice rampage!*



THE KEYSTONE
OF YOUR FUTURE

COLUMBIA PICTURES, EASTMAN AND KEITH COMPANIES REPORT PROFITS

Admission Tax Collections Increase; British Provincial Circuit and Consolidated Film Industries Declare Dividends

Eastman Kodak Company's sales and net profit for 1937 established a new record for the company, Frank W. Lovejoy, president, announced this week in a financial report showing the company's earnings totaled \$22,347,345 as compared to \$18,906,371 in the preceding year. Sales increased 13.6 per cent.

Also reporting an increase in net profit for 1937 as against 1936 was Keith-Albee-Orpheum Corporation and subsidiary companies. A decrease from \$1,056,257.20 in 1936 to \$1,042,628.37 last year was reported by B. F. Keith Corporation. Columbia Pictures' net profit for the six months ended December 25, 1937, dropped to \$451,061.20 from \$629,771.93 for the corresponding six-month period in 1936.

Other financial news of the week included the monthly report of the Internal Revenue Bureau, showing an increase in admission tax collections for February as against the corresponding month in 1937; the declaration of a 22½ per cent dividend for shareholders of Provincial Cinematograph Theatres, English circuit associated with Gaumont British; the declaration of a 25 per cent dividend on the \$2 preferred stock of Consolidated Film Industries, Inc.; and the report of Allen's Toronto Theatres, Ltd., revealing a net income of \$18,201 in 1937 as compared to \$16,309 in 1936.

The Eastman 1937 income is equal, after preferred dividends, to \$9.76 each on the 2,250,921 outstanding shares of common stock, compared with \$8.23 a share for 1936.

"The decline in general business in the last quarter of year did not affect the 1937 operations of the company to any great extent," Mr. Lovejoy said.

Total assets in foreign countries on December 31st, amounted to \$37,446,182 included in which were fixed assets of \$16,144,837, after the deduction of depreciation reserves, and net current assets of \$21,301,345.

Net sales for the year totaled \$136,114,878, against \$119,800,209 in 1936.

The consolidated balance sheet of the company and wholly owned subsidiaries, as of Dec. 25, 1937, showed current assets of \$89,790,230, including cash and securities of \$22,587,421 and inventories of \$50,112,595, while current liabilities were \$24,197,120. As of Dec. 26, 1936, current assets were \$91,763,168, including cash and marketable securities of \$35,270,772 and inventories of \$38,528,181. The reduced current ratio, Mr. Lovejoy said, was due to expansion of plant and improvements.

RKO's Net at \$20.23 a Share

RKO's net profit for the year, after all charges including a provision in the amount of \$11,875 for surtax on undistributed profits, was \$1,300,887.77, equal to \$20.23 per share on the 64,304 shares of 7 per cent cumulative preferred stock now outstanding.

B. F. Keith's net profit was \$1,042,628.37 as against \$1,056,257.20 in 1936. Both figures were computed after all charges including a provision for surtax on undistributed profit.

Columbia's Consolidated Statement of Operations

Columbia Pictures Corporation this week issued its consolidated statement of operations and earned surplus account for the six months ended December 25th, 1937. The statement, which follows, includes the operations of the corporation in foreign territories and of its foreign subsidiary companies for the six months ended November 27th, 1937, converted at the prevailing rates of exchange, except depreciation of fixed assets, which is at dollar cost.

Gross income from rentals and sales of film and accessories.....	\$10,250,157.49
Deduct:	
Amortization of production costs.....	\$5,993,410.88
Share to producers and participants.....	247,745.47
Cost of accessories and prints.....	223,938.64
	<u>6,465,094.99</u>
	\$ 3,785,062.50
General, administrative and selling expenses (Note A).....	3,318,289.44
	<u>\$ 466,773.06</u>
Other income (net), including profit or loss on foreign exchange, discount on merchandise purchases, excess duties recovered, interest (net), recoveries from obsolete prints, etc.....	31,788.14
	<u>\$ 498,561.20</u>
Provision for federal taxes (Note B):	
Income taxes (estimated).....	\$ 30,000.00
Capital stock taxes.....	17,500.00
	<u>47,500.00</u>
Net profit.....	\$ 451,061.20
Earned Surplus at June 26, 1937.....	\$4,420,607.43
Add: Liability provided for expenses charged off in prior years, no longer acquired.....	80,235.00
Reversal of reserve for investment in a former partly owned company now wholly owned and consolidated.....	65,000.00
	<u>\$4,565,842.43</u>
Deduct: Deficit of subsidiary company (wholly owned subsequent to June 26, 1937) not heretofore consolidated.....	64,977.53
	<u>4,500,864.90</u>
Deduct: Cash Dividends:	
On \$2.75 preferred convertible stock.....	\$ 103,130.77
On common stock.....	174,734.00
	<u>277,864.77</u>
Earned surplus at December 25, 1937, per balance sheet.....	\$ 4,674,061.33

Note A: Including depreciation on furniture in head office, domestic and foreign branches of \$32,931.06. Depreciation on studio buildings and equipment of \$95,504.82 has been capitalized as production cost and is being written off as film amortization.

Note B: No provision has been made for surtax on undistributed profits.

Columbia's Profits

Columbia's net earnings of \$451,061.20 for the six months ended December 25th is equal to \$1 a share on the outstanding common stock. The net for the six months ended December 25th, 1936 was equal to \$1.51 per share on the common.

For the three months ended December 25th, 1937, the net amounted to \$303,749.94, equivalent to 73 cents per share on common stock.

The balance sheet shows current assets of \$12,550,122.84 and current liabilities of \$2,124,439.44. Working capital was approximately \$10,400,000.

Admission Taxes Gain

Admission tax collections during February totaled \$1,659,641, against \$1,473,353 in February, 1937, and \$1,353,415 in January of this year. For the first two months of the current year, collections on admissions amounted to \$3,013,-

056, compared with \$2,979,029 for the corresponding period last year. For the seven months of the fiscal year on which the government operates, however, they amounted to \$14,467,073, a gain of \$1,267,967 over the \$13,199,206 collected in the same period last year.

Provincial Cinematograph

This year, for the first time in the history of Provincial Cinematograph Theatres, the ordinary shareholders are to receive, in addition to the regular 15 per cent dividend, an extra payment of 7½ per cent under their participating interest. Preferred ordinary shareholders will get 9½ per cent as against 7½ per cent last year. Profits in 1937 amounted to £506,701

Monogram Stock

Acquisition in January of 2,200 options for Monogram Pictures common stock by W. Ray Johnston was reported this week by the Securities and Exchange Commission in Washington.

Baltimore Ad Rate Controversy Ends

First run theatres in Baltimore and the *Baltimore Sun* and *Evening Sun* this week reached an agreement after more than a year's controversy on advertising rates. During the controversy the newspapers reduced editorial space given to films and refused to review pictures.

The newspapers had demanded \$1.10 per agate line, which the theatres resented. Under the new arrangement the higher rate continues in effect for advertisements on the film page, but the newspapers offer the theatres the opportunity to buy space on the page adjoining the film page at 60 cents a line. This applies to all insertions of 100 lines or more.

Theatres in Baltimore that agreed to the arrangement are Loew's Century and Parkway, the Warner, Keith's, Hippodrome and New. The Loew houses were represented in the negotiations by Oscar A. Doob, the circuit's advertising and publicity director, Carter Barron, district manager, and William Saxton, city manager. Local managers represented the other theatres.

January Exports At \$1,171,901

Exports of motion picture commodities by the United States during January of this year amounted to \$1,171,901, according to a bulletin issued this week by Nathan D. Golden, chief of the motion picture Division of the Department of Commerce. Exports of cameras and projectors of both standard and substandard gauges totaled \$156,273, the report showed, with an additional \$768 worth of the same equipment going to United States possessions.

Foreign shipments of sensitized film of all widths amounted to \$328,488, with exposed film reaching a total of \$487,709. Foreign sound equipment exports amounted to \$167,317 for the month, it was shown. Exports of film, both sensitized and exposed in all widths, to Hawaii, Puerto Rico and the Virgin Islands brought \$31,346.

Completing Pathe Laboratory

The Pathe Film service laboratory in the Pathe Building, New York, is being completed and is expected to be opened in about three weeks. The laboratory will be an auxiliary to the Pathe laboratory at Bound Brook, N. J., and will handle Pathe News negatives and first prints, as well as work for outside companies. Release prints on Pathe News will continue to be handled at Bound Brook. Charles Tronolone will be in charge.

"Over the Wall" Serialized

The Warner Brothers-Cosmopolitan picture, "Over the Wall," featuring Dick Foran, June Travis and John Litel, is being serialized in 122 newspapers throughout the country this month. The picture is scheduled for national release on April 2nd.

Costume Workers Launch Drive

Increased wages, time and a half for overtime, and a 40-hour week are being sought by the Theatrical Costume Workers' Federal Labor Union in New York.

RKO Radio Changes Foreign Personnel

Leon Wynbergen has been appointed manager of RKO Radio's recently established office in Belgium with headquarters in Brussels. Ned Clarke, who has been acting manager at the Belgian office, will return to Paris.

Reginald Armour, general European manager, has appointed M. Czaban to the post of Poland manager, with headquarters at Warsaw, replacing H. Lehman, resigned. Mr. Armour also appointed Marcel Gentel as sales manager for RKO Radio Films, S. A. of Paris, replacing S. M. Livingston, also resigned.

Two new offices have been opened by RKO in Brazil. Bruno Cheli, Brazilian general manager has named Jose M. Neri-rques exchange head at Juiz de Fora, and Hermogenes Americano as manager at Bello Horizonte.

Production Plan For East Studied

The Central Trades and Labor Council, New York City governing organization of affiliated groups of the American Federation of Labor, is still considering a plan to establish a production center in the Borough of Queens, New York. It was reiterated this week that the plan is designed to interest major film companies in transferring some production to the east.

A committee consisting of Thomas Murtha, Local 4, Stagehands Union; Sal J. Scoppa, business manager of Motion Picture Studio Mechanics, Local 52, and Charles Sinnegan, business agent of Electrotypers Union, appointed by the council, is making an industrial survey of the Borough. Dr. George F. Ryan, vice-president of the Long Island City Savings Bank, is assisting the committee in the survey.

Boy Scouts Sponsoring Film

The Boy Scouts of America will officially sponsor and aid in the production of a picture to be produced by Universal, which will present a story of the life, color and adventures of the national organization, it was said by the company this week. Irving Crump, editor of Boy's Life, official publication of the organization, is now in Hollywood working on an original story for the picture.

UA Completes Preview Theatre

United Artists has completed a private preview theatre in the home office in New York which incorporates a number of innovations developed by Ben Schlanger, architect. The theatre seats 50 in club size chairs and is completely sound-proofed and air-conditioned. The room is lighted by luminous walls and ceilings.

Four on Job 18 Years

Four employees of the Loew theatre, London, Ont., this week completed 18 years of service with the house. They are Fred Jackson, manager; G. Russell Courtney and Alexander McLeish, projectionists, and James Mairana, property man.

Foreign Writers Under Scrutiny

In a concerted move to establish a list of actual working film newspaper and magazine correspondents for foreign publications, in New York, home office foreign publicity heads have agreed to a tentative list of 93 accredited correspondents. The list will be subjected to further scrutiny before it is permanently adopted. The tentative list was reduced from 183 names on previous lists.

Heretofore each company has carried an individual listing of such correspondents. The new consolidated list, which is available to all companies, is designed to eliminate inactive correspondents and also those who, supposedly representing foreign newspapers, would obtain stills from the various companies and then sell them. Other correspondents, who wrote nothing on motion pictures, would apply for passes to Broadway theatres. It was discovered that the five distributors operating theatres had the longest lists of correspondents.

In Hollywood, only accredited correspondents are allowed in the studios, on cards issued only on the presentation of proper credentials.

A revised listing of accredited correspondents in Hollywood compiled this week reveals that there are now 353 names on the list, of which 63 are foreign representatives of newspapers and magazines. The complete breakdown shows: newspapers, 180; fan magazines, 27; freelance writers, 45, and radio representatives, 38.

Film Executives Hear Palestine Fund Appeal

A gathering of persons of prominence in the motion picture world attended a luncheon by and in behalf of the amusement division of the United Palestine Appeal, and a reception for Dr. Abba Hillel Silver of Cleveland, at the Hotel Astor Wednesday.

Louis Nizer, co-chairman with Leo Spitz, presided, introducing Dr. Silver, who made an appeal for the Palestine fund.

"Civilization does not progress by a continuous line, but by steps forward and then back. This is a period of recession, and in such periods all minorities suffer, among them the Jews." He discussed today's affairs in Austria and expressed alarm for other centers in eastern Europe. The movement is to give in Palestine "a home for the Jewish people which they can call their own." Pledges totaling several thousand dollars were made at the luncheon.

Theatreman Share Oil Well

L. C. Griffith, president of the Griffith Amusement Company, Oklahoma City, and the Kadane interests of Frederick, Oklahoma, both Oklahoma theatre owners, brought in the discovery well in the new K. M. A. Oil Field near Wichita Falls, Texas. The Kadaness have sold their three theatres in Frederick to the Griffith organization and are devoting their time to the development of their oil interests while Mr. Griffith has sold a part of his oil interests and has made an additional investment in the Griffith organization in Oklahoma, Texas and New Mexico.

THEATRE 'PURGED', CAMERAMEN HELD; FILM OUTLOOK DARK IN AUSTRIA

Lily Pons Cancels Vienna Concerts; Hollywood Anti-Nazi League Asks Boycott; Reinhardt Reported Arrested

While Austria's political future appears to be circumscribed as a territory within Adolf Hitler's Third Reich, not so definite is the future of Hollywood and other foreign motion pictures there.

"The position of foreign motion pictures, particularly American, will be made extremely difficult in Austria if negotiations now under way result in the expected facilitation of commercial exchange with Germany," wrote Hans Lorient, MOTION PICTURE HERALD correspondent, from Vienna.

American film and motion picture equipment exports to Austria will decrease under the new Nazi control if events follow the course they took when Hitler's party took control of Germany. The Nazi influence began to exert itself in Austrian film imports last year, when Austria took 128 American films, as compared with 155 the year before, and raised its German film imports to 120 last year, from 112 in 1936.

While distribution executives of American companies, both at home offices and on the scene of the Hitler Putsch in Vienna, were speculating over the future of their films in Austria, American newsreels were rushing first-hand scenes of the historical event from steamers to U. S. screens, the while attempting to trace the whereabouts of some of their cameramen, imprisoned in Vienna.

Donald Ogden Stewart, motion picture scenarist, as chairman, together with player, writer and director members of Hollywood's Anti-Nazi League, asked the United States Government this week to boycott Germany because of its annexation of Austria, filing its request in a telegram sent to Cordell Hull, Secretary of State at Washington.

Lily Pons, RKO screen and opera singer, was the first theatrical person on record in this country to cancel a scheduled appearance in Vienna, press wires from Detroit carrying her announcement that she would not appear for dates in Vienna in April "because I do not want to be in a place that is in such a mess, and because I do not approve of what the Nazis are doing to culture."

Theatre under "Purge"

Cables from Vienna told how Hitler's National Socialists already had started to "purge" the theatre, turning immediate attention to Vienna's symphonic orchestras, then to the two state theatres, the Opera and Burg, and thence to three private playhouses, unnamed. It was announced that Max Reinhardt's theatre would be reopened soon, under strict National Socialist management with "Aryan" casts, and that two Austrian producers, Rudolph Beer and Karl Reimer, had "resigned."

Mr. Reinhardt himself was reported under arrest in Vienna. His work in Hollywood concerned the production of "Midsummer Night's Dream" for Warner Brothers, three years ago.

From the standpoint of Hollywood motion pictures Austria appears to be a losing market for the future. "Even if no drastic measures are undertaken against Vienna branches of American companies, their position will be

REMOVAL OF SIGNS SOUGHT BY DETROIT

An early trial of Detroit's suit to force removal of all advertising signs now projecting over sidewalks along the newly widened sections of Woodward avenue will be asked this week, according to Vance G. Ingalls, assistant corporation counsel.

George Murphy, recorder's court judge, last week dismissed an injunction which had been obtained by the owners of several Woodward Avenue theatres that have large and expensive projecting signs and which restrained the city from forcing them to remove the signs.

threatened by an increased Austrian output and the likely flood of German product, for German pictures are popular in Austria," wrote Hans Lorient, the HERALD's correspondent in the former Austrian capital. "In addition," he continued, "if the anti-Semitic laws, similar to those in Germany, are passed, that class of theatregoers which especially favors American films will be most affected."

"Competition of French pictures already had been taking playing time away from American product because of extended runs," Mr. Lorient said, adding: "Austrian producers are increasing their schedules. Germany is their most important market, and easier conditions of payment may bring a boom in Austrian trade. It is expected that Germany will be amenable to increasing the annual number (now 14) of privileged Austrian films imported without quota tickets under strict compliance with the Aryan limitations."

"Thirty to 40 films could be produced annually in the three big Austrian studios: Sosenhugel, Sivering and Schonbrunn. German companies also seem inclined to produce in Austria, partly on account of lower wages and partly because of the beauty of the Austrian landscape. Austria will have to conform, more than ever, to the requirements of the Aryan paragraph."

More Dubbings

"American companies are dubbing their films into German in greater and greater numbers. Every American film company has increased its output of German versions, some dubbed in Austria by Selenophon, some in France, and the balance in Germany, to decrease frozen credits."

"In the coming season, German versions of 18 films will be released in Austria by Metro, 12 by Fox, four by Paramount, two by United Artists and one by RKO."

"The dubbed versions of American films are shown only in neighborhood and provincial theatres, the patrons of which do not understand any language besides German."

"According to statistics from the Ministry of Commerce, Austrian film trade shows an important credit balance for the year 1937. Austria exported films in the value of 12,400,000 schillings and imported films in the value of 5,700,000 schillings. The 15 Austrian features produced in 1937 ran in 101 copies and the 185 short subjects were shown in 2,059 copies."

The number of American films released in Vienna, previously quoted, and said to total

128 in 1937, compared with 155 in 1936, against 120 German films in 1937 and 112 in 1936, was tabulated by the Vienna Chamber of Commerce. The Chamber said that there was a total of 328 releases from all sources. It is presumed that these include both features and short subjects. France released 23 films in Austria in 1937, against 16 in 1936; England, 17 and 11, respectively, for 1937 and 1936. The Chamber also said that Austrian production in 1937 dropped from 23 in 1936 to 15 in 1937.

The S.S. *Queen Mary's* arrival in New York last weekend started the race between American newsreels to get first place on the country's screen with actual pictures of the Hitler Putsch. The films were shown on Tuesday. Nearly all had obtained adequate coverage.

Marcel Rebiere shipped films from Vienna to March of Time in New York and that magazine newsreel's management made available part of the footage to the other reels.

The Nazis arrested Edouard Thule, of RKO Pathe News, and Julius Jonak, of Universal's staff. Both were released on representations of the American Embassy in Vienna. Mr. Thule, however, was rearrested.

Hugo Riesenfeld's Daughter Guest of Honor at Party

Miss Janet Riesenfeld, daughter of Hugo Riesenfeld, one of the earliest of the important musicians to be associated with the motion picture industry, was guest of honor Thursday afternoon at a cocktail party in the Rainbow Room, Rockefeller Center.

The party was given by Funk & Wagnalls Company to celebrate the publication of Miss Riesenfeld's first book, "Dancer in Madrid."

Mr. Riesenfeld, who was born in Vienna and once served as concert master for Gustave Mahler at the Vienna Opera House, first became associated with the film industry when he joined the late S. L. "Roxy" Rothafel as conductor at the Rialto Theatre, New York City. Later he also became conductor of the Rivoli and Criterion theatre orchestras and then succeeded Mr. Rothafel as managing and producing director of the three houses. He also served as director of all musical productions for United Artists. Mr. Riesenfeld now lives in Los Angeles.

In her book, Miss Riesenfeld, a dancer, tells of her experiences in Madrid where she went, at the outset of the current civil war, to fulfill a dancing engagement and to join her fiancé, Jaime Kastanys, whom she had met in Hollywood. Mr. Kastanys was killed in the war.

400 RCA Installations in France

The number of RCA sound installations in France has been steadily increasing during recent months and they now total about 400, according to Van Ness Philip, Photophone Export Manager. Among recent installations are those in the Theatre Chave, at Marseilles; the Regent, at Vincennes; the St. Michel, in Paris; the Varieties, at Beauvais; the Select, at Fumel, and the Rex, at St. Clare. The Marignan-Pathé, in Paris, used almost daily for film trade shows, has replaced its old sound with RCA High Fidelity equipment.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Joy of Living

(RKO Radio)

Romantic Frolic

Probably the first thing to tell the clients about this headlong, high pressure love story is that the Irene Dunne of "The Awful Truth" makes of her part in it a similar and no whit less sparkling demonstration of the talent which, so many believed, entitled her to the Academy award she didn't quite get. Showmen not averse to comparing one company's product with another's might very profitably go the rest of the way and liken her present vehicle to that one with complete assurance that the comparison will not backfire.

This time Miss Dunne's partner in pursuit of happiness is Douglas Fairbanks, Jr., who might not care to have his performance compared with that of Cary Grant in the Columbia comedy but no doubt would waive the point in behalf of box office. His portrayal of a sagely mad young millionaire is well worth advertising by this or any means and suffers not at all by this or any comparison.

It is by no means necessary, of course, to hitch "Joy of Living" to the tail of any other picture. It contains such marketable names as Alice Brady, Guy Kibbee, Eric Blore, Billy Gilbert, Franklin Pangborn, John Qualen and Warren Hymer, and it bears the directorial signature of Tay Garnett. The original story by Dorothy and Herbert Fields received the widely respected ministrations of Gene Towne, Graham Baker and Allan Scott, the music is from the dependable pen of Jerome Kern, and Felix Young, producer, gave all hands plenty of head.

Miss Dunne plays "Maggie Garret," \$10,000-a-week stage, screen and radio star, and Mr. Fairbanks is "Dan," carefree Back Bay Bostonian, determined to win her away from her art and a family (played by Miss Brady, Mr. Kibbee and others) interested only in her earning capacity.

The time is now, and the place New York, including Rockefeller Center. The action is brisk, the humor clean, the dialogue fresh and the acting tiptop in all departments.

Previewed at the Pantages theatre, Hollywood, to a resounding reception.—WILLIAM R. WEAVER.

Produced by Felix Young. Distributed by RKO-Radio. Directed by Tay Garnett. Assistant director, Kenneth Holmes. Story by Dorothy and Herbert Fields. Screen play by Gene Towne, Graham Baker and Allan Scott. Music by Jerome Kern. Lyrics by Dorothy Fields. Musical direction, Frank Tours. Art director, Van Nest Polglase. Photography, Joseph Walker. P. C. A. Certificate No. 3976. Release date, May 6, 1938. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Maggie	Irene Dunne
Dan	Douglas Fairbanks, Jr.
Minerva	Alice Brady
Dennis	Guy Kibbee
Harrison	Jean Dixon
Potter	Eric Blore
Salina	Lucille Ball
Mike	Warren Hymer
Cafe Owner	Billy Gilbert
Bert Pine	Frank Milan
Dotsy Pine	Dorothy Steiner
Betsy Pine	Estelle Steiner
Marie	Phyllis Kennedy
Orchestra Leader	Franklin Pangborn
Mac	James Burke

Judge Hardy's Children

(Metro-Goldwyn-Mayer)

A Family Affair

The preceding pictures in MGM's Judge Hardy series, "A Family Affair" and "You're Only Young Once," were merely warming-up exercises. In "Judge Hardy's Children" the idea strikes its stride and the series not only threatens to become stern competition for any other company's "continued episode" productions, but to excel many more pretentiously conceived films.

"Judge Hardy's Children" is down to earth all-family entertainment. It is produced in neighborly fashion. In adapting the Aurania Rouverol characters, Kay Van Riper has written a screen play that breathes the spirit of the average middle class American family. Intelligently directed by George B. Seitz, it is played in like manner by Lewis Stone, Cecelia Parker, Fay Holden, Betty Ross Clark, Ann Rutherford, Robert Whitney, Jacqueline Laurent, Ruth Hussey, Jonathan Hale, Janet Beecher, Leonard Penn and Boyd Crawford. The star of the show is Mickey Rooney. Literally the picture is pretty much a vehicle for that talented youngster. His star-making performance should provoke much favorable comment. No exhibitor, particularly those operating small town and neighborhood houses, should have difficulty in selling the show.

"Judge Hardy" receives a federal appointment and takes the family to Washington. The social whirl bedazzles daughter "Marian" to such an extent that she wants to forget all about her hometown sweetheart "Wayne." The scamp son, "Andrew," falls in puppy love with French miss, "Suzanne."

"Marian's" gossip involves the "Judge" in a predicament that threatens disgrace. Yet from "Andrew" he gets an idea that enables him to take all the starch out of those who threaten him. Back in Carverville, the youngsters, "Marian" and "Andrew," resume their romances with their home town sweethearts, "Wayne" and "Polly."

Previewed at the Alexander theatre, Glendale. The audience seemed to be of the opinion the picture was made especially for it. Rooney's first appearance was greeted with applause and every time he walked into the picture the crowd showed its enthusiasm.—GUS MCCARTHY.

Produced and distributed by MGM. Directed by George B. Seitz. Screen play by Kay Van Riper. Based upon characters created by Aurania Rouverol. Musical score by Dave Snell. Ben Lewis, film editor. Photographed by Lester White. P. C. A. Certificate No. 4173. Running time, when seen in Glendale, 75 minutes. Release date: March 25, 1938. General audience classification.

CAST

Judge James Hardy	Lewis Stone
Andrew Hardy	Mickey Rooney
Marian Hardy	Cecilia Parker
Mrs. Hardy	Fay Holden
Aunt Milly	Betty Ross Clark
Polly Benedict	Ann Rutherford
Wayne Trenton	Robert Whitney
Suzanne Cortot	Jacqueline Laurent
Margaret Lee	Ruth Hussey
John Lee	Jonathan Hale
Budge	Janet Beecher
Steve Prentiss	Leonard Penn
Radio Announcer	Boyd Crawford

Bluebeard's Eighth Wife

(Paramount)

Continental Comedy

No showman having an appropriate appropriation for exploitation expense is likely to consider himself hard pressed for ways and means of getting patrons in to see Gary Cooper and Claudette Colbert in a work so tantalizingly titled as "Bluebeard's Eighth Wife." But if such there be, the cast contains additional names of box office potency for use in supplemental billing and the play itself is something of a tradition in its class. Available also, and an unquestionably powerful box office factor save perhaps in those communities which didn't take to his last previous enterprise, is the name of Ernst Lubitsch as producer and director. It would be, it may be said with some definiteness, a pretty stupid, myopic or plain lazy showman who couldn't sell this merchandise blind to any audience between Park Avenue and Piccolo Falls, Wyo.

It wouldn't be necessary to tell the Park Avenue crowd the type of entertainment it was going to get for its money. Alfred Savoir's Parisian farce of the same name, from which the film derives, would be well remembered, and Mr. Lubitsch's manner of treating such material is among the things the carriage trade knows all about. It might not even be necessary to tell the Piccolo Falls folk, either, Paramount having given them a sort of preview of the material in a picture of like title released 'way back in '23, Sam Wood turning it out that time with Gloria Swanson and Huntley Gordon doing the chief chores on the player side. Both audiences would be correct in the assumption that the story is essentially the same, and neither would be likely to object strenuously to such minor revisions as have been deemed advisable in the interest of adjustment to 1938 requirements.

The tale told in both pictures is about an American millionaire in Paris who takes as his eighth wife, divorce and death having disposed of her seven predecessors, an impoverished young lady of noble birth who loves him enough to deny him her bedroom during six months of otherwise congenial matrimony and then frame herself as unfaithful by way of getting through what she believes is the inevitable divorce and on to what may turn out to be his ninth, uninhibited, satisfactory and finalistic marriage. The 1938 telling of the tale is wholly playful.

Park Avenue audiences, and quite probably the Piccolo Falls contingent as well, know, or should, that Mr. Lubitsch does not address his art primarily to the kiddycar trade. In this, as in prior undertakings, he deals lightly and laughingly with matters commonly counted among the subjects which concern and interest chiefly persons of voting age. He achieves, through Mr. Cooper's performance, a quite detailed delineation of the frustrated male, and through Miss Colbert's an equally complete depiction of the evocatively evasive virgin. These and kindred studies, all artistically and artfully accomplished with somewhat less than the habitual Lubitsch measure of double-deck dialogue, are of a maturity to suggest that exhibitors using the attraction employ special stunts, such as "adults' matinees" perhaps, as a means

(Continued on page 42)

The story of a girl who
played her hand-organ
and made monkeys of
two diplomats



A N N A
T U L L I O
in LOOK OUT

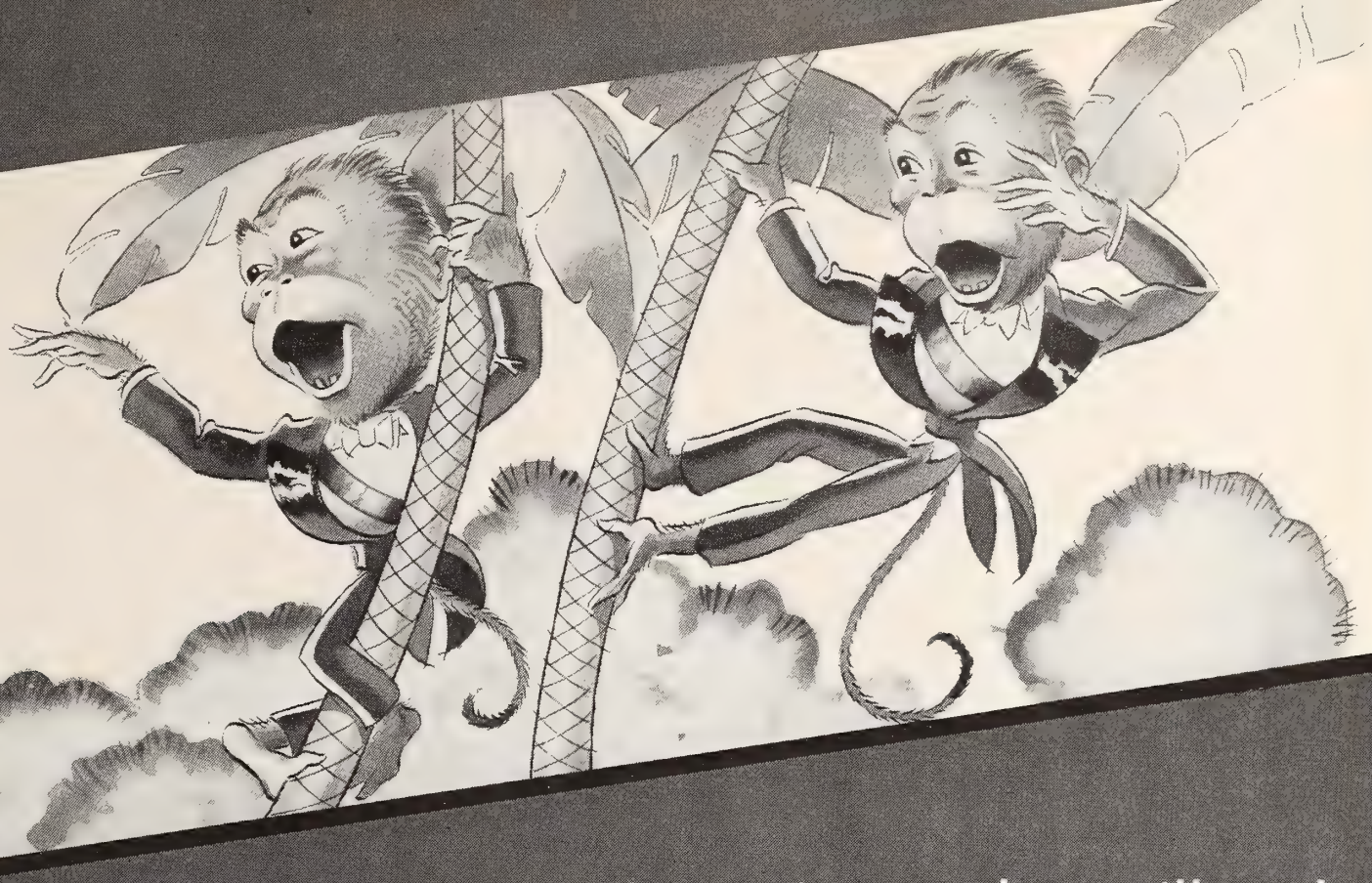
Produced and directed by

HERBERT

WILCOX

with **ROBERT DOUGLAS**

Story by Ray Lewis



In a picture that will make
monkeys of all previous
box-office records

AN EAGLE CARMINATI FOR LOVE

Music & Lyrics by SIGLER, LERNER,
GOODHART & HOFFMAN

It's a

Picture

(Continued from page 39)

of collecting the extra profits inherent in the fine and too seldom feasible art of selective exploitation.

Previewed at the Paramount theatre, Los Angeles, where it followed "I Met My Love Again" and a thoroughly metropolitan audience got a lot of laughs out of it.—W. R. W.

Produced and directed by Ernst Lubitsch. Distributed by Paramount. Play by Alfred Savoir. Screen play by Charles Brackett and Billy Wilder. Assistant director, Joseph Lefert. English adaptation by Charlton Andrews. Musical direction, Boris Morros. Original music, Frederick Hollander and Werner Heyman. Photographed by Leo Tover. P. C. A. Certificate No. 3985. Release date, March 18, 1938. Running time, when seen in Hollywood, 84 minutes. Adult audience classification.

CAST

Nicole de Loiseau.....	Claudette Colbert
Michael Brandon.....	Gary Cooper
The Marquis de Loiseau.....	Edward Everett Horton
Albert de Regnier.....	David Niven
Aunt Hedwig.....	Elizabeth Patterson
Monsieur Pepinard.....	Herman Bing
Kid Mulligan.....	Warren Hymer
Assistant hotel manager.....	Franklin Pangborn
Assistant hotel manager.....	Armand Cortes
Floorwalker.....	Rolfed Sedan
Professor Urganzeff.....	Lawrence Grant
Monsieur Potin.....	Lionel Pape
Clerk.....	Tyler Brooke

Vessel of Wrath

(Associated British-Mayflower)
Character Comedy

This initial effort of the Pommer-Laughton team, with Pommer and Laughton as producers, Pommer as director and Laughton as star, opens up immediately the problem of where the functions of producer, star and director begin and end, for whatever be the ultimate judgments on the principals as producer and star, the functions of direction would seem to have been somewhat gratuitously shared.

If the Pommer flavor seems to be indefinite, and the Somerset Maughan element rather in the background, the Laughton note is first, foremost and pretty well all the time, for in this somewhat indecisive story of a South Sea beachcomber, who proves a very hard nut for a woman missionary to crack, it is his portly, slobbering "Ginger Ted" who lumbers through the film from the first shot to the last, in a straw hat and tattered jeans, drinking, quarreling and incredulously trudging his way to the heart of the straightlaced, God-fearing missionary who is Miss Jones.

So far as this country's film audiences are concerned, and probably those on the far side of the Atlantic, it is Laughton who should draw them in and his characterization of this reckless, elusive remittance man, whilst erring on the side of broadness so as occasionally to overstep the frontiers of burlesque, is about the only factor in "Vessel of Wrath" to enter the normal category of screen merchandise.

The story of "Vessel of Wrath" seems to be an indecisive and pointless business, with an abruptly designed climax, a somewhat luridly parodic tale of a woman missionary of virginal type and religious inclinations, of an unshaven, whisky-swilling beachcomber who is her moral bête noir, and the fate which throws them together on a typhoid stricken island, and of his triumphant moulding of the missionary clay into form. There, at the typhoid episode, with the unfulfilled promise of a dramatic native uprising, the story suddenly halts, to transfer itself inexplicably and bluntly to an English country "pub" where missionary and beachcomber have apparently decided to call it a day.

Whether directorial treatment, script confusion or editorial indifference has translated coherence into a rather cacophonous mass, it is difficult to estimate, but in its present form Pommer's film is less a social or psychological essay than an effort at half-hearted burlesque. Laughton's "Ginger Ted" is broadly enough designed, but his missionary opposite savors rather of revue than real life, as for that matter does Tyrone Guthrie as the Reverend Jones.

There is the nucleus of something bigger than normal in the Laughton-Pommer team, but until star and producer no longer share other bur-

dens than those for which they are equipped, we may have to wait.

Previewed in London with a mixed trade and paying audience at the Regal, Marble Arch, the film, though its comedy moments provoked occasional laughter, was accepted rather apologetically.—AUBREY FLANAGAN.

Produced by Mayflower Picture Corporation. Distributed by Associated British. Produced and directed by Erich Pommer. Assistant director, Edward Baird. From story by Somerset Maugham. Screen play, Bartless Cormack. Scenario, B. Van Thal. Film editor, Robert Hamer. Photographed by Jules Kruger. Running time 95 minutes. Adult audience classification.

CAST

Ginger Ted.....	Charles Laughton
Martha Jones.....	Elsa Lanchester
Reverend Jones.....	Tyrone Guthrie
The Controleur.....	Robert Newton
Lia.....	Dolly Mollinger
Kati.....	Rosita Garcia
Sergeant Henrik.....	J. Solomon
Dutch Sea Captain.....	Fred Groves
Native Head Clerk.....	Eliot Makeham
Ho.....	Mah Foo
Ah King.....	Leh On
Albert.....	D. J. Ward
Mechanic.....	S. Alley

Her Jungle Love

(Paramount)
Fantastic Adventure

The stuffs of which film serials used to be made, and their modern radio parallels still are, have been handsomely heaped up and photographed in full color herewith as a kind of super-splendiferous eye-fodder for the unquestionably multitudinous addicts of jungle adventure.

Dorothy Lamour, Ray Milland, Lynne Overman, J. Carrol Naish and the late lamented Jiggs have the principal roles. George Archainbaud directed. George M. Arthur is down as producer and five writers are listed as authors of story and screen play. Frederick Hollander and Ralph Freed wrote the songs.

The narrative plops "Bob" and "Jimmy," aviators seeking a lost comrade, on a jungle island. Here they meet "Tura," native maid and sole inhabitant, who falls in love with "Bob." Subsequently "Kuasa," educated native chief, shows up with the lost flier all wrapped up and ready to be fed to the sacred crocodiles amid ceremonies employing the hypnotized "Tura." The feeding comes off as planned. Later "Kuasa" decides to feed "Tura" to the beasts, also, but an earthquake or volcanic eruption interrupts this exercise in time to save the girl, now duly established as white, to marry the hero.

The subject is treated seriously. Miss Lamour wears a variety of colorful sarongs. Mr. Overman supplies wisecracks in effective slang. Jiggs steals the show.

Previewed at the Paramount theatre, Los Angeles, where it was received in the spirit in which it was conceived.—W. R. W.

Produced and distributed by Paramount. Producer, George M. Arthur. Director, George Archainbaud. Assistant director, Mel Epstein. Story by Gerald Geraghty and Kurt Siodmak. Screen play by Joseph Moncure March, Lillie Hayward and Eddie Welch. Songs by Frederick Holland and Ralph Freed. Musical direction, Boris Morros. P. C. A. Certificate No. 3982. Release date, April 15, 1938. Running time, when seen in Los Angeles, 78 minutes. General audience classification.

CAST

Tura.....	Dorothy Lamour
Bob.....	Ray Milland
Jimmy.....	Lynne Overman
Kuasa.....	J. Carrol Naish
Eleanor.....	Dorothy Howe
J. C. Martin.....	Jonathan Hale
Roy Atkins.....	Archie Twitchell
Gaga.....	Jiggs (Chimpanzee)
Meewa.....	Lion Cub

A Trip to Paris

(Twentieth Century - Fox)
Comedy

That paragon of wholesome family entertainment, 20th Century-Fox's "The Jones Family" series, climbs new heights of comedy in "A Trip to Paris."

This time the "family," on the parents' silver

wedding anniversary, goes to Paris, and is innocently involved in an international espionage ring's activities. Robert Ellis and Helen Logan again wrote the screenplay, based on the characters of Katharine Kavanaugh. Mal St. Claire directed and Max Golden was associate producer.

In addition to the "family"—Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts and Billy Mahan—the cast includes Joan Valerie, Harold Huber, Nedda Harrigan, Leonid Kinskey, Armand Kaliz, Clay Clement.

"Roger's" picture-taking activities arouse suspicion in the mind of the French hotel detective, "Emile." "Jack" becomes involved with a pretty girl, who uses him as a dupe for a spy ring, whose leaders are arrested. But all ends well.

Previewed at the Uptown theatre, Los Angeles, to an audience which, unaware of what was to be shown, applauded the "Jones Family" title laughed and chuckled throughout the un-reeling, and were vociferous in praise at the fadeout.—VANCE KING.

Produced and distributed by Twentieth Century-Fox. Associate Producer, Max Golden. Directed by Mal St. Clair. Original screenplay by Robert Ellis and Helen Logan. Based on the characters created by Katharine Kavanaugh. Photographed by Edward Snyder. Art direction, Bernard Herzbrun and Hal-dane Douglas. Edited by Norman Colbert. Costumes by Helen A. Myron. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 4102. Running time, when seen in Hollywood, 64 minutes. Release date, not set. General audience classification.

CAST

John Jones.....	Jed Prouty
Bonnie Thompson.....	Shirley Deane
Mrs. John Jones.....	Spring Byington
Herbert Thompson.....	Russell Gleason
Jack Jones.....	Ken Howell
Roger Jones.....	George Ernest
Lucy Jones.....	June Carlson
Granny Jones.....	Florence Roberts
Bobby Jones.....	Billy Mahan
Tommy McGuire.....	Marvin Stephens
Marguerite Varloff.....	Joan Valerie
Willie Jones.....	Harold Huber
Countess Varloff.....	Nedda Harrigan
Emile.....	Leonid Kinskey
Hotel Manager.....	Armand Kaliz
Duroche.....	Clay Clement

Bank Holiday

(Gainsborough-GFD)
A Half Section of Life

Despite a valiant attempt to translate into terms of screen entertainment the light and shade, laughter and tears which lie beneath the surface of an English public holiday (not an American "bank holiday"), this crowded and phantasmagoric canvas savours of immaturity, not only of direction but indeed of human experience. It is the Bank Holiday of the novelette and comic strip, rather than of actuality, with, despite a sustained note of poignancy and human tenderness, far too many concessions to the conventionally fictitious, studios of low life which are low but hardly life, and a continuity and editing which have little fluency or cohesion. It has a few of the virtues of British production and many of the weaknesses.

Carol Reed, one of the younger directors, takes a half section of life on the August holiday, traces the *probleme d'amour* of a nurse whose pity goes out to a bereaved father, shattering her own stolen romance, and intertwines it with the comedies of a holiday crowd of Cockneys seeking a few hours of solace by the sea. The rush for the train, the querulous bickerings of a South London family, the brief burst of glory of two working girls, holidaymakers who sleep on the beach, Pierrot parties and all the fun of the holiday fair find their way into the pattern, all woven with one eye on comedy effect rather than sociological realism. It is amusing enough stuff for the natives, with a fair measure of laughs, and, as already suggested, a constantly sustained vein of pathos in the psychological problem of the sympathetic nurse, this element greatly assisted by the intelligent and charming Margaret Lockwood, who deserves even better things, and by a

thoughtful portrayal by John Lodge, who wanders around a superimposed London thinking of his happy but dead metropolitan past. When Wally Patch's quick-firing Cockney husband speaks, the film invariably comes to life, and there is an all too brief cameo by Wilfred Lawson as a bored and skeptical police sergeant.

Though "Bank Holiday", for all its easy fictions, undoubtedly will amuse the English masses, much of it will appear apocryphal and not a little wearisome to American audiences.

Previewed at the Cambridge theatre, London, the film was received with much laughter and accorded hearty applause.—AUBREY FLANAGAN.

A Gainsborough picture. Distributed by General Film Distributors. Directed by Carol Reed. From an original story by Hans Wilhelm and Rodney Ackland. Scenario, Roger Burford and Rodney Ackland. Editor, R. E. Dearing. Photography, Arthur Crabtree. Running time, 86 minutes. General audience classification.

CAST

Stephen Howard.....John Lodge
Catherine.....Margaret Lockwood
Geoffrey.....Hugh Williams
Doreen.....Rene Ray
Milly.....Merle Tottenham
Ann Howard.....Linden Travers
Arthur.....Wally Patch
May.....Kathleen Harrison
"Follies" Manager.....Garry Marsh
Miss Mayfair.....Jeanne Stuart
Police Sergeant.....Wilfred Lawson
Surgeon.....Felix Aylmer

Noches de Gloria

(Jose Luis Bueno Production)
Mexican Show Folk Melodrama

Here is something new in a Mexican picture. Excepting the work and personality of the star, Esperanza Iris, veteran but still comely Mexican stage comedienne, it is not outstanding, yet American exhibitors can do business with this by emphasizing the excellent vernacular songs and recitations of Señora Iris. She is of smash caliber with her rendition of "A Poco No" (Aw, Gwan!) hoi polloi Mexican ribbing song, given as the feature of a novel scene, a performance in a typical Mexico City tent show.

The story is a fair vehicle for La Iris even if a rather trite tale of a diva is framed by a jealous male admirer for the murder of her husband, serves a long jail sentence, loses her daughter, then finds the child, who has become a budding warbler, all ending well when the daughter (Magda Haller, a likable singer) becomes Mexico's ranking grand opera star. The best of the supporting cast are Alfredo del Diestro, as a crusty old grandfather; Manolo, Noriega, lovable old music teacher, and Alberto Marti, a convincing heavy.

There are interesting scenes of the intimate life of Mexican capital theatrical folk, a subject that is new to Mexican pictures. There is an abundance of dancing—this is largely a musical—but, excepting some sequences of the ballet of the Palace of Fine Arts (National Theatre), it isn't important. The music is something of a puzzle: there is only a little true Mexican Music. The film is being exploited in Mexico on the strength of some Franz Lehar lyrics and grand opera selections. Direction is fair. The sound could be better; the camera work is very good.

This was reviewed at its premiere in the Cine Teatro Alameda, Mexico City. The audience reaction was interesting. Alameda fans are rather hard boiled. They do not indulge in complimentary applause. But La Iris' songs won them. Handclaps and even yells persisted into other sequences. A goodly number of Americans saw the picture and liked it, chiefly because of Señora Iris' work.—JAMES LOCKHART.

Produced by Jose Luis Bueno. Directed by Rolando Aguilar. Story by Robert O. Quigley. Sound, B. J. Kroger. Cameraman, Alex Phillips. Running time, 95 minutes. Best for audiences who like folk and vernacular songs and music.

CAST

Marta Rey.....Esperanza Iris
Mercedes Ramirez.....Magda Haller
Don Federico.....Alfredo del Diestro
Carlos.....Julian Soler
Don Pepe.....Manolo Noriega
Rafael Lopez.....Alberto Marti

Goodbye Broadway

(Universal)

Comedy

This appropriately cast comedy deals accurately and unemotionally with the passing of vaudeville. A subject of ready saleability on today's screen. Alice Brady, Charles Winniger, Jed Prouty, Del Henderson and Donald Meek are names well known to former addicts of the two-a-day, and billing listing these may be amplified with mention of the less veteran Frank Jenks, Tom Brown, Dorothea Kent, Willie Best and the ventriloquial Tommy Riggs.

The story is James A. Gleason's "Shannons of Broadway" done over for this version by Roy Chanslor and A. Dorian Otws, with Edmund Grainger producing and Ray McCarey directing. It tells again and with freshness the adventures of two vaudeville troupers who invest their savings in a small-town hotel, and the avarice of a slick local realtor who ultimately tricks himself into buying it from them at a price guaranteeing them economic security in retirement. Mr. Winniger and Miss Brady as the washed-up vaudevillians dominate the picture.

Production is high grade, humor unforced, action brisk, and characterization sound. Mr. Riggs of the radio seemed to please the preview audience in unconcealed feats of ventriloquism performed without a dummy.

Previewed at the Alexander Theatre in Glendale, Cal., to a favorable reception.—W. R. W.

Produced and distributed by Universal. Director, Ray McCarey. Associate producer, Edmund Grainger. Screen play, Roy Chanslor and A. Dorian Otws. Based on the play, "Shannons of Broadway," by James A. Gleason. Director of photography, George Robinson. Art director, Jack Otterson. Associate, Richard H. Riedel. Film editor, Maurice Wright. Musical director, Charles Previn. Sound, Bernard B. Brown and William Hedgcock. P. C. A. certificate No. 4070. Running time, 70 minutes. Release date, April 1, 1938. General audience classification.

CAST

Molly Malloy.....Alice Brady
Pat Malloy.....Charles Winniger
"Chuck" Bradford.....Tom Brown
Jeanne Carlyle.....Dorothea Kent
Henry Clark.....Frank Jenks
J. A. Higgins.....Jed Prouty
"Jughead".....Willie Best
Iradis P. Oglethorpe.....Donald Meek
Henry Swanzy.....Henry Roquemore
Cromwell.....Del Henderson
and Tommy Riggs

Invisible Enemy

(Republic)

Continental Conspiracy

Except in minor variations, "Invisible Enemy" follows the story idea long familiar in E. Phillips Oppenheim works. With the fate of nations at stake, control of oil producing lands as a pawn, an outcast British diplomatic operative conscripted from the breadlines matches wits with a coldly suave international conspirator and emerges triumphant. Accessories to the basic intrigue are traces of a three-cornered conflicting romantic comedy. While the commercial quality of a strong title and a fairly interesting if familiar story are handicapped by the fact that most of the dialogue is spoken with an English accent. The manner in which suspense is applied in developing the plot should give the film an average appeal.

Principal parts are played by Alan Marshall, C. Henry Gordon, Tala Birell, Mady Correll, Herbert Mundin and Gerald Oliver Smith, with Ivan Simpson, Elsa Buchanan and Dwight Frye included for bits.

Marshall and Gordon, in roles as duelists in a battle of wits from the start, carry the show almost exclusively. Yet in the romantic byplay Birell and Correll are effective in the love contrast which has a surprise conclusion. Comedy is in the hands of Mundin, who has faculty of being Johnny-on-the-spot in every crucial moment.

Previewed in Hollywood to an apathetic reception.—GUS MCCARTHY.

Distributed by Republic. Produced and directed by John Auer. Story by Albert J. Cohen, Robert T. Shannon. Screen play, Albert J. Cohen and Alex Gottlieb. Photographed by Jack Marta. P. C. A. Certificate No. 2124. Running time, when seen in Hollywood, 65 minutes. Release date, March 29, 1938. General audience classification.

CAST

Jeffrey Claverling.....Alan Marshall
Sandra.....Tala Birell
Stephanie.....Mady Correll
Kamarov.....C. Henry Gordon
Higgs.....Herbert Mundin
Bassett.....Gerald Oliver Smith
Michael.....Ivan Simpson
Sophia.....Elsa Buchanan
Alex.....Dwight Frye

The Horse on the Merry-Go-Round

(Columbia)

Cute Colored Cartoon

It is to be expected that the merry-go-round horse in an amusement park would at times come to feel that his mode of existence followed a path of grooved and confining limitations. Consequently, when the circulating steed longs for freer and boundless pastures, his equine yearnings can be appreciated by the more rebellious mortals of the audience, who have longed to kick over their terminating traces. But, after a hectic and rather uncomfortable experience in the strange grazing land of the crazy house, the ferris wheel and the roller coaster, the steed realizes that there is no place like his home field. Borrowing from the set and situation of the cartoon's subject, the comic business has been wound up to give fast paced fun and nonsense. Lavishly applied colored tints add pictorial charm and excellence to produce entertainment that should please all ages of the average audience. Running time, 6½ minutes.

A Buckaroo Broadcast

(RKO Radio)

Cowboy Crooners

The call of the west is too strong for Ray Whitley and the Six Bar Cowboys, so the singing septet forsake the confines of an eastern radio studio for the open spaces. The boys' former sponsor, banking on the affair between Ray and the sponsor's secretary, has the girl travel westward to lure the group back east. But the minor Mata Hari falls victim to the spell of the rugged cow country and stays behind to marry Ray. The distinctive airs should please musical appetites for western ditties.—Running time, 18 minutes.

All's Fair

(Educational)

Dusky Cutups

Mixing a little rhythm and a few tricks of mischief in their campaign the harmonizing group of dusky juvenile songsters, the Cabin Kids, assist their colored mammy in winning first prize at the county fair. Dropping cement into the dough pater of one rival cook's efforts and spiking another's ice cream sauce with vinegar, the youngsters clear the field for their candidate's victorious mince meat and flapjacks. The kids are engagingly active and their singing is lively if somewhat self conscious.—Running time, 10 minutes.

Captain Kidd's Treasure

(MGM)

Pirate Mystery

Any studied attempt to whitewash an historical scoundrel labels the subject worthy of attention. In this instance of defence, the pirate character of Captain Kidd, famed scourge of the sea, is examined in two different phases. One one hand, evidence is produced to show that the British buccaneer was really a faithful servant in the King's service, who ran afoul of mutinous treatment by his crew. The other side of the brief paints Kidd as a cutthroat scamp

(Continued on page 46)

ON EVERY FRONT PAGE

THE YEAR'S TIMELIEST PICTURE IS READY!

"Gripping
melodrama
...strong fare,
with pace and
story contriv-
ance ... mov-
ing story."
—VARIETY

"Satisfying melodra-
ma...colorful produc-
tion background with
much pictorial and at-
mospheric appeal...
smartly handled."
—MOTION PICTURE DAILY

"Real 'find' in
Griffith Jones,
who helps to
make swell
meller impres-
sive... He is a
big heartbeat
for the ladies...
can't miss..."
—FILM DAILY



WIFE of GENERAL

EVERY DAY!

RELEASED IN TIME FOR TOMORROW'S HEADLINES!



"Effective melodrama... Inkijinoff is the film's villain, and one of the first order at that."

—N.Y. DAILY NEWS

"First rate acting... includes Griffith Jones, Inkijinoff, Adrienne Renn and Alan Napier."

—N.Y. WORLD-TELEGRAM

LING

with

GRIFFITH JONES and INKIJINOFF

Adrianne Renn • Alan Napier • Anthony Eustrel
Directed by LADISLAUS VAJDA • Produced by John Stafford
A Premier Stafford Production

It's a  Picture

"A continuous round of melodramatic action... none tops in appearance and mannerisms the performance of Inkijinoff."

—NEW YORK POST

(Continued from page 43)

who ravaged ships. The mystery of what did become of the wealthy treasure hoards credited to his name remains unsettled. The pirate puzzle is composed of interesting ingredients consisting of careful composition, informative script, and a dramatic theme.—Running time, 10 minutes.

Going Places No. 46 (Universal)

Outstanding Photography

Divided into two parts, this issue of the Universal travel series offers interesting subjects and some examples of excellent camera work. The first sequence explores Danbury, Conn., but instead of concentrating on the annual County Fair, the most commonly known feature of that town, the manufacture of felt hats, for which the community is equally noteworthy, is pictorially explained. In the second sequence the camera follows a group of skiers on a trip to Crater Lake. The lake, of course, is a common subject because of its scenic beauty, but the winter setting adds a touch of the unusual.—Running time, 9 minutes.

Wee Wee Monsieur (Columbia)

Stoogian Slapstick

In the beginning, the Three Stooges are pictured as struggling artists, slaving and starving for their art in a Paris garret. At the end, the boys are Foreign Legionnaires. To carry them over from one profession to another, there is relayed the customary collection of Stoogian slapstick tricks. In the present instance, the result of the boys' comic efforts seem to jell into a better than usual Stooge subject because the business given them seems more spontaneous and laugh provoking, what with their working away at their artistic pursuits, angling for their dinner, masquerading as a trio of Santa Clauses on a visit to a desert oasis, and giving impersonations as dancing favorites of a sultan. Running time, 18 minutes.

Stranger Than Fiction No. 46 (Universal)

Interesting

Two, especially, of the six subjects in this issue of the series are sufficiently arresting to attract wide audience attention. A resident of San Francisco who learned to bowl after he became blind rolls strikes and spares. The final sequence, showing a Swedish-American wood carver and his caricatures whittled from blocks of pine, is similarly interesting. Between them are pictorial descriptions of the method of sorting oranges by x-rays, a New York welfare worker who made a comfortable home on an old welding barge, a playground and training school for canaries, and a quartet of pigs whose owner has taught them unpiglike table manners.—Running time, 9 minutes.

Love and Onions (Educational)

Top Timberg, Jr. - Rooney, Jr., Comedy

More concerned with their romantic problems than with the commercial matters of the grocery shop where they act as clerks, the junior branch of the Timberg and Rooney clan provide the customers of stage and screen a run of amusement as varied as the stock of food. The youngsters—all in exuberant teen age—are given some excellent comedy situations and make the most of their opportunities. The finale is devoted to an amusing sequence wherein the boys act as masters of ceremonies for the opening of a new and bigger grocery store, with some clever spoofing undertones patterned after a model film premiere.—Running time, 18 minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of March 19

CAPITOL

Wonders of the West....MGM
Give Till It Hurts.....MGM

CRITERION

Oh Kay, Rhythm.....Paramount
Going Places, No. 43.....Universal

MUSIC HALL

Unusual Hunting.....Columbia

PARAMOUNT

Fowl Play.....Paramount

RIALTO

Breathless Moments.....Universal
Bosco in Baghdad.....MGM

RIVOLI

Manila Major Peter
P. Devlin
Donald's Ostrich.....RKO Radio

ROXY

Love and Onions.....Educational

STRAND

Pictorial Review, No. 8....Vitaphone
Mike Riley and Orchestra...Vitaphone
A Star Is Hatched.....Vitaphone

Breathless Moments (Universal)

Newsreel Thrills

The perennial collection of newsreel shots, edited so as to highlight the death, danger and destruction elements in the cameraman's harvest, proves as successful as ever. Garnered from the newsreels of the last year or more the subject includes flashes of fire, flood, shipwreck, typhoon, duststorms, bullfights, racing, mountain climbing, war, riot, trick flying machines, aerial acrobatics, and death in the air and on the ground. The climax is reached in what is generally accepted as the most awe-inspiring tragedy of the year, pictorially speaking, the burning of the airship Hindenburg. Careful editing results in a concentration of interest on the thrills rather than the horror element, and the commentary, by Graham McNamee, is well handled. Running time 19½ minutes.

Unusual Hunting (Columbia)

Sport Issue

The title aptly expresses the content of this subject. The unusual in hunting expeditions as recorded by the camera is first a visit to England where intrepid huntersmen scale chalk cliffs in search of baby falcons. The training of the falcons as bird hunters also is shown. From England the scene shifts to the Everglades in Florida and an alligator hunt in which a stick and a strong pair of hands are requisites required of the hunter. In the sub-zero hills of the West a hunter on skis tracks down a wild boar and kills it. A coyote hunt and the chasing of a kangaroo in an automobile wind up the subject. Described by Dan Seymour. Running time, 10 minutes.

The Man Hunt (Universal)

Animal Cartoon

Oswald the Rabbit, game warden of the forest, mobilizes his woodland brethren to resist the invasion of an automobile load of hunters from the city. The skunks operate a gas tank, the tortoise shoot hickory nuts from their shells,

and the squirrels rig up a machine gun with help of a woodpecker. Routed, the hunters return to their car on the run only to find that the indignant animals have fitted it with devices calculated to make their ride most uncomfortable. In story and execution the subject is ideally suited for the cartoon medium. Running time, 7 minutes.

Three on a Rope (MGM)

Tops

Concerned with the arduous and hazardous business—or sport—of mountain climbing, this Pete Smith subject on peak scaling is pictorially arresting stuff, a clever demonstration of the art and science needed for its execution, and generally all around first rate entertainment. According to the usual Smith method of studying subjects of this sportive sort, two groups are examined, one group composed of serious minded and expert climbers and the other party consisting of comic beginners. Through shrewd camera work, particularly the analytical lens of slow motion photography, the mountaineers are followed up the steep sides of the stony wall to reach the lofty and rocky pinnacles. Mr. Smith's light touch of patter is an agreeable foil for the evident peril of the daredevil climbers.—Running time, 10 minutes.

Sky Fishing (Educational)

Excellent Sport Reel

Anglers in particular will find a vast amount of pictorial entertainment and piscatorial instruction in this excellently contrived reel depicting the sport of fishing in the sky top streams of the Canadian Rockies. Two sides of the sport are shown, one part devoted to lake fishing and the other section illustrating the thrills of mountain stream angling. Even if the spectator has no interest in the particular sport studied, the gorgeous scenic backgrounds together with a smoothly melodic accompaniment should be bait enough for interest.—Running time, 9½ minutes.

Community Sing No. 7, Series 2 (Columbia)

Songs

The leader of this subject in the Community Sing series is Gus Van, onetime vaudeville headliner with the team of Van and Schenck. Since the death of his partner Van has become an individual performer. He sings "Me and My Gal," "Dinah" and joins Joan Brooks and The Treys in singing "Minnie the Moocher." Miss Brooks sings "You're Nobody's Sweetheart Now" and "My Gal Sal." The audience as usual is requested to join in the singing. Running time, 10 minutes.

Sign Company Answers Suit

Adler Sign Letter Company, being sued in the United States district court in Chicago by Wagner Sign Service, Inc., who charge patent infringement, on Wednesday issued the following statement: "The constructions manufactured by Adler Sign Letter Company and Ben Adler Signs, Inc., are manufactured under the prior issued patent to Adler, issued April 28, 1936, Patent No. 2,038,978. The Patent Office, when it later issued the Wagner patent on July 21, 1936, did not consider that the subject matter of the Adler patent interfered with the subject matter of the Wagner patent or it would have put the two patents in interference, which it did not do. In addition to this action of the Patent Office, the Adler company have separate legal opinions of different attorneys that the Adler devices do not infringe the Wagner patent."

IN THE CUTTING ROOM

Battle of Broadway (Twentieth Century-Fox) Comedy and Romance

For primary name value, "Battle of Broadway," a Sol M. Wurtzel production, will offer Victor McLaglen, Brian Donlevy, who was seen in "In Old Chicago," and Louise Hovick, featured in "Ali Baba Goes to Town," her third screen appearance. Secondary personalities are the comic Raymond Walburn, Jane Darwell, the newcomers Lynn Bari and Robert Kellard, Sammy Cohen and Esther Muir. Others who will participate are Eddie Holden, Hatty McDaniel, Paul Irving, onetime prize fighter Frank Moran, and Andrew Tombes.

The story is robust romance and rowdy comedy, a short of throwback to the "sez you sez me" material with Donlevy succeeding Edmund Lowe as McLaglen's sparring partner. The backgrounds feature considerable Legion atmosphere, especially the climaxing sequences during an American Legion convention in New York, in which the Post to which the boys belong stages a wild brawl with a gang of counterfeiterers.

Based on an original story by Ralph Houston, the screen play was completed by Lou Breslow and John Patrick, who have served long in the Wurtzel sector of the 20th Century-Fox establishment. The two musical numbers, one a topical ballad, the other a marching song, were composed by Sidney Clare and Harry Akst.

"Battle of Broadway" is being directed by George Marshall, whose most recent work is "The Goldwyn Follies."

Release date: May 13, 1938.

Sinners in Paradise (Universal) Melodrama

That story plan which takes for its idea the experiences of a heterogeneous group who become castaways on an isolated island has always been considered "good theatre." A China-bound transport plane, catching fire, falls into the ocean near a deserted isle. The passengers are one of the world's richest girls, a pompous politician, a woman tired of married life, a racketeer, a motherly woman, a girl who has escaped from the police and two gun runners. All reach shore and find a mysterious white man and his Chinese servant.

The man has a boat. All want to use it to carry them to civilization. The treachery of two who attempt to steal the boat precipitates a battle in which, as one woman dies, it is revealed that the mysterious possessor of the island is a surgeon wanted in Shanghai for murder.

The cast includes John Boles, Madge Evans and Bruce Cabot.

An original story by Harold Buckley, who contributed to "Carnival Queen," "Smart Blond" and "California Mail," it was adapted by Buckley, Louis Stevens ("The Texas Rangers" and "Last Train for Madrid"), and Lester Cole, who did "Some Blondes are Dangerous" and "The Man in Blue."

James Whale's recent directing credits include "The Road Back" and "The Great Garbick."

Release date: April 15, 1938.

Crime Gives Orders (Paramount) Melodrama

"Tip Off Girls" (previewed in the March 19th issue) drew favorable comment from trade and daily newspaper critics. Its reception in general distribution should have a beneficial effect upon "Crime Gives Orders," as Lloyd Nolan and Mary Carlisle, featured players, J. Carrol Naish, Anthony Quinn and Larry Crabbe will be seen in the coming attraction also. The cast further will include Lynne Overman, currently in "Her Jungle Love," a youthful Delmar Watson, Dorothy Peterson, Regis Toomey and Fern Emmett.

Thematically, the story to be told in "Crime Gives Orders" is melodramatic. A murdering gang boss flees, is mistaken for a business man and received into a respectable citizen's home. He falls in love with the daughter and becomes a pal to the youngest son. But when revenge-mad rivals ferret him out, he surrenders to the police rather than jeopardize their safety.

An effort is being exerted to develop a different slant on the now well worn gangster type of story. While sinister atmosphere is being retained in a measure, it is producer Harold Hurley's intent that it shall be secondary to the human interest content.

The film is being directed by Louis King, whose credits include two of the recent "Bulldog Drummond" pictures and "Wild Money."

Release date: June 17, 1938.

Cocoanut Grove (Paramount) Musical Comedy

The tribulations of a pugnacious band leader seeking to include his band in a competition that means an engagement in the famous Ambassador Hotel Cocoanut Grove in Los Angeles is the primary entertainment substance. Embellishing the motivation are comedy, in which the Yacht Club Boys, Ben Blue and Rufe Davis will be featured, and music which will present Harry Owens' Royal Hawaiian Orchestra. Owens' winning of the Academy Award for the best original song, "Sweet Lalanie," should be a matter for exploitation. There's a love story, too, which overcomes several complicated situations.

The picture is to be produced on an extensive scale, with a full allotment of glamour. The action, beginning in the east, entails a cross-country trailer journey.

The leading roles have been assigned to Fred MacMurray and Harriet Hilliard, who was seen in RKO-Radio's "New Faces of 1937" and "Life of the Party." Ben Blue is down for some of his peculiar eccentric dancing, as also are the Yacht Club Boys. Rufe Davis and little Billy Lee are the most prominent of the supporting cast. Others to be seen are Eve Arden, Harry Owens, George Walcott, Dorothy Howe, Red Stanley and Lester Allen, diminutive legitimate stage comedian. There will also be a singing and dancing chorus.

A George Arthur production "Cocoanut Grove" is being directed by Alfred Santell, maker of "Breakfast for Two" and "Winterset."

Release date: July 8, 1938, tentatively.

The Adventuress (United Artists - Wanger) Romance in Revolution

A year ago, when bearing the title "The River Is Blue," the forthcoming "The Adventurer" was on Walter Wanger's production program. For several reasons, shooting was deferred until now, but none of them had any political significance. Topical as it happens to be, "The Adventuress" simply tells a gripping romantic story against the chaotic background of war-torn Spain.

Madeleine Carroll and Henry Fonda are co-starred. The principal supporting players are Leo Carrillo, currently in "The Girl of the Golden West"; John Halliday, Robert Warwick, who was prominent in "Romeo and Juliet" and "Parnell"; Reginald Denny and Vladimir Sokoloff, seen in "The Life of Emile Zola." Lesser characters are Peter Godfrey, Lupita Tovar, Katherine de Mille, Nick Thompson and George Houston. Peasants, soldiers, sailors and others will appear in atmospheric and character roles.

The story is an original screen play prepared by John Howard Lawson. A former newspaper man who spent considerable time in Europe, Lawson has been associated with MGM, RKO-Radio and Columbia.

Responsibilities for direction appear to be in capable hands. Maker of "The Life of Emile Zola" and "The Story of Louis Pasteur," director William Dieterle also handled such Warner pictures as "The White Angel," "Dr. Socrates" and "Madame DuBarry."

Release date: To be determined.

Tropic Holiday (Paramount) Comedy-Romance

Paramount is taking two of its most popular teams, Dorothy Lamour and Ray Milland, together in "Jungle Princess" and the forthcoming "Her Jungle Love," and Bob Burns and Martha Raye dually featured many times, and adding to them Binnie Barnes, now appearing in "The First Hundred Years" and Tito Guizar, heard and seen in "The Big Broadcast of 1938," supporting them with a lot of players of Mexican ancestry and the Dominguez Brothers, San Cristobal Marimba Band, and setting them down in a languid Mexican town for what should be an exploitation and entertainment holiday, in "Tropic Holiday."

The piece is being made to follow the pattern of recent crazy comedy romances. Milland is a writer of romantic novels who forgets everything upon seeing the exotic Mexican vision, Miss Lamour. Miss Raye, his secretary, in addition to going wild about Guizar also turns bullfighter. Burns is an electioneering Senator from Oklahoma who is tossed into jail.

With music and dancing, picturizations of intriguing Mexican customs other than bullfighting, and romance under the moonlight, and the promise that it should be exotic, picturesque and comic entertainment, showmen should find plenty of readily available exploitation.

Don Hartman and Frank Butler thought up the original story which Theodore Reed, maker of "Double or Nothing," is directing.

Release date: July 22, 1938 (tentatively).

LETTERS FROM READERS

PROTESTS CAMPAIGN AGAINST DOUBLES

TO THE EDITOR OF THE HERALD:

In the columns of the MOTION PICTURE HERALD and the Motion Picture Daily I frequently read that the PTA and kindred organizations throughout the country are beginning a campaign against double features.

Fortunately, we have had very little trouble of this sort in Davenport, Rock Island, Moline and Cedar Rapids, the four cities which comprise my district for the Tri-States Theatre Corporation. However, as an exhibitor of double features, and as one who most sincerely believes in their value to theatres, I am greatly concerned in this propaganda which certainly can hold no good for the industry.

I realize that many film executives and producers are strong opponents of dual bills; yet I believe these same men must realize that hundreds of theatres throughout the nation would be closed today, if it were not for double features. I also believe these same men will agree that an organization that is strong enough to place a nation wide ban on double features is strong enough to set itself up as a dictator to the industry. I think there are very few men in the industry who would relish such a situation, but apparently a few important executives are so short-sighted that they are lending support to an organization that seems set on eliminating a great number of theatres that are buying film from these same men today.

Up to now, I haven't read of any exhibitors taking any concerted action to combat this propaganda, but most certainly something must be done to check the spread of this menace. I don't believe we can "fight" back, as a fight usually results in a heated and prolonged argument. It is quite likely that the industry might come out on the short end of such an argument.

The objection seized upon by the PTA for exploitation seems to be the length of two-feature programs and their unhealthful effect on children. To me this seems to be a silly objection and one that the public will not adopt, if properly handled counter-propaganda is released by exhibitors. Such propaganda, however, must be subtle in the extreme so as not to bring on a battle.

I think that the public must be sold on the fact that double feature programs offer them a well-balanced variety of entertainment.

At the present time most theatres advertise "2 Big Features," "Big Double Feature Show," "2 Feature Length Hits," or something of the sort. These terms themselves have a tendency to emphasize the great length of the programs, and certainly do not sell the variety of entertainment contained in most dual bills.

I would suggest that if the exhibitors would change their method of advertising double features, it may be possible to "de-emphasize" the length of the shows and sell the public on the real value of double features.

The other day I ran across some catch-lines that I think should be used in place of the old, out-dated phrases now used in most ads. These catch-lines are not original—although I don't know their source—so please do not credit me with them:

FOR YOUR FURTHER ENJOYMENT
AND FOR A LAUGH
YOU'LL GET A BIG KICK OUT OF—
EXTRA JOY
FOR VARIETY'S SAKE
YOU ARE BOUND TO LIKE
AND TO MAKE THE SHOW COMPLETE
TO ADD TO YOUR ENJOYMENT
FOR MORE HAPPINESS

YOU WILL ENJOY LAUGHING AT
AND JUST TO SEE YOU SMILE
WITH A WELL BALANCED PROGRAM INCLUDING
TO MAKE YOUR EVENING COMPLETE
AND THAT ISN'T ALL
AND NOT TO BE OVERLOOKED
IT PAYS TO SEE THE REST

The use of such catch-lines will most certainly call the attention of our patrons to the second features as much as did the old terms, and at the same time they will sell the idea that the second feature is something worth seeing—not just 60 minutes or so of film stuck in the program to make it a long show. If we get that idea across in our ads, trailers, lobby displays, etc., I think we'll soon put a stop to any objections to double features.

Naturally, such an advertising campaign must be backed up by good shows, but I think most theatres are now booking the best possible double feature programs—so I don't think the quality of the entertainment offered the public need worry us much.—JOSEPH KINSKY, Tri-States Theatre Corporation, Davenport, Iowa.

Chicago Exchanges and Supply Companies in New Film Center

Seven film exchanges and eight theatre supply and equipment companies are now situated in Chicago's newest film center at 13th Street and South Wabash Avenue. A new exchange building houses the Universal, Columbia and United Artists exchanges as well as a screening room operated by Henry Igel.

Already in the area were Warner Brothers, Metro-Goldwyn-Mayer, Republic, Paramount, National Screen Service and American Seating Company.

In the 1200 block on South Wabash are the Midwest Theatre Supply and R. Levine, dealer in theatres and equipment. New comers to this block include Joe Goldberg, equipment dealer, and Photoplay Trailer. Movie Supply, equipment company, plans to move soon to the film center. General Film Laboratory is the only laboratory close by.

The general exodus from the district around Eighth and Wabash leaves Twentieth Century-Fox, RKO Radio, Monogram-Capitol, Superior Pictures, B. F. Judell and Filmack Company. Twentieth Century-Fox has made plans for a new building of its own at 13th and Wabash, with construction to start in the spring.

In May, Allied Theatres of Illinois will move into new offices in the Exhibitors Building, 1325 South Wabash Avenue.

Japan To Honor Cochrane

The Japanese Government will honor the late Tom D. Cochrane, former representative in Tokyo of Universal and Paramount, for his services to the Japanese film industry with a monument proposed by Premier Konoye. The Home Ministry is preparing a scroll and the Dai Nippon Cinema Association will provide a jeweled vase.

Max Mazur, formerly of GB's Chicago office, has been appointed branch manager at Minneapolis, succeeding Fred Abelson, resigned. Clinton M. White, GB assistant general manager, is on a tour of the company's midwest exchanges.

Dispute in Utah Over Outlawing Of Chance Games

Developments in chance game activities this week included the controversy in Utah over the authority of the Utah Trade Commission to enforce the state's unfair practices act; Governor Chandler's veto of the Kentucky bill which would legalize Bank Night there and a ruling in Beaver County, Pa., outlawing theatre giveaways.

In Montreal two theatre managers were fined in recorder's court for operation of Bank Night. According to police such attractions are lotteries and therefore illegal. Alexis St. Charles, manager of the Cameo, pleaded guilty to two charges and Julius Belson, manager of the Midway, pleaded guilty to 10 similar charges. Each was fined the costs in every case to which he pleaded guilty.

The Utah controversy reached the state's supreme court for the first time when an action was instituted by the Paramor Theatre Company of Ogden, operator of the Paramount, Orpheum, Colonial and Lyceum theatres. Upon petition of the company the court issued an alternative writ of prohibition, ordering the commission to appear and show cause why it should not be restrained from further proceedings under an order for the theatres to discontinue Bank Nights.

Despite reports that Governor Chandler of Kentucky had signed the measure legalizing all cash or giveaways which was passed by both houses the *Daily Kentucky New Era*, Hopkinsville, last Thursday reported that the bill had been vetoed.

Theatre giveaways have been ruled out of 13 Beaver County, Pa., houses by District Attorney Robert E. McCreary. Four of the theatres were given one day stays to permit them to make final scheduled awards.

An early opinion on the legality of Bank Night in Oklahoma is expected from Attorney General Mac Q. Williamson, who has asked W. N. Hensley of Cumberland University, author of an article on the subject, for "pertinent citations" on Bank Nights.

Schuyler T. Hodge, operator of an art school in Miami, Fla., has filed suit in circuit court there against a local theatre to determine the legality of Bank Night.

A final decision of the Connecticut Bank Night test case tried in the supreme court of errors there is expected in April or May.

The Classic theatre, Watertown, Wis., has resumed Bank Night each Friday after discontinuing the game for several months at the insistence of the district attorney.

The York theatre, Athol, Mass., has voluntarily discontinued Bank Night following a conference with city officials, according to Oscar Mercier, manager.

The Lenoir Theatres Company, Lenoir, N. C., has been temporarily restrained from the operation of a giveaway by a superior court judge.

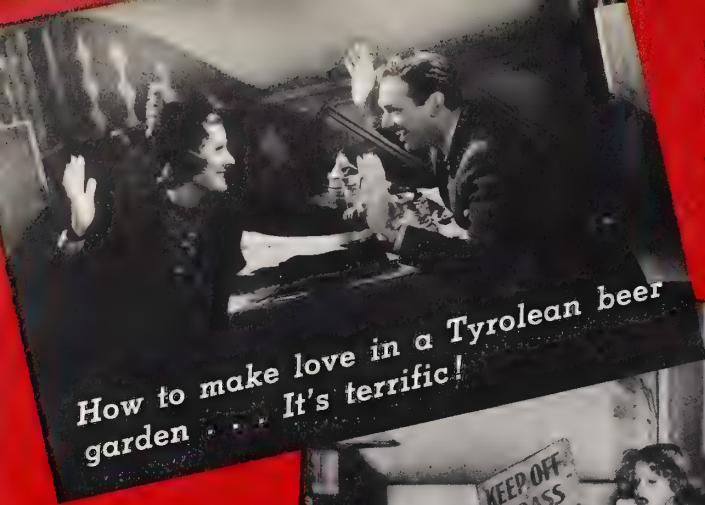
Frank J. Miller, Sr., vice-president of Augusta Amusement, Inc., has been acquitted on a lottery charge of operating Bank Night in several theatres in Augusta, Ga. The case was heard by a city court jury.

An order has been entered in Christian circuit court, Ky., awarding the Commonwealth of Kentucky a judgment of \$750 and costs against the Crescent Amusement Company, Nashville, in connection with Bank Night at the company's two Hopkinsville, Ky., theatres.

William A. Drake, screen playwright, has been signed by Twentieth Century-Fox as associate story editor.

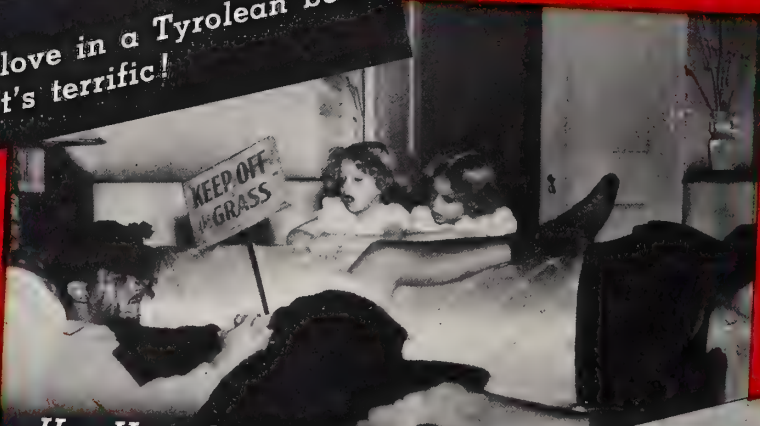


Relax!.. Unbend!..
Do what you want to do
whenever you want to
do it!
That's the joy of living!



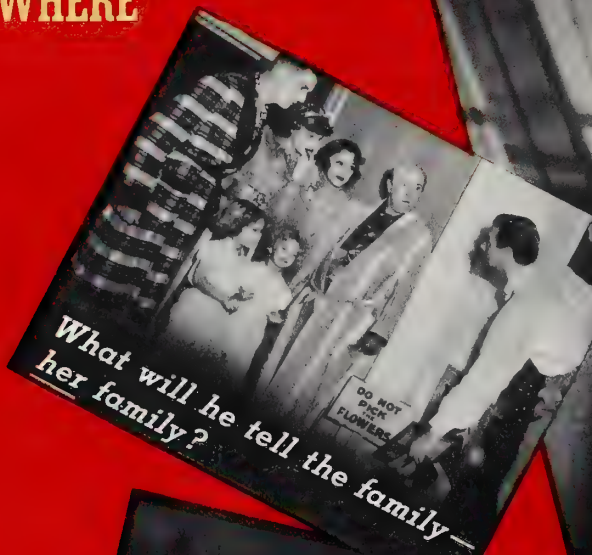
How to make love in a Tyrolean beer garden ... It's terrific!

**EASTER WEEK
ATTRACTION
AT LEADING
FIRST RUNS
EVERYWHERE**

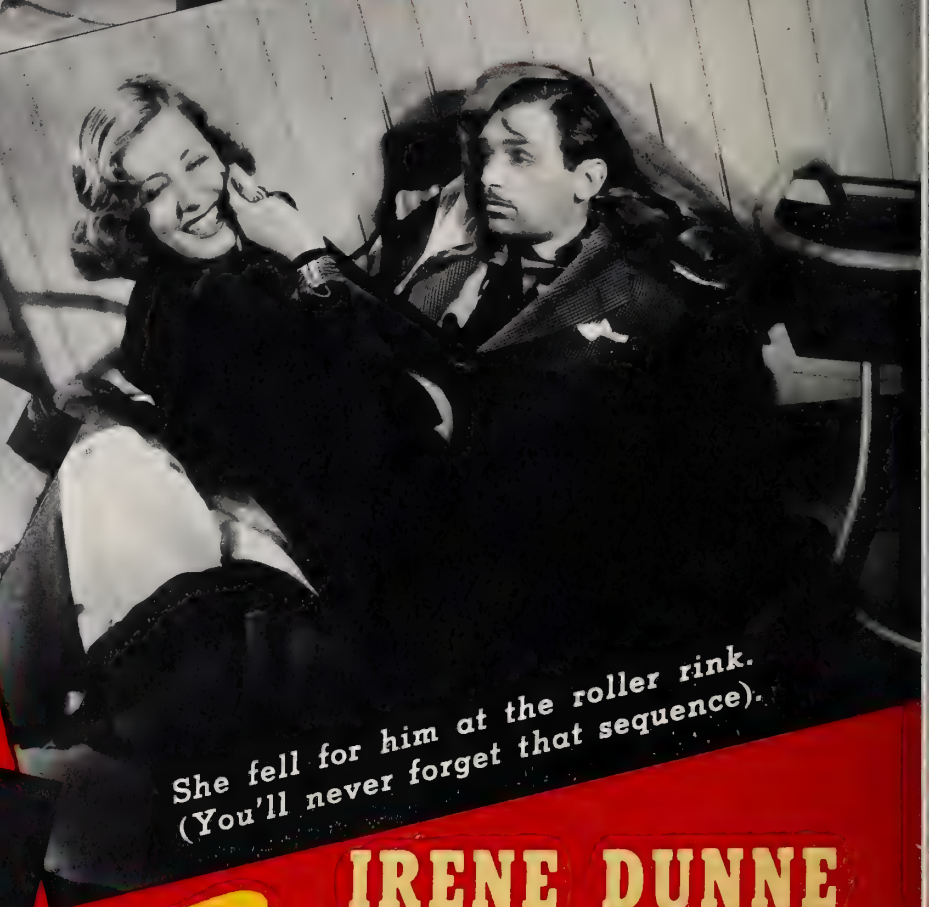


Ha, Ha — he sleeps!
... Little does he
know what the ter-
rible twins are up to!

Romance roaring headlong into splashing sun-
bursts of laughter! ... A blithesome, sprightly story
sparkled with the glowing thrill of being in love
... packed with a punch over the heart-line ...
charged with the bubbling spirit of joy on a fling
... and charmed with the
sweet, swingy sentiment of
four new songs melting with
the magic of **JEROME KERN**
... Box-office all the way!



What will he tell the family—
her family?



She fell for him at the roller rink.
(You'll never forget that sequence).

IRENE DUNNE
Joy of Living
DOUGLAS
FAIRBANKS JR.

with

ALICE BRADY

DIRECTED BY
TAY GARNETT

PRODUCED BY

FELIX YOUNG

A TAY GARNETT Production

Screen play by Gene Towne,

Graham Baker, Allan Scott

Based on an Original Story by

Dorothy and Herbert Fields

GUY KIBBEE • JEAN DIXON • ERIC BLORE

LUCILLE BALL • WARREN HYMER

Music by **JEROME KERN**

Lyrics by **DOROTHY FIELDS**



When they reach this kiss, you'll
be exhausted from laughing!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Just before Herr Hitler moved into Austria, the Austrian Ministry of Defense started an intensive and ominous educational campaign to teach civilians what to do when, as the Austrians thought was inevitable, hostile bombers start dropping death on Austrian cities.

Part of the campaign was a set of sketches of the "wrong" and "right" things to do when the bombs start raining from the sky. "Don't open windows," "Don't stand out in the open," "Don't desert your horses in the street," etc., etc. For nonchalance, the pictured instructions were remindful of those in theatre programs: *In case of fire walk, do not run to nearest exit.*

"If you're in a movie," they said, "don't dash out into the street when the air-raid alarm sounds. Just remain quietly watching the film."

▽

The Nazis have barred Cecil De Mille's "Plainsman" from exhibition in Germany, on the grounds that De Mille "consorted with the Soviets."

Mr. De Mille's "consorting" extended to his sending a Christmas card, three years ago, to Boris Shumiatsky, recently deposed Soviet film head.

▽

Indicating the sign of the times, this department, three years ago, reported: "Bullet-proof vests have been issued to Universal Newsreel cameramen stationed in Cuba and China." Universal had better extend the order immediately to Austria, Czechoslovakia, Spain, Germany, Poland, Lithuania, Hungary, Italy, France and the Little Entente.

▽

"Four Capitals Involved in Making of 'The Rat,'" says an RKO home office publicity caption. Make your own selection.

▽

Reorganization of New York City's city government under the new charter has sent ex-film press agent Bert Adler from the Department of Sanitation to the Department of Public Works. Mr. Adler had press agent pictures and personalities for years, until his ideas won the fancy of Mayor Fiorella LaGuardia, and Bert came through, too. That "Clean your streets and curb your dogs" campaign was Bert's. His Honor's Sanitation Department had never thought of it before.

▽

Fred Pennell, operating the New Cozy theatre, Decatur, Michigan, calls attention to our recent paragraph on Edgar Bergen having entered the show business as an usher in a Chicago theatre. Mr. Pennell claims that Edgar Bergen entered show business in Decatur, at the Cozy—pumping the old organ. Anyway, from pumping organs in Decatur to pumping Charlie McCarthy in radio is a long pump.

▽

United Artists announces: Mayor Arthur Segrell, Culver City, California, proclaims Saturday "Tom Sawyer Day." Business and professional men have been asked by Mayor Segrell to appear in colorful costumes like those worn when Mark Twain was a youth.

"Only prohibitive restriction in the Mayor's proclamation is a provision that those wearing hoop-skirts must wear pantalettes, too, of a suitable opacity."

George, fourth and unpublicized brother of the three mad Ritzes, had been having a lot of trouble with customers of his mercantile store in New Orleans. They did not believe his relationship because his name is George Joachim, which happens to be the Ritz brothers' family name, and accused him of using his likeness to the three comedians to impress his customers. Harry Joachim, Al Joachim and Jimmy Joachim (Ritz to Hollywood) finally drew up an affidavit attesting that George is their brother and that he can act as screwy as he pleases.

▽

Milestone on the motion picture path to progress, from the Los Angeles Times:

Errol Flynn stuffed pieces of meat into his ears to get a small dog to leap up and lick his face for a film scene for Warners.

▽

Metro-Goldwyn-Mayer's Leo the Lion is mourning the loss of his grandmother, Queen Mary, matriarch of a family of 54 lions since her arrival at the Memphis zoo in 1917.

The 24-year-old lioness, native of an African jungle, died in a steam-heated cage in her Tennessee home of just plain old age.

She was content with motherhood, and grandmotherhood and great-grandmotherhood, but when her son, Leo, "made the movies," she was happy.

When Queen Mary sent Leo out into the world, she did a great service to Metro ad chief Howard Dietz, to Metro ad writer Si Seadler, to Metro exploiter Billy Ferguson.

▽

Edgar Oswald Brooks, once celebrated in the serial selling field across the States, is now an exhibitor in Britain, the lessee and manager of "The Picture House," High Street, Broadstairs. Mr. Brooks was probably the first motion picture person in America to acquire a portable typewriter. He wrote letters interminably. Once the Mutual Film Corporation invented a special house organ to print his communications in compact type to relieve the pressure on the managers and salesmen. The result was that Mr. Brooks filled up the house organ and then as many letters as before. Now he has achieved compression. His weekly messages, to the public, are on a "quad crown," which, to you, is a two-sheet.

▽

California's recent floods left in their wake damages running into millions, the deaths of scores, 8,000 homeless and several hundreds of thousands of dollars in destruction to sets and stages at studios. Official and final tabulation of the damage is now in hand, part of it being described in detail in the Los Angeles Times as follows:

"Fifty-six pairs of her favorite dancing slippers were ruined, and so Eleanor Powell must break in new ones, a painful task."

▽

HAND-IN-HAND DEPARTMENT, from Motion Picture Daily:

There will be a meeting of Motion Picture Sales Associates Saturday at the Lincoln hotel, New York. Among the subjects to be taken up will be a beefsteak dinner and insurance.

We have been listening for years to the more or less justifiable civic-pride boastings of exhibitors, but never a peep have we heard out of Jesse Scott, who is running the little 150-seat Smithfield theatre, down in Smithfield, Virginia, where all those Smith Virginia hams come from, and where the pride of the place is a ham 35 years old, and still good to eat. They will not give you a sample of this one, however, 'cause it's worth \$5,000, and that would make a ham sandwich set you back about \$100 per chew, or \$800-a-look at Hollywood's Vendome. You can keep your Smithfield ham 35 years, too—it is guaranteed to last, unimpaired by age.

These hams are now internationally in demand, especially for presents at such ceremonious occasions as the Duke of Windsor's wedding to his Baltimore belle and the coronation of his brother-successor to the English throne. A "Genuine Smithfield" costs one dollar the pound.

▽

Now that Samuel Goldwyn's "Goldwyn Follies" is well on its way to the nation's screens, we can recall that incident preceding its production when Mr. Goldwyn was giving an enthusiastic account of the "colossalness" with which he intended to decorate the musical revue.

"It's to be called 'Goldwyn Follies,'" he concluded with a flush of pride.

"Are you sure it won't be 'Goldwyn's Folly?'" he was asked.

"No, I'm sure," he assured. "The title will positively be registered."

▽

Miss Patsy Kelly announces her beginning of rigorous reducing, "so my stomach won't get on the screen three seconds before I arrive."

▽

What with all the prizes being offered these days by distributors in sales drives, Clyde Eckhardt, Twentieth Century-Fox branch manager in Chicago, thinks that Boss John Clark should put up a trophy for record-breaking grandfathers. Thrice last week Mr. Eckhardt was blessed with grandchildren.

In Chicago, Son Jack Eckhardt became the father of a baby girl; in Hollywood, son William, assistant director at Twentieth Century-Fox studio, became the father of a son, while in Florida, daughter Mrs. T. Englehardt became the mother of a girl.

▽

Eighteen years passed this week since the day when, fresh with the glowing pink from a tough old schoolmaster's tan hickory, we rode on a strong St. Patrick's Day breeze into the editorial rooms of Wid's Daily, opposite Charlie Dillingham's Hippodrome, in New York, to find out what a motion picture trade paper was made of. From Wid Gunning's and Joe Dannenberg's "Wid's" evolved the present day Film Daily of John Wilde Alicoate's. At that time Columbia did not exist, nor did GB Pictures, Grand National, Metro-Goldwyn-Mayer, Monogram, or Paramount, as such, nor Republic, RKO, Warner Brothers. Fox did, and United Artists and Universal, but not one of the top executives of those three 18 years ago is in the business today.

EASTER WEEK



*Day and Date
from Coast to Coast!*

SAMUEL GOLDWYN'S MOST MA

NOW...GARY COOPER
IN HIS MOST *Romantic* ROLE



Samuel Goldwyn PRESENTS

GARY COOPER

THE **Adventures** *OF* **Marco Polo**

WITH

BASIL RATHBONE

INTRODUCING

SIGRID GURIE

ERNEST TRUEX • GEORGE BARBIER
ALAN HALE • BINNIE BARNES
And a Cast of Five Thousand

brilliant new Goldwyn discovery...
young, beautiful, interesting and
exciting in her fresh talent.

Directed by ARCHIE MAYO • Screenplay by ROBERT E. SHERWOOD

Released thru United Artists



WIFICENT MONEY ATTRACTION!

TECHNOLOGICAL

The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 105

F. H. RICHARDSON

Question No. 105 was: Describe your idea of the best projection room floor, including its top finish.

The following made acceptable replies: C. Rau and S. Evans; G. E. Doe; J. R. Prater; W. Limmroth; C. Oldham; L. Cimikowski; K. and R. Wells; H. Lathrope and M. Dey; L. H. Kelley; E. H. Toedte; L. F. Hayse; O. H. Schmidt; J. A. Zachritz; C. Caldwell; L. D. Pitchkey; W. D. Edmonds; W. R. McKinley; R. W. Groton; R. Feasel; W. Schoeneman; J. J. Petersen; G. Burdis; E. Sulpizio; S. U. Lamont and P. F. Maxwell; R. S. Welsh; W. W. Jones and A. G. Pits; F. H., S. and F. Dalbey; P. and L. Felt; W. C. Bant; W. Schoeneman; R. R. Robbins and W. Winkler; G. Thompson; D. D. Strobey; S. Hewitt; H. A. Ames and F. E. Drop; D. Powell, G. Lodge and H. B. Coles; S. L. Maxwell; T. and W. Turk; R. R. Jacobs and B. B. Hornstein; W. D. McGuire; E. Exline; S. A. Andrews; I. and W. C. Bailey; F. and L. Saylor; R. L. Hamley; F. D. Scanlon; J. L. Lee; D. and W. Porter; H. T. Plum and D. A. Shea; M. F. Robinson and L. A. Beachwood; L. R. Oliver; W. Leeds and D. Dennin; R. H. Schnider; G. T. Jones, L. Leonard and B. M. Myers; T. W. Redhouse; R. H. Carter; A. D. Lonby; G. and L. F. Brown; A. W. Baxter; B. and M. Walker; G. L. Goss; H. T. Billings; F. B. Shilshome; F. J. Dey; J. K. Robinson; F. W. Brandenburg; W. L. Jones, R. S. Grant and D. N. Landon; D. Coates; H. Bunker; F. M. Stinson; W. V. Henderson; A. H. Bradley; M. Samuels and O. L. Goldstein; H. T. Daniels; L. E. Dodson and H. T. Todd; M. O'Connell; S. H. Billings and W. L. Brandon; H. T. Watkins and N. S. Reidy; N. Samuels.

There were many excellent answers. One of them is from G. E. Doe, who says:

"There are six things a projection room floor should accomplish. So far as humanly possible, it should be wholly free from vibration, be reasonably easy on the feet of men who must stand on it for hours at a time, create no dust, have good lasting quality and ability to hold machinery anchor bolts firmly and permanently, and finally, look well.

"I add that last for the reason that men will work to better purpose in a nice-looking room than they will in one that does not look so well. The difference is psychological, but its effect is considerable. Put an average man in an ugly, dirty or sloven room and his work, if it be not slovenly, will at least tend to be so as compared with results he will attain in a neat, clean room. [May I butt in right here to compliment Brother Doe—a Chicago man and an old Bluebook School "student"—for having recognized this fact. In my opinion what he

BLUEBOOK SCHOOL Question No. 111

(A) Describe the best method of checking bearings of motor or generator for wear.

(B) How may wear in bearings be detected by using a pinch bar?

(C) What inspection should be given a new motor or generator immediately it is received?

(D) What should be the capacity of wires feeding a motor or generator? Explain.

(Note: Remember, this is a Bluebook school and the answer to all save possibly some social questions can be found in that book.)

says is one hundred per cent correct.—F. H. R.]

"And now we will consider the points above listed. First, freedom from vibration of machinery in rapid motion and other causes is best attained by an underlay that has sufficient solidity to only be able to vibrate, if at all, as a whole, and of sufficient weight to make vibration as a whole impossible. The support, it seems unnecessary to note, must of course itself be strong and solid.

"The solidity required and the heavy weight necessary are best attained as described on page 250 of the Bluebook (though I do think in that you erred in not specifying a minimum thickness of six inches), which specifies concrete composed of cement, sharp sand and medium-size crushed stone well tamped into place, with all anchor bolts, conduit, etc., embedded therein. As to thickness, you advise being guided by the architect, but my experience has been that such guidance is not always adequate in such a matter. During past years architects have managed to work injury to projection—in fact, in many cases make excellence in visual results impossible—through desire to secure maximum auditorium beauty and seating capacity, regardless of injury to beauty of what the theatre has for sale, which results in depreciation in box office sales. They have specified concrete projection room floor underlays that have been injurious to results upon the screen because they were not alive to the fact that one thousandth of an inch vibration in a certain direction may result in visible damage to the screen image.

"As to top of floor, it should be covered with linoleum, except where, in some few

instances, rather silly laws prohibit it. I say 'silly laws' for the reason that in my many years of observation and experience I have yet to know of even one case where any ill result has come from such a covering, except possibly some additional smoke where a very bad projection room fire occurs. But in that case the results would in any event be so bad that not only could no one remain in the room, but maximum damage would occur to property therein, under which condition what essential difference would a bit more or less smoke make? And linoleum is far, far more easy on the feet of the men who work in the room than raw cement or a painted floor, besides providing a handsome floor and one quite easy to keep clean.

"As to the top dressing, which I should have included before the linoleum, it should be of the sharpest grade of sand and the highest grade of cement obtainable, not less than three-fourths of an inch, and preferably one inch thick, troweled down perfectly level and smooth. If it is to be left uncovered, it should be painted with one coat of thin binder (yellow ochre is excellent) mixed with boiled linseed oil, and when thoroughly dry, this coat painted with some really good floor paint. Under no condition should a raw cement floor be permitted. If it is, regardless of how good the cement top dressing may be, there will be cement dust, more or less according to quality of cement and number of men working in the room. This dust will be to some extent circulated in the air of the room, get into the machinery bearings, and in the end cost more in excessive wear through its abrasive effect than would a good linoleum covering. However, if linoleum is used, it should be laid by an experienced linoleum man and thoroughly cemented to the floor."

That is one of the best answers ever had.

Independents Form New Philadelphia Circuit

Several independent exhibitors of Philadelphia have formed a combine called Affiliated Theatres Circuit, Inc., numbering close to a score of houses, including the Alan in Atlantic City, N. J. and the Garden, West Chester, Pa. The organization will build two new houses in Philadelphia. David E. Milgrim is president; I. Yaffe and Harry Greenberg, vice-presidents; Raymond Schwartz, treasurer, and Cecil M. Fet, secretary.

Arthur S. Friend, motion picture attorney, has opened an office in the RKO Building, Rockefeller Center, New York, for the general practice of law with the firm of Friend, Holbrook, Cotton and Reiskind.

NEW UNIVERSAL PRESENTS

GOODBYE BROADWAY

...YOU GOTTA KNOW THE

RIGHT
PEOPLE-TO MAKE THE
RIGHT
PICTURE



ALICE BRADY

RIGHT!

Because Academy Award Winner Alice is the talk of the country after her sensational performance in "In Old Chicago."



CHAS. WINNINGER

RIGHT!

Because he steals all honors in "Nothing Sacred" and "Every Day's A Holiday."



TOM BROWN

RIGHT!

Because of his standout performances in "Navy Blue and Gold" and "In Old Chicago."

THE NEW UNIVERSAL PRESENTS
1938'S COMEDY SENSATION!

"GOODBYE BROADWAY"

with

ALICE BRADY
Chas. WINNINGER



DOROTHEA KENT

RIGHT!

Because of Dorothea Kent's rapid strides ahead as the new "Dulcy" of the screen.

TOM BROWN • FRANK JENKS
DOROTHEA KENT and
RADIO'S NEWEST COMEDY SENSATION
TOMMY RIGGS
AND HIS BETTY LOU



FRANK JENKS

RIGHT!

Because of Jenks' great work in "100 MEN AND A GIRL" and "YOU'RE A SWEETHEART."



TOMMY RIGGS

RIGHT!

Because Tommy Riggs and his "Betty Lou"...are the most talked-about comedy feature in radio today... and Tommy rates hand-some-high on the screen!

Screen Play by Roy Chanslor and A. Dorian Otvos
Based on the Broadway Stage Success by James A. Gleason • Directed by Ray McCarey
Associate Producer EDMUND GRAINGER

HIGH QUOTA IS FINAL SURPRISE IN LORDS' HANDLING OF FILMS ACT

Peers Approve Moyne Demands for Larger Percentages on Features and Shorts; Bill Set for Passage April 1st

by AUBREY FLANAGAN
in London

The closing stages of action on the new films Bill, during which it has been put before the Upper Chamber or House of Lords, have been nothing if not surprising. The Government has sprung a last minute surprise on the industry by reintroducing the triple quota scheme so forcibly talked out in the Commons stage. The exhibitors have surprised the rest of the trade by giving, after negotiation and concessions it is true, tacit approval to the new scheme. Finally, the Lords themselves have caused some consternation to renters and exhibitors by voting an increase in the features and shorts quota schedules for them both.

As it would appear now, there is every likelihood that the Bill, which should become law by April 1st, will go on the statute book with two vital changes: the inclusion of a three-for-one clause for renters, and higher percentages all round, neither of which developments could have been foreseen a fortnight ago, and both of which are without the initial approval of the Commons and her elected members. Changes may, of course, be made in the report stage and third reading—the latter is only a formality—but they are extremely unlikely.

Renters, thus, will have to find more films than they expected, though, if they make them on expensive lines they will be entitled to receive reciprocal considerations, such films counting as two or three according to their cost. Exhibitors, who have already opposed this plan on the grounds of a likely shortage, will not only have to rush around to find films to fulfill the twenty per cent quota reimposed for the current year, but are faced with a twenty per cent increase in their initial commitments over those originally proposed by the Government.

For the year ending September 30, 1938, it was intended by the Government, and so stipulated in the new bill, that exhibitors should only have to find 15 per cent British films instead of the 20 per cent provided for in the expiring Act. The Moyne amendment, carried by the Lords this week, restores the figure to 20 per cent.

Thanks to Lord Moyne and his very obvious irritation with foreign interests, the exhibitor quota will start at fifteen per cent and not 12½ per cent as in the bill, and renters quota will open at 20 per cent and not the originally suggested 15 per cent.

In addition, this week the Lords approved Lord Moyne's additional suggestion that the quotas on short subjects be raised to a starting figure of 15 per cent for distributors and 12½ per cent for exhibitors, increasing to 25 and 22½ per cent.

Apart from a generally accepted and universally approved clause ensuring fair wages and conditions of labor to those employed in

SHIRLEY TEMPLE WINS LIBEL SUIT

Shirley Temple will receive \$10,000 damages under an order of Judge Lord Hewart of King's Bench division, London, in settlement of a libel action brought against the defunct magazine Night and Day, its printers and publishers, and Graham Greene, motion picture critic. In addition Twentieth Century-Fox as joint plaintiff already has received \$7,500.

Libel was proved in a criticism of the picture "Wee Willie Winkie" by Graham Greene which was described by the judge as a "gross outrage." Counsel for the plaintiffs announced the money received would be distributed to charity.

the making of films, the present state of the bill remains for the most part as it left the Commons.

The eve of the Lords Committee stage brought the trade its first surprise, with the reintroduction of the triple quota scheme which had been rejected by the Commons and withdrawn, with defensive provisos by the Government. It was thought by most that this latter was the end of the proposal. Those in the know, and aware of the Government's determination to make some concessions to American interests, concessions which would greatly oil the wheels of the present trade talks, and stimulate further that goodwill which exists between the two countries, knew that it would almost certainly be revived.

First move, then, came with the calling of an entirely informal dinner party at the House of Commons, under the aegis of Colonel Baldwin Webb, a Member of Parliament with trade interests, but also with the Governmental hall-mark concealed somewhere about his Parliamentary person. To it were invited and went Kenneth Nyman and Charles Metcalfe, leading officers of the Cinematograph Exhibitors Association; Sam Eckman, Metro-Goldwyn-Mayer chief; and Francis Harley, head of Twentieth Century-Fox in this country; John Maxwell, circuit chief, producer and distributor—and various labor and conservative Members—and not by any means insignificantly Fayette Allport, London representative of the MPPDA.

At the dinner there was one subject of discussion other than the *Clos de Mouton Rothschild* and *Rupertsberger Goldschmidt* 1921—it was, naturally enough, triple quota. The Parliamentarians took the long view—that of the prestige of British screens. The renters were diplomatically persuasive. The exhibitors remained adamant. And John Maxwell with that forthrightness which is his characteristic did not hesitate to tell the exhibitors how narrow he believed them to be. The latter left the House, however, convinced that triple quota was not dead but merely tucked away till the convenient moment.

Within a few days Lord Swinton, on whose shoulders rested the thankless burden of piloting the bill through the Lords, tabled new amendments. They provided that any renter making a film at a labor cost (that is approximately half the total cost) of £37,500 (\$187,500) or with a quotient of £5 (\$25) a foot, could count

it as three for the purpose of his quota. But as a guarded proviso, and with the obvious intention of countering the exhibitors belief that there would be a film shortage if renters made all their films on this basis, the amendment limited such films to 50 per cent on the footage the renter would be called upon to sponsor.

There were also new reciprocity proposals allowing greater elasticity, reducing the minimum cost under which a renter could acquire a film for distribution abroad, from £20,000 (\$100,000) to £15,000 (\$75,000), and allowing the foreign rights of a film in the treble quota category to be bought for £25,000 (\$125,000)—and the renter who did so, to count it as two for his quota.

These new proposals came as no immediate shock to the exhibitor camp, for in conversations between themselves and the Board of Trade they had talked the matter over, and knew what was coming. They knew, too, the Government was determined that triple quota should go through, and of this deciding factor sight must not be lost.

But in the proposals they saw a serious flaw. It was further stipulated that if after a year's trial the Films Council should so decide, then unqualified triple quota, that is without the limitation to 50 per cent of the footage, could be restored. They thought, too, the reciprocity minimums too low.

Protests Stilled

An immediate letter of protest was sent to Stanley, expounding their point of view, and a campaign prepared under which every member of the House of Lords was to be canvassed and appealed to. It was to be a fight to a finish a fight of the imminence and nature of which the trade was kept in darkness.

Within twenty-four hours the fight was abandoned, and a new spirit of goodwill and tolerance had entered the situation. The Board of Trade, bent on conciliation, compromised, cut out the clause which permitted the restoration of unqualified triple quota and inset in its place a clause under which the relevant quota figures might be raised, lowered or abolished, and increased the minimum reciprocity cost figures.

With this promise, and knowing that they were for the first time in the bill's career, fighting a losing battle, the exhibitors abandoned their campaign and agreed to give the measure their tacit support. They were aware of the Government's determination and of the diplomatic policy behind it, and they believed it far better to accept a half measure than to oppose and be saddled with an unqualified triple quota burden.

So it was that when Lord Templemore for the Government introduced the triple quota plan in the Lords Committee it was agreed to without a division and another chapter in Anglo American goodwill virtually closed.

Increases Sponsored by Moyne

This spirit of goodwill, however, did not shine too brilliantly in the speeches of Lord Moyne, under whose banner the Commission which wrote the new bill originally sat. He it was who sponsored the quota increases all round, and he it was who said he was unimpressed by the arguments of this extremely rich foreign industry and suggested that if the British investor was standing off, then the foreign producer should be compelled to put back some of the £6,500,000 (\$32,000,000) he draws annually from Britain.

At the moment of writing revolt is rising against the quota increases, both in the renter camp and in that of the exhibitors.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

New Cooperative

The cooperative movement in British film production is spreading. Another picture is now to be made on a cooperative basis, not dissimilar to that upon which Pinebrook was founded, in which are associated Roy Kellino cameraman and director, Pamela Kellino, who under the name of Pamela Oster starred in "Jew Suss," and James Mason, British screen and stage actor. They are supported in this venture by three other artists Peter Coke, Esma Cannon and Sylvia Coleridge, all of whom are taking a practical part in the cooperative unit's first production.

This is "Deadwater" an open air type of drama, with the minimum amount of dialogue, which has been devised from a story specially written with a new technique in mind by Pamela Kellino and James Mason. Active production was launched on Wednesday, March 16th.

The unit works on a cooperative basis and none of the three principals is to take a salary.

Roy Kellino who is to produce, direct and handle the cameras states that precise budgeting is not being embarked upon at the outset, the cost of the picture being possible of variance between £10,000 (\$50,000) and £20,000 (\$100,000) but not above the latter figure. Reasons for this being the concentration on exteriors and the dubieties of the English weather.

Heroine's Life

The life of Grace Darling, one of England's most famous heroines and a character in whose life both romance, drama and epic adventure played a part, is to be made into a British film on the 1938 schedules.

Producing and directing this epic of national heroism, is Bernard Mainwaring, who has already many British films to his name, and who, apart from his directorial record, has a great number of film stories to his credit.

"Grace Darling" will be made at Pinebrook with the active collaboration of Captain Richard Norton and the studio company, at an approximate budget of £30,000.

Comedy in Work

Work is proceeding to schedule on the Pathé production of "Night Alone," which Thomas Bentley is directing from Jeffery Dell's London play, at the Welwyn Studios.

The story is a comedy drama of a devoted husband who is forced to leave his wife for one night for the first time since they were married, and of the husband's consequent embroilment with gangsters. Leonora Corbett and Emlyn Williams are the stars



Production of George Bernard Shaw's "Pygmalion" was ceremoniously launched last week at a luncheon at which guests of honor were the cast, C. M. Woolf whose General Film Distributors will handle the product, G. B. S. himself and Lady Asquith. Gabriel Pascal, producer, Leslie Howard star and co-director of the picture, and Anthony Asquith, director, are shown above discussing the scenario while on vacation in the Swiss Tyrol.

Sport Films Ready

A new series of screen guides to athletics has just been completed by John Betts, noted British producer of sporting films. The series is to be called "Sportsmen All" and many of those who have cooperated in the production are Olympic champions and world record-holders in many branches of athletics.

There are two versions of each film being made, one a shorter version for normal cinema and entertainment purposes, and the other in instructional form to be used in sporting clubs, colleges and the services. Both are designed to help with the "Get Fit" campaign which is being sponsored by the British Government.

J. E. Lovelock, Olympic and world record holder for 1500 metres and S. C. Wooderson, world's mile record holder have been filmed for the series. Walking is represented by Olympic champion H. H. Whitlock, while Len Harvey, ex-British boxing champion demonstrates the art of pugilism.

ABP's Plans

Associated British Pictures also has decided that the current slump in British production and the uncertainty of new film legislation will not halt its progress.

Associated British Pictures, with studios at Elstree, has been working continually since they were built 10 years ago, and now announces a new schedule in which 21 pictures are to be made during 1938-9, with at times three productions on the floor at once.

Among the directors announced on the Associated British roster are Harold Schuster, Herbert Brenon, Paul Stein and Thomas Bentley.

Players already assigned are Diana Churchill, John Lodge, Jean Muir, Frances Day, Peter Murray Hill and Barbara Blair.

The program started with "Lovers' Knot," a comedy, now off the floor, in which Diana Churchill, Jean Muir and Peter Murray Hill played, and is due to be succeeded by "Yes, Madam," which Harold Schuster is to direct. It is based on the musical comedy which ran with much success at the London Hippodrome.

The British countryside is to be a feature in "Yellow Sands," comedy set in the high hedged lanes and wind-swept moors of Devonshire. This is to be filmed entirely in exteriors in the West Country of England, and Diana Churchill will have a leading role.

"Coffee for One," a comedy of juvenile escapade, is to be directed by Thomas Bentley.

Frances Day, star of stage and screen, is to appear in a musical tentatively titled "Out of the Blue."

"Marigold," Scottish period comedy, is to be made by Harold Schuster, with Jean Muir in the title role. Authentic Scottish locations probably will be filmed in color.

Arnold Bennett's comedy "The Card" is due for production, as is also "Black Eyes," the story of a Russian waiter's masquerade.

Gordon Sherry's "Black Limelight," which is running with success in the West End, is to be filmed, as also are W. W. Jacobs' comedy of a London water front, "Queer Cargo," and a naval comedy, "Luck of the Navy."

Another Bulldog Drummond story is to be produced, with John Lodge in the title role and Albert Burdon, North-Century comedian, is scheduled for "Cross Your Fingers."

For Anna Neagle

"Sixty Glorious Years" has been selected by Herbert Wilcox as the title of his next Anna Neagle-Anton Walbrook production dealing with the domestic life of Queen Victoria, which as already reported in the HERALD, is to be made in color and will go on the floor on April 13th.

Pathé Active

Pathe, which consistently has remained active at its studios in Welwyn, Hertfordshire, has now launched into production with "Night Alone," a screen version of a thriller which ran for some time on the London stage.

Thomas Bentley will direct. The cast includes Leonora Corbett, Leslie Brooks and Emlyn Williams.

OBITUARIES

Harry Scott Dead; Former Sales Head

Harry Scott, former sales executive, died Friday night in his apartment at the Hotel Belvedere, New York.

Mr. Scott entered the motion picture industry with George Kleine, for whom he managed branch offices in Columbus, Dallas, Boston and Philadelphia. Later he was associated with General Film Company. When the First National exhibitor circuit was organized Mr. Scott became manager of the Detroit exchange in partnership with John Kunsky and George Trendle. He also was a partner in the Michigan Educational franchise.

Mr. Scott joined Pathe in October, 1923, and became general sales manager in August, 1925. Subsequently, he was sales manager of the Van Beuren Corporation and manager for Universal in Detroit and Washington, also manager for United Artists in St. Louis. His last position was that of branch manager in St. Louis for Monogram, joining the company in 1937.

He is survived by a widow and a son, George.

Oscar Apfel, Director, Character Actor, Dies

Oscar C. Apfel, associated with the motion picture industry as a director and character actor since 1912, died March 21st of a heart attack at his home in Hollywood.

Mr. Apfel, whose career began as a producer and director at the Chicago Opera House, made one of the earliest of the films produced, "The Squaw Man," which was filmed at Fort Lee, N. J. During his career he appeared on the screen for World, Lasky, Fox, Selig, Arrow, Producers Security, Hodkinson, Metro, Trust, Action Pictures and his own company, Oscar Apfel Productions.

Among the most recent pictures in which he appeared were "Crack-Up," Twentieth Century-Fox; "History Is Made at Night," United Artists, and "Trouble in Morocco," Columbia.

Mr. Apfel was born in Cleveland. He is survived by his widow and two sisters. Funeral services were held March 23rd.

Robert C. Stueve

Robert C. Stueve, 72, executive head of an operating company which owns three theatres at Findlay, Ohio, died last week as a result of a self-inflicted bullet wound, attributed to despondency over ill health. He opened his first theatre at Akron, Ohio, in 1912.

Lee Chamberlain

Lee A. Chamberlain, 51, manager of the Commonwealth Amusement Corporation's Perkins theatre at Harrisonville, Mo., died last Tuesday from injuries sustained in an automobile accident in Kansas City, Kan.

Otto Karl Fischer, 54, Jewish director of the Czech National Theatre, died of a heart attack in Praha, Czechoslovakia, recently.

Infringement Suit Filed on Broadcast

A copyright infringement suit seeking \$100,000 damages, a permanent injunction and an accounting of the profits was filed in the United States district court in New York this week by Harry Delf, a playwright, against the National Broadcasting Company, Inc., Marcus Loew Booking Agency, Inc., Loew's, Inc., Metro-Goldwyn-Mayer Corporation, Metro-Goldwyn Picture Corporation, General Foods Corporation, Maxwell House Products, Ltd., Benton and Bowles, Inc., Frank Dolan, a scenarist, Robert Taylor and June Clayworth.

Mr. Delf alleges that he wrote a play, "The Joker" in 1924 and that it was "pirated" in a sketch used for "Good News of 1938" in a broadcast over NBC.

BOOK REVIEW

I SHOULD HAVE STAYED HOME, a Hollywood novel by Horace McCoy. New York: Alfred A. Knopf. 235 pp. Price \$2.00 net.

Since the nature and the material of this fictional work concern the cinema capital called Hollywood and, particularly, some selected slices from the life in the raw as cut from the struggling moments in the hectic career of a representative young film aspirant, it would seem logical to consider the literary class of the narrative in the light and line of the alphabetical symbols with which the industry particularizes its own product. So the worth and result of Mr. Coy's pen efforts depicting the screenland scene must be consigned to the category of "B" productions.

Trouble as well as the story begins when Mona, the leading woman (or the heroine) of the piece forgets her histrionic restraint along with her manners and rises with a fine sense of the dramatic climax to cast uncomplimentary references on the parentage of the judge, who has just passed sentence on her friend, Dorothy, arrested on the charge of shoplifting. Thence the reader is introduced to such persons as a notorious beldame, a fellow movie struck hopeful, what is purported to be cinema society, amatory individuals who recognize neither sex nor color limitations, and a general assortment of exhibitionists.

Though the pages are frequently dotted with topical references to screen celebrities, the book is mute concerning facts of picture production. If the few bits of local color and gossip were omitted, the tale could have been told just as sensationally of the radio, theatrical or the garment industries.

Mr. McCoy writes his plot with a blunt pen and his skeletonized style has sketched the literary personae as caricatures rather than characters.

According to the dramatically worded jacket announcement, Mr. McCoy's intent was to sound warning to young talent to beware of the siren song of the screen. The book, pointed at a three A rating for drug store literati trade, is published by the house of Knopf, sponsors of the monumental Joseph saga by Thomas Mann, which only proves that movies are not the only producers of inferior and minor "B" product. —JOSEPH F. COUGHLIN.

IN COURTS

Court Orders Condor Plans by April 25th

Federal Judge George Cosgrove in Los Angeles this week ordered that plans for reorganization of Condor Pictures, Inc., under Section 77B of the Bankruptcy Act be brought into court by April 25th after Trustee Clinton E. Miller had said he believed a proposed plan would place the company on a profitable basis.

A petition of Consolidated Film Industries seeking reversal of the court's ruling holding that Automatic Productions Company of Chicago was entitled to secured creditor status with a claim of \$115,000 was presented.

Judge Cosgrove referred to Special Master Samuel W. McNabb a petition of Mr. Miller requesting an accounting from Glen Stephens, former president of Condor, and Lester Cowans, former manager of Hollywood Pictures, on \$32,000 of Condor funds. Hollywood Pictures was formed to take over Condor assets and the money was turned over to Mr. Cowan by Mr. Stephens, the court was told.

Court Names Walcer In "Lynton" Action

Kenneth E. Walcer, an attorney, was designated Special Master by Federal Judge Robert P. Patterson in the United States district court in New York this week to assess damages and take an accounting of the profits earned by Moredall Realty Corporation, operators of the Capitol theatre, New York, during the exhibition of the Metro-Goldwyn-Mayer picture "Letty Lynton." Edward Sheldon and Margaret A. Barnes, authors, brought suit which charged infringement of their play, "Dishonored Lady," in the film. The infringement was established by an action against MGM and a suit against the exhibitor followed.

Judge Patterson's order revealed that the U. S. circuit court of appeals last month had reversed a previous order granting a temporary injunction, but had refused to pass on the question of whether the exhibitor was liable.

Sues Film Foundation

A \$6,000 breach of contract suit has been filed in New York supreme court by Mabel Jacques Eichel against the Motion Picture Picture Foundation of America, Inc., a non-profit organization devoted to stimulating the use of films for teaching and visual education. A motion for a bill of particulars will be heard this week.

Columbia Gets Settlement

Litigation between Columbia Pictures Corporation and Consolidated Amusement Enterprises, which had arisen through the latter's refusal to pay for product which, it claimed, was improperly designated as to classification, has terminated through arbitration, with Consolidated Amusement agreeing to pay Columbia \$13,000 as a settlement.

Ross Williams, formerly connected with Paramount in Cincinnati, has been appointed West Virginia salesman by Republic.

WHAT THE PICTURE DID FOR ME

British and Dominions

TWO'S COMPANY: Ned Sparks, Mary Brian—Very good comedy. Good program picture which did average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—Once again Columbia crashes through with the comedy hit of the year. This picture definitely establishes Irene Dunne as the "Queen of Sophisticated Comedy" and in it she reaches new heights. Cary Grant acts as capable foil for her bon mots and witticisms and, in addition, comes through as a capable comedian in his own right. It did my heart good to hear gale after gale of laughter sweep through the auditorium as reel after reel was unfolded before 2,000 critical eyes. It is very seldom that a picture will touch the risibilities of every man in here, but this one did. The ending, novel and rib-tickling, left them in a state of sheer exhaustion and the smiles that wreathed their faces as they returned to their routine was a pleasure to see. It's your picture, it's my picture, it's everyone's picture, and should be shown in every theatre throughout the world. Thanks, Columbia, you deserve more than commendation for the way you have handled this star and for the pictures you have placed her in. When other stars are fading, Irene Dunne continues to be the brightest star in the firmament. Running time, 90 minutes. Played March 12.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

I'LL TAKE ROMANCE: Grace Moore, Melvyn Douglas—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IT HAPPENED IN HOLLYWOOD: Richard Dix, Fay Wray—Columbia, in this writer's estimation, makes the best "B" pictures on the market. This is no exception. Not big, but plenty of human interest and clever use of big stars' doubles. Running time, 65 minutes. Played March 9-11.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

WIDE OPEN FACES: Joe E. Brown—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IT'S ALL YOURS: Francis Lederer, Madeleine Carroll, Mischa Auer—Nice little picture. Lederer doesn't seem to click, but does nice job in the film. Madeleine Carroll beautiful. Mischa Auer up to the usual excellence. Need to sell it. Lower than average business. Running time, 80 minutes. Played March 23-24.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

LIFE BEGINS WITH LOVE: Jean Parker, Douglas Montgomery—Doesn't get started until the picture is half finished. Poorly put together. Below Columbia's usual high standard of "B" films as far as this audience is concerned. Running time, 68 minutes. Played March 12-14.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

MURDER IN GREENWICH VILLAGE: Richard Arlen, Fay Wray—Okay for double feature.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NO TIME TO MARRY: Richard Arlen, Mary Astor—Good entertainment. Amusing and full of action. Good for adults and young people.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PENITENTIARY: Walter Connolly, John Howard, Jean Parker—Gripping melodrama. Players act with sincerity. The matter of the prisoners is handled with smooth direction.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PENITENTIARY: Walter Connolly, Jean Parker—Splendid picture of its kind with business 'way above normal. Running time, 79 minutes. Played March 2-3.—E. G. Sheetz, Hables Palace Theatre, Winchester, Va. Rural and city patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—Not many fell around or near the box office. Not the right kind of picture for this town.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett, Donald Grayson—A very good western with excellent singing and good cowboy band.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

TRAPPED BY G-MEN: Jack Holt, Wynne Gibson—Very good Holt picture. Holt goes over very good here. Running time, 70 minutes. Played March 10.—E. G. Sheetz, Hables Palace Theatre, Winchester, Va. Rural and city patronage.

TRAPPED BY G-MEN: Jack Holt, Wynne Gibson—A satisfactory action play. Jack's best in a long while. Fair box office. Played February 8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNDER SUSPICION: Jack Holt—A clever mystery drama. Action, thrills and suspense. Adults and young people.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Chesterfield

MISSING GIRLS: Roger Pryor, Muriel Evans—Ran this in sub-zero weather to a sub-zero crowd. Single bill weekend with "Charlie McCarthy" short. "Charlie" let us down miserably.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

First National

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains—A swell picture that will please all audiences, if you are able to get any audience. This picture is a perfect example of what marquee names mean. Well acted, well produced, a fine story, but still is a long way from being box-office hit. We wasted the best days of the week on it. Running time, 97 minutes. Played March 9-13.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

HOLLYWOOD HOTEL: Dick Powell, Rosemary Lane—Mess of stuff called a special. In this they've crowded enough talent to make three good features, and still haven't got even one. They could have left out Johnnie Davis, Frances Langford (for all the singing she did), Glenda Farrell, Louella Parsons (who sounded as though she was just learning to talk) and Benny Goodman's Orchestra, and nobody would have noticed it unless possibly to get a little pleasure of missing 'em. Dick Powell, Ted Healy, Alan Mowbray, Hugh Herbert, Mabel Todd and Lola Lane gave good performances, but didn't have much chance to really do their stuff. They were crowded out by others who were so valueless to this picture. Running time, 109 minutes.—A. E. Eliason, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—This is a swell picture and has good names in cast but did not draw as well as expected. Running time, 65 minutes. Played October 6-7.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

SH! THE OCTOPUS: Hugh Herbert, Allan Jenkins, Marcia Ralston—Another of the "nutty" cycle, but those irrepressible comedians, Herbert and Jenkins, manage to make it funny enough to cover. However, our patrons are tiring of these crazy things. At the very end this was disclosed as a dream.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SH! THE OCTOPUS: Hugh Herbert, Allen Jenkins—NO, in big letters.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SUBMARINE D-1: Pat O'Brien, George Brent,

Wayne Morris—Excellent submarine story. Instructive.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THEY WON'T FORGET: Claude Rains, Gloria Dickson, Otto Kruger—Our patrons (and they were few in number) were disappointed. A heavy, gruesome picture of a southern lynching that ended like the first chapter of a serial. Suspicion pointed to everyone and the story ended with one of the leads lynched and the one guilty of the murder not disclosed. Running time, 95 minutes. Played March 4-5.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

Grand National

MAN IN THE MIRROR, THE: Edward Everett Horton—These English pictures just were not made for our patrons. Although they like E. E. Horton, this failed miserably at box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Lewis Stone—Good production. Comments all favorable. Did a nice business. Played February 25-26.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Lewis Stone—Melodrama of the old West. Everybody enjoyed this picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—Good. Crowd unusually large. Story very good. Beery's quaint. Comedy got many a laugh from the crowd. Will make plenty of money for exhibitor. Played March 9-10.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice—A good comedy. The players are all reliable entertainers and there was much satisfactory comment from those attending. Played February 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice, John Beal—Amusing entertainment. Morgan steals the show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BIG CITY: Spencer Tracy, Luise Rainer—Played this with "Topper" and a Three Stooges Comedy. The word-of-mouth must have been favorable, for the second and third days' business was above average. "Big" City no doubt did its share.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BIG CITY: Spencer Tracy, Luise Rainer—A knock-out and underestimated by most everyone. Crowd ate it up. Did not draw too well, but, oh boy, did they like the climax. Running time, 80 minutes. Played March 5-7.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

BIG HOUSE, THE: Wallace Beery, Robert Montgomery, Chester Morris—I thought I would take a chance on this reissue, feeling that "Scarface" drew so well, also the fact that "The Big House" was first released about 1930. So I took a chance and results were very satisfactory. It drew very well. The picture itself is today still the best of all prison pictures. If they tried to make it now, I don't see how they could improve on it. We got a good print and the sound on it was also good. This was doubled with "Madame X."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BRIDE WORE RED, THE: Joan Crawford, Francis Tone—This Bride did well for us. This was doubled with "The Sheik Steps Out." It drew above average March 1st and March 2nd, Ash Wednesday. We did a fair average Wednesday business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell, George Murphy, Buddy Ebsen—Not up to previous "Broadway Melodies." Without Taylor's box office attraction, would not be worth playing. Business poor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew,
(Continued on following page)

(Continued from preceding page)

Spencer Tracy, Lionel Barrymore—Fortunately had this booked the Sunday following Academy Award. Result, capacity business. All comments favorable. Running time, 116 minutes. Played March 13-16.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy, Lionel Barrymore—They don't make them any better than this picture.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

CONQUEST: Greta Garbo, Charles Boyer—Very good historical drama. Boyer wonderful in his role. No matter how good a picture is, if Garbo is in it, my crowd will not come to see her.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CONQUEST: Greta Garbo, Charles Boyer—Poor. Took plenty of loss on this one. Hope she gets married to that guy Stokowski and settles down to kitchen work, which she is well fitted for. On my screen she is a complete washout, and always had been. Played March 1-2.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CONQUEST: Greta Garbo, Charles Boyer—You'd almost think that among other things Congress had passed a law requiring Metro-Goldwyn-Mayer to cast Miss Garbo consistently in costume plays. They are that persistent in killing every possibility of Garbo's being box office. "Conquest" runs true to form and, consequently, business was most discouraging. There must be a modern story somewhere that they could produce and star Miss Garbo in. And, yes, just to make the change of diet a real success, how about a happy ending? Greta deserves for just once at least to win and enjoy life with the hero of her choice. But, of course, no one would believe it really did end happily unless possibly it carried the title "Happy Ending." Garbo should be an asset on our marquee, but now things are such that our patrons think G-A-R-B-O spells "KEEP OUT." Too bad. Played February 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice, Billie Burke—Gay. Clever Judy steals the honors. Wonderful singing by Jones. Exaggerated comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

EVERYBODY SING: Allan Jones, Judy Garland and Fanny Brice—Entertaining all the way. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones, Warren William—Boy! Oh Boy! Oh Boy! Oh Boy! Can Jeanette sing! Even the small towns go for her in a big way. Jones isn't so bad, either. Think he can be compared favorably with Nelson Eddy. This is a costume and operatic picture, but they liked it here.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones—A very elaborate picture with much singing and a background of Napoleonic history. This should have been sufficient to kill it for a small town. However, it has enough story and action to get it by with persons who know nothing and care nothing about Napoleonic history. Running time, 138 minutes. Played March 4-5.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LAST GANGSTER, THE: Edward G. Robinson, James Stewart, Rose Stradner—An excellent melodrama. This packs a fancy wallop. Fair draw. Played February 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE IS A HEADACHE: Gladys George, Franchot Tone—Good picture, but not a Sunday date because it won't make any money. The few that saw it certainly enjoyed it, but the trouble is getting them in. I think the title hurts it. A good kid picture. Running time, 80 minutes. Played March 6-7.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

LOVE IS A HEADACHE: Gladys George, Franchot Tone—Like the title, this picture is rather a "headache." Comedy unworthy of its stars.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MADAME X: Gladys George, Warren William—This new version of "Madame X" equals or betters the former versions. It is a powerful, soul-stirring drama in every way. This was doubled with "The Big House." "Madame X" drew the women and "The Big House" drew the men. Result: business considerably above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MANHATTAN MELODRAMA (Reissue): Clark Gable, Myrna Loy, William Powell—Very fine reissue which we had not used before and we did a nice business on it. Running time, 90 minutes. Played February 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—Good picture, good dialogue, good direction and good gross. Running time, 95 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—This one was a dandy. Everyone enjoyed it. Tracy big draw here. Running time, 95 minutes. Played March

NEW CONTRIBUTORS TO DEPARTMENT

Introducing the following exhibitors this week as reporters to "What the Picture Did for Me":

E. G. Sheetz, Hables Palace, Winchester, Virginia.

C. McKusick, Community Theatre, Guilford, Maine.

While Mr. McKusick, assistant manager of the Community theatre, is not a complete stranger to the department, his latest report appeared in the issue of July 18, 1936.

6-7.—B. J. Aylesworth, Connellee and Lyric Theatres, Eastland, Texas. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—A picture that brings Miss Crawford back to the pinnacle to which she belongs. No one but Tracy could have done it. One can readily see why he won the Academy award this year. Give me Tracy, Lionel Barrymore, Gable and Lewis Stone and I will bring them in every time. You can have the balance of the male stars, but, for sheer ability, these top the list. This is a wonderful picture and should do business for everyone who plays it as it seems to me to be absolutely without flaws. My audience, small as it was, went out raving about it. We played against "Snow White," so you can see what the business was. This is a wonderfully directed show that will be enjoyed by all. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—Adult entertainment. Well acted, but unwholesome story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN PROOF: Myrna Loy, Franchot Tone, Rosalind Russell—Sparkling, smooth and smart comedy. Cast excellent in their roles.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NAVY BLUE AND GOLD: Robert Young, James Stewart, Florence Rice, Tom Brown—Well, we knew it would be good, but we hardly expected such a grand entertainment as it was. It has everything! And if you don't drop a tear, there's something wrong inside you. We sure do go for Stewart and Rice in a big way and there isn't anything wrong with Young or Brown, either. Running time, 94 minutes. Played March 6-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—A heart touching drama. Excellent cast. Family entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—Fine picture. Good for any spot. Not an extended run, but good for any spot. Running time, 103 minutes.—W. E. McPhee, Old Town, Maine. General patronage.

PARADISE FOR THREE: Robert Young, Florence Rice, Frank Morgan—Good comedy. Sparkling and interesting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—Lavish production. Superb singing. Powell great. Bolger good, but they should have had him dance more. Picture too long.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—Very fine down-to-earth comedy drama with a little of the serious mixed in. Can recommend very highly. Running time, 80 minutes. Played March 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—Great stuff for the youngsters and the oldsters liked it, too. Wish Judy had sung a couple more songs, but won't kick. Fair business.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

TOPPER: Constance Bennett, Cary Grant—Played this with "Big City" and a Three Stooges comedy. I very seldom play two A pictures in one program. In changing dates the two pictures got doubled up. This triple show drew a swell crowd, but I will give the credit for the main draw to "Topper." This sure is the champion ghost story of them all. This was a clever piece of work from every angle. Every possible aversion to death was removed by having the ghosts behave like humans, look like humans, plus the power to appear and disappear, and this sure had the crowd roaring and laughing. The word-of-mouth must have been favorable, for the second and third day's business was also above average. "Big City" no doubt did its share also.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WOMEN MEN MARRY, THE: Josephine Hutchinson, George Murphy—The trailer on this led me to be afraid of it, but it turned out to be a nice piece of entertainment. Running time, 61 minutes. Played February 26-March 1.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

YANK AT OXFORD, A: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan. A simple theme but an interesting story, with swell performances by Taylor and Barrymore, brought us a brisk business on this one. If they keep Taylor's love affairs in future pictures at the same minimum as this one, he no doubt will establish as big a male following as he has women. Running time, 103 minutes.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Cecilia Parker, Mickey Rooney—The kind of a picture everybody likes. Glad they will make more of this series. Mickey Rooney is an asset to the box office. Running time, 76 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Monogram

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—More power to Monogram when they can produce such pictures as this. No ritzy tenement sets, but the real article. One could almost smell the garlic. This boy Cooper, in the hands of a director like William Nigh, shines like a new dollar. Applause for Monogram, for Jackie Cooper and for William Nigh. It took all three to make this picture. Played March 13.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—Booked midweek just to see what it would do and receipts were very satisfactory and it was quite generally liked. Come again, Jackie! Running time, 75 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Paramount

BARRIER, THE: Leo Carrillo, Jean Parker, James Ellison—Could not ask for anything better for my type of town. Great scenery and sets. Played March 10-11.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour—Not the big special Paramount would have you believe. Too silly to be entertaining.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BORN TO THE WEST: John Wayne, Marsha Hunt—Fair western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BUCCANEER, THE: Frederic March, Francisca Gaal, Margot Grahame, Akim Tamiroff—Historically interesting. Excellent cast. Exciting and stirring.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BULLDOG DRUMMOND'S REVENGE: John Barrymore, Louise Campbell, John Howard—One of the best mystery dramas we have played this season. There is enough comedy in it to take off the tension created by the mystery scenes. Enjoyed by all. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BULLDOG DRUMMOND'S REVENGE: John Barrymore, Louise Campbell, John Howard—All "Drummond" stories good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BULLDOG DRUMMOND'S REVENGE: John Barrymore, Louise Campbell—This is good, but it didn't draw worth a darn. So what! Played February 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CASSIDY OF BAR 20: William Boyd, Frank Darien—Played to a good crowd, considering lots of snow and basketball tournaments as competition. Hopalong is their favorite here, but not in roles where he pursues the fair sex. The farmers up here like to see him as a he-man, and "Lucky" can do the pursuing. These westerns are the best on the market, Mr. Sherman. Running time, 60 minutes.—A. E. Eliason, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DAUGHTER OF SHANGHAI: Anna May Wong, Charles Bickford, Larry Crabbe—Has its moments. Dull in places and as impossible in spots as a serial. Good title and exploitation possibilities. Business far below normal due to double bill with "Merry-Go-Round of 1938." Running time, 67 minutes. Played March 5-8.—W. C. Wellen, Federal Theatre, Denver, Col. Neighborhood patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—As they say, it's the best of the Wests and not due to Mae, either. With the support she had in this it couldn't be anything but good. Business not so good, but those who came seemed to think they'd seen something. Running time, 79 minutes.—A. E. Eliason, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—This one was a flop. Although the best of her (Continued on following page, column 2)

Haven't we
met before?



Merle OBERON

in
**The Divorce
of Lady X**

(Continued from preceding page)
kind, you could not sell my people into "Come and see her some time." Running time, 79 minutes. Played March 4-5.—B. J. Aylesworth, Connellee and Lyric Theatres, Eastland, Texas. General patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—"West" has "gone West" here. She no longer draws. Story dead and so was acting of West and Lowe. Audience'd rather had a good western. Played March 2-3.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

PARTNERS OF THE PLAINS: William Boyd, George Hayes—Where westerns go, this one will click okay.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

RUSTLER'S VALLEY: William Boyd, George Hayes—What's the use of trying to say anything about one of these? All the elements required are a western rancher with a ranch, a beautiful daughter and a herd of cattle to be stolen. Add a hero-cowboy, a sheriff, a gangster-looking bad man with a flock of cowboys who are not hero-like. A bank, stage coach or train should be added to be held up. But this mixture can be served every week and at least half of our patrons will fall for it. I think I know the reason, but it would take too long to tell it. Running time, 60 minutes. Played February 25-26.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

SCANDAL STREET: Lew Ayres, Louise Campbell—Fair small town story. Implausible.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THIS WAY, PLEASE: Charles "Buddy" Rogers, Betty Grable, Ned Sparks—Was very agreeably surprised with this one. Interesting comedy situations with some elaborate sets. Betty Grable nice to look at, but little weak on acting. Running time, 70 minutes. Played March 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THRILL OF A LIFETIME: The Yacht Club Boys, Ben Blue, Judy Canova, Betty Grable—Fair little musical. Canova and Ben Blue very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THRILL OF A LIFETIME: Eleanore Whitney, Johnny Downs—Swell comedy. Plenty of action, hill billy music and a darn good picture.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THUNDER TRAIL: Gilbert Roland, Charles Bickford, Marsha Hunt—Very good. The best Zane Grey I have played here. Business pretty good. Running time, 68 minutes. Played March 5.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray—Good business on this one, but on the way out they would say "That was the silliest thing I ever saw," and I agree with them, but anyway, the crowd I got on this one wasn't a bit silly to me. I think they like silly pictures here. Running time, 83 minutes. Played March 3-4. Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray, John Barrymore—A good comedy, excellent cast with John Barrymore outstanding. However, business was off considerably and far from satisfactory. Played February 6-7. L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—Very good. Good box office. Played February 5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WELLS FARGO: Joel McCrea, Frances Dee—Interesting historical drama. Will please young and old.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WELLS FARGO: Joel McCrea, Frances Dee—A good production and did well at the box office. Liked generally. Comments all favorable. Played February 20-22.—M. W. Mattechek, Lark Theatre, McMinnville, Ore. Local patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—Splendidly produced tale of the early days of our own nation. Drew and pleased. Running time, 115 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

Republic

PORTIA ON TRIAL: Walter Abel, Frieda Inescort—Seemed as though this lasted about 20 minutes and ended 'way too soon. Everyone enjoyed this and said so. Running time, 76 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PUBLIC COWBOY, NO. 1: Gene Autry, Ann Ruth-erford—It has been nearly a year since we have played Autry, but find that he has lost none of his popularity. This western is no different than most of them, but, with Autry as the lead, it draws as well as the "Hopalong Cassidy" series. Running time, 59 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

(Continued on following page)

The pajamas are
familiar, but I can't
place the face



ALEXANDER KORDA'S
Comedy in Technicolor

with **LAURENCE OLIVIER**

RINNIE BARNES • RALPH RICHARDSON
MORTON SELTEN • Directed by Tim Whelan

Released thru United Artists

(Continued from preceding page)

SHEIK STEPS OUT, THE: Ramon Novarro, Lola Lane—Ramon Novarro was quite pleasing in this, his comeback. One of his songs did not record so well, but there was some group singing that recorded well. This sheik drama follows the pattern of sheik drama with a pleasing surprise ending. This was doubled with "The Bride Wore Red." This program drew about average and I believe that "The Sheik Steps Out" held its own as part of the drawing power as well as pleasing the patrons.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Smiley Burnette, Polly Rowles—We decided to go the limit advertising an Autry picture and really see what it would do and, as a consequence, we went to town with this one. Running time, 60 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

RKO Radio

DAMSEL IN DISTRESS, A: Fred Astaire, George Burns and Gracie Allen—Astaire without Rogers is like waffles without syrup. Burns and Allen are scarce in the picture. Astaire does very little dancing, but excellent novelty drum number on taps. Story weak. Business far below average. Running time, 101 minutes. Played February 26-28.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

DOUBLE DANGER: Preston Foster, Whitney Bourne—Okay for double feature.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FIGHT FOR YOUR LADY: John Boles, Jack Oakie, Ida Lupino—Only fair at best. Boles weak in this kind of role. Oakie can't carry the laughs any more. Business below average. Running time, 65 minutes. Played February 23-25.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack—Poor. Nothing to the story. Start nowhere and finishes the same place. Brown used to be a real power at the box office, but since he left Warner Brothers he has been a dud. Make them better, Joe. Played March 4-5.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

HIGH FLYERS: Wheeler and Woolsey—These two are going no place fast, one bad picture after another. Well, at least they are consistent. Running time, 70 minutes. Played March 12.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

HIGH FLYERS: Wheeler and Woolsey—Nothing to this and pleased only the kids up to about seven years of age. The producers of this evidently think only morons go to shows, if this is any indication of what they believe the public wants in entertainment. Running time, 79 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HITTING A NEW HIGH: Lily Pons, Jack Oakie, John Howard—This was the world's worse. Pons and Oakie are ruined for life in this territory. Did a fair business on it because of its star value. It sure was lucky that I had it one day only. The cat wouldn't have come out to see it the second day. Don't play this picture unless you have to. Running time, 85 minutes. Played March 8.—B. J. Aylesworth, Connelley and Lyric Theatres, Eastland, Tex. General patronage.

HITTING A NEW HIGH: Lily Pons, Jack Oakie, John Howard—Nothing much to recommend here. Good only for the second half of a dual bill during the week. Running time, 84 minutes. Played March 12.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

LIFE OF THE PARTY, THE: Joe Penner, Gene Raymond, Harriet Hilliard, Victor Moore, Helen Broderick—Not anything to rave about. Maybe we would have liked it better if RKO had sent us a decent print. One of our patrons who had seen it before told us that considerable of the show was definitely missing. Running time, 77 minutes (?). Played March 11-12.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

QUICK MONEY: Fred Stone, Dorothy Moore—Unimportant and unconvincing. Stone turns in a fair performance. Business off due to athletic events. Running time, 68 minutes. Played March 9-11.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

SHE'S GOT EVERYTHING: Ann Sothern, Gene Raymond—Played on the upper half of a dual bill and it went over fine. RKO should have given Ann Sothern pictures she is capable of playing. She has a sweet voice as demonstrated in the one song she sang. Just a swell little comedy. Running time, 72 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers—This one is supposed to be super entertainment, but it failed to give us an average program picture result at the box office. It carries an immense volume of rapidfire talk, so much so that in places several of the actors have to talk at the same time to get it all included. Most exhibitors seem to have thought well of it, but I am not able to see it as an "A" class production. Running time, 78 minutes. Played February 18-19.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

THERE GOES THE GROOM: Burgess Meredith, Ann Sothern—Good little double bill feature. Meredith better in comedy role than drama. Ann Sothern up to par. Below average business. Running time, 63 minutes. Played February 23-25.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

Twentieth Century - Fox

BARONESS AND THE BUTLER, THE: Annabella, William Powell—Just fair. About half a dozen liked it, the other half dozen didn't care for it at all. Had several complaints about the French accent in Annabella's speech. Personally, was very disappointed in this one. Running time, 76 minutes.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

BORROWING TROUBLE: Jed Prouty, Spring Byington—Entertaining programmer. Pleased. One of the best of the Jones.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CITY GIRL: Ricardo Cortez, Phyllis Brooks—Entertaining program. Well received.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DANGER—LOVE AT WORK: Ann Sothern, Jack Haley—The only downright sorry picture that I have ever gotten from Fox. No real laughs and very few chuckles. About half of our prevue crowd either walked out or went to sleep. Running time, 81 minutes. Played March 5-6.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

HAPPY LANDING: Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero—Who says there's a recession? Play "Happy Landing" and your recession will be over. There's no recession that good pictures will not cure. Running time, 101 minutes. Played March 7-9.—E. G. Sheetz, Hables Palace Theatre, Winchester, Va. Rural and city patronage.

HEIDI: Shirley Temple, Jean Hersholt—This helped make up for some box office failures that I have been running lately, some of them from Fox. Most of my creditors have started speaking to me again so don't any of you exhibitors dare to pan this picture. Running time, 88 minutes. Played March 3-4.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

INTERNATIONAL SETTLEMENT: Dolores Del Rio, George Sanders, June Lang—Good picture, but a flop at the box office. Running time, 75 minutes.

Played February 28-March 1.—E. G. Sheetz, Hables Palace Theatre, Winchester, Va. Rural and city patronage.

JUDGE PRIEST: (reissue) Will Rogers, Anita Louise—Will Rogers still packs 'em in here. His pictures and his memory will live forever in the hearts and minds of the public. Audience sat spellbound, although half of them had seen the film before. Played January 29-30.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

LIFE BEGINS AT COLLEGE: Ritz Brothers, Gloria Stuart—This is a good musical with a college background. It is good entertainment, but for us this drew below average. I believe the title is partly responsible for its lack of drawing power in this working class neighborhood. A workingman's wife or her husband cannot be expected to get very excited about life in college.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LOVE ON A BUDGET: Jed Prouty, Spring Byington—A natural for your family trade. Everyone, young or old, seems to like the Jones's. Might not be so good for the big towns, but for us small towns, there's nothing better.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

ROLL ALONG COWBOY: Smith Ballew, Cecilia Parker—Anyone can see that this fellow (Ballew) has possibilities and that is what kept patrons from kicking. What can be less intelligent than to make a Western without at least one good fist fight and some fast action? Running time, 55 minutes. Played March 5.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

SECOND HONEYMOON: Loretta Young, Tyrone Power—This is a "honey." Due to the fact that our play date was bad, our crowd was not up to standard but everyone enjoyed it a lot. Running time, 84 minutes. Played February 19-21.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—I would call it pretty crude stuff myself, but the box office told a different story, so they must have wanted to see something like this, because they know what they are going to see and hear in advance when they come to a Tarzan picture. Production was okay and we made money, so why worry 'cause I don't like Tarzan pictures. Played March 12.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

THIS IS MY AFFAIR: Robert Taylor, Barbara Stanwyck, Victor McLaglen—Went back and picked this up in place of a programmer slated for the duals. Found it to be all that we expected and did a nice business on it. Running time, 99 minutes. Played February 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WILD AND WOOLLY: Jane Withers, Walter Brennan—A good picture but it fell away below expectations. As a last minute substitute for "Heidi," it failed to do the trick. Played February 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

DARK JOURNEY: Vivien Leigh, Conrad Veidt—One of those English pictures not worth playing.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DEAD END: Sylvia Sidney, Joel McCrea, Humphrey Bogart—Very thought-provoking and gripping. The older people enjoyed it, I believe, but the young people haven't any time to see a picture of this caliber. Business none too good but am not one bit sorry I played it. Running time, 93 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall, C. Aubrey Smith—One of the finest films ever turned out. If Dorothy Lamour had been allowed to sing one number it would have been perfect. Very good attendance. C. Aubrey Smith outstanding. Running time, 123 minutes. Played February 26-28.—R. L. Hall, Aztec Theatres, Van Alstyne, Texas. Small town patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda—A fair midweek picture with as much draw as a drinking bout at a church bazaar. Did awful on it and glad it is over with. Running time, 77 minutes. Played March 9-10.—B. J. Aylesworth, Connelley and Lyric Theatres, Eastland, Tex. General patronage.

I MET MY LOVE AGAIN: Henry Fonda, Joan Bennett—Entertaining programmer. Running time, 76 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

NOTHING SACRED: Fredric March, Carole Lombard—Impossible story value but very sophisticated comedy, from droll humor to slapstick comedy. Our audience failed to get most of the good fun out of it. Rather disappointing. Color very good. Business below average due to weather conditions. Running time, 75 minutes. Played 12-14.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

NOTHING SACRED: Carole Lombard, Fredric March—You cannot go wrong with this picture. I think it will please 99%. The color is wonderful. But

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there are so many wonderful things nowadays that your patrons just take the coloring as a matter of fact. Played March 7-8.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr.—Nice picture to good business, although weather was very cold and stormy. Played February 10-12.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

STAND-IN: Leslie Howard, Joan Blondell, Humphrey Bogart—Lukewarm, neither hot or cold. Just another feature to complete a double bill. "Stand-In" is no "stand out." Running time, 90 minutes. Played March 10-11.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

STAND-IN: Leslie Howard, Joan Blondell—A very fine picture. A down-to-earth story with real comedy. Good anywhere.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—The old perennial tear jerker still holds its appeal. The picture has, as always, a swell story of mother love and sacrifice, and has been produced to bring out the best in the actors. Miss Stanwyck does a swell job in this one. United Artists gets more rental, but when they get through they have a picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—Played it on a bargain night as a business stimulator and did it stimulate. The ladies thought it good but the men thought Stanwyck overplayed her part. Heard no kicks and had none to make. Running time, 106 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WALTER WANGER'S VOGUES OF 1938: Warner Baxter, Joan Bennett—Comments heard oftenest on this were: "How much did they pay you to show this," and "I thought the color and the clothes just beautiful." Color was good. Story was nothing. Bennett and Baxter didn't hit. The ladies loved it and the gents thought it pretty punk. So did I. Running time, 108 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WALTER WANGER'S VOGUES OF 1938: Warner Baxter, Joan Bennett—An excellent picture. Color the best yet. Story good. A fine picture and should have preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WALTER WANGER'S VOGUES OF 1938: Warner Baxter, Joan Bennett—This one will make you wish you were in the clothing business instead of motion pictures. Will not draw in small town at all. Audience was "regusted." Running time, 112 minutes. Played November 20-21.—R. L. Hall, Aztec Theatre, Van Alstyne, Texas. Small town patronage.

WHEN THIEF MEETS THIEF: Douglas Fairbanks, Jr., Valerie Hobson—Good programmer. Failed to bring in any extra customers, but it pleased.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WOMAN CHASES MAN: Miriam Hopkins, Joel McCrea—Good comedy. Excellent dialogue. Did not bring in any extra business, but those who saw it liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

ADVENTURE'S END: John Wayne, Diana Gibson—Fair. Rather slow and unexciting in spots. Drags through first half. Speeds up to a rather unconvincing finish. Below average business. Running time, 63 minutes. Played March 2-4.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

MERRY-GO-ROUND OF 1938: Bert Lahr, Jimmy Savo, Mischa Auer—Worst business of winter. Unapproachable from any angle you try to sell. Running time, 87 minutes. Played March 5-8.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

MYSTERIOUS CROSSING: James Dunn, Jean Rogers, Andy Devine—Light mystery drama helped along by Andy Devine's original clowning. Good picture, but poor at B. O.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NIGHT KEY: Boris Karloff, Jean Rogers—Good entertainment. This was very well received. They liked Karloff in this definitely different role.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WESTLAND CASE, THE: Preston Foster, Carol Hughes, Barbara Pepper—Another case of sixty minutes of silly deductions, and now murder mysteries have returned to the point where the villain is really the one you suspect all the time. Buxom blonde in the picture does a poor double for Mae W. Running time, 63 minutes. Played February 26-28.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

WINGS OVER HONOLULU: Wendy Barrie, Ray Milland, Kent Taylor—Very good program picture. Slightly below average weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Warner Brothers

IT'S LOVE I'M AFTER: Leslie Howard, Bette Davis—Of all the silly comedies, this one beats them all. No entertainment. Keep Leslie Howard in dramas, not comedies.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IT'S LOVE I'M AFTER: Bette Davis, Leslie Howard, Olivia de Havilland—Very good program picture. Running time, 90 minutes.—P. G. Held and Son, New Strand Theatre, Griswold, Iowa. General patronage.

TOVARICH: Claudette Colbert, Charles Boyer—This was terrible for us. Hardly any business, many walk-outs and many slighting remarks. I think it was the dialect that displeased.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

Short Features

Columbia

AIR HOSTESS, THE: Color Rhapsodies—Impossible situation. Makes you nervous to watch it. Makes you feel like never riding in an airplane. Very little funny about it.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

COMMUNITY SING: No. 1—Don Grayson's personality caught on here. He sings the songs they like. Play this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

COMMUNITY SING: No. 5—Our patrons like these. This one pleased them as they like Don Grayson. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DISPUTED DECISIONS: New World of Sports Series—Good. Well worth playing. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FIDDLING AROUND: Monte Collins, Tom Kennedy—A hilarious comedy, mostly old-fashioned slapstick, well received.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

HIGHWAY SNOBBERY: Crazy Kat Cartoons—Very ordinary cartoon. Nothing missed if you don't play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

INDIAN SERENADE: Color Rhapsodies—Simple but cute. Nothing extra. Running time, 10 minutes.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

LITTLE MATCH GIRL: Color Rhapsodies—A color cartoon masterpiece.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEIGHBORS: Color Rhapsodies—Very good. As well as being exceedingly entertaining, contains a good moral. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NEW NEWS: Monte Collins, Tom Kennedy—This one is a riot. Collins' scalp twitching and Kennedy's clumsiness, a rare combination. Do not pass this up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PLAYING THE PONIES: Three Stooges—As funny as ever are these screwy Stooges.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCRAMBLED LEGS: New World of Sport Series—The most mirth-provoking short we have played in months. Absolutely guaranteed to chase the blues. Even our projectionists liked it, which is something. You pass the best if you miss this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCRAPPY'S CAMERA TROUBLES: Scrappy Cartoons—"Scrappy Cartoons" are not particularly liked by our patrons. However, worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCRAPPY'S TRIP TO MARS: Scrappy Cartoons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREEN SNAPSHOTS (NEW SERIES): No. 2—These Snapshots are one of the finest shorts produced today. Running time, 10 minutes.—E. G. Sheetz, Hables Palace Theatre, Winchester, Va. Rural patronage.

SCREEN SNAPSHOTS: No. 2—Always worth playing. "Screen Snapshots" lets them see their favorites as they really are.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SCREEN SNAPSHOTS: No. 12—We can't give them enough of these. This one particularly good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THREE STOOGES COMEDY: Played this with "Topper" and "Big City." This triple show drew a swell crowd but I will give the credit for the main draw to "Topper." Not forgetting the Three Stooges, which drew some kids from six to sixty.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Educational

AIR PARADE: Two-Reel Comedies—Very good. Catchy songs; lots of laughs. Running time, 18 minutes.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

GANDY THE GOOSE: Terry-Toons—A terrible cartoon. Not a laugh in the house.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE GOES WEST: Song and Comedy Hit—Western songs and music good but dialogue rather stiff. Running time, 10 minutes.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

Metro-Goldwyn-Mayer

AUDIOSCOPIKS: Special—This novel and crazy short drew some extra business, especially on Monday night. Running time, 10 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

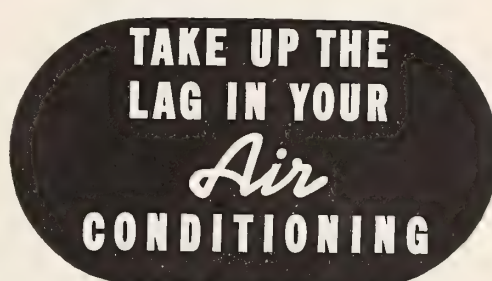
BOSKO IN BAGDAD: Harman-Ising—Bosko and Grandma's cookies have another hair-raising adventure. Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CANDID CAMERAMANIACS: Pete Smith Specialties—Not so good. Not up to what we expect of Pete Smith. Running time, nine minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

CANDID CAMERAMANIACS: Pete Smith Specialties—Very entertaining and interesting. Handled in the typical Pete Smith style. Running time, 9 minutes.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

DECATHLON CHAMPION: Pete Smith Specialties—Pete Smith will have to do better than this if he wants to attain the pinnacle that Rice and Husing have set up for sports reels. Very slow and uninteresting. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

(Continued on following page)



AIR conditioning
has earning power only when you can
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CORPORATION**

Northwestern Terminal
Minneapolis • Minnesota

(Reports continued from preceding page)

DEATHLON CHAMPION: Pete Smith Specialties—A good sports attraction.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN IN THE BARN, THE: Historical Mysteries—This is the second of this series we have played and they were both unusually interesting. Running time, 9 minutes.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

NIGHT AT THE MOVIES, A: Robert Benchley—Very funny and it didn't cover half the laughs the situation involves.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STOCKHOLM, PRIDE OF SWEDEN: FitzPatrick Travel Talks—More favorable comments on this travelogue than we've heard in months. Color superb. Interesting throughout. Running time, 9 minutes.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

WHAT DO YOU THINK, NO. 2: M-G-M Miniatures—Not as good as No. 3 but will pass. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WHAT DO YOU THINK, No. 3: M-G-M Miniatures—Good. Make them think a little. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Miscellaneous

I PLEDGE MY HEART: (United States Department of Agriculture) Interest waned considerably during the showing of this reel. It is hardly geared to the tempo of 1938 movies, and paying express charges both ways makes it cost about half, at least, of what something more entertaining would. They dramatized none of the human interest angles that a convention of 4H boys and girls must have provided. It rather evolved into routine still pictures of Washington, D. C., governmental buildings.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Modern Talking Picture Service

AMERICA MARCHING ON: An excellent reel that every one should play. Entertaining and educational.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

EDUCATED FISH: Color Classics—Average filler short. Running time, 10 minutes.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

FOXY HUNTER, THE: Betty Boop Cartoons—A good cartoon with some good laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOST AND FOUNDRY: Popeye the Sailor—Above average Popeye cartoon. Surprising climax as Sweet

Pea eats the spinach and turns strong-man. Good. Running time, 10 minutes.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

OK KAY, RHYTHM: Herbie Kay and His Orchestra—Very good band act.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ON THE NOSE: Grantland Rice Sportlights—Very good. Dog lovers will be crazy about this one. Running time, 11 minutes.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

POPEYE THE SAILOR MEETS ALI BABA AND THE FORTY THIEVES (COLOR SPECIAL): Popeye the Sailor—A two-reel cartoon that means nothing more at the box office than a single. Does not compare with "Sinbad the Sailor" in entertainment. Running time, 17 minutes.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

POPEYE THE SAILOR MEETS ALI BABA AND THE FORTY THIEVES: Popeye the Sailor—Not nearly as funny as it ought to have been. Still most everyone enjoyed it. Popeye needs a change of diet anyway. One tires of too much spinach.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POPEYE THE SAILOR MEETS ALI BABA AND THE FORTY THIEVES: Popeye the Sailor—Ran it to bolster "Rosalie" and really believe it drew in a few. Very good color and was well received. Play it. They'll enjoy it. Running time, 20 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

QUEENS OF HARMONY: Phil Spitalny and His Girl Orchestra—Didn't go over as well as expected. Girl orchestras don't mean much here. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

STAR REPORTER IN HOLLYWOOD, THE, NO. 2: Ted Husing, David Holt, Quinlan Juvenile Singers—Again Husing scores with this novel vaudeville act. The girls' harmony in their chorus is exceptional and little Davey Holt brings out new talents. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TUNA: Paragraphics—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TUNA: Paragraphics—I feel that parts of this short have been seen here before. Not as good as some Paramount has given us this season. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

FALSE ROOMERS: Edgar Kennedy Comedies—About the poorest Kennedy we ever played. Comedy was absolutely silly.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME: "Inside Nazi Germany-1938"—An issue of March of Time that is worth getting behind. Saturday's papers carried the Nazi Austria headlines. We opened Saturday midnight with this subject. Hitler timed it just right for us. Who said

this reel was pro-Nazi? Not the way our audiences interpreted it. Running time, 18 minutes.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

United Artists

WOODLAND CAFE: Silly Symphonies—Probably we are expecting too much from Walt Disney, but from comments this did not seem to come up to par; something lacking. Running time, 8 minutes.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

Universal

AIR EXPRESS: Meany-Miny-Moe Cartoons—Good. Above average Meany-Miny-Moe cartoon. Running time, 10 minutes.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

DUMB CLUCK: Oswald Cartoons—A funny cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOOTBALL FEVER: Oswald Cartoons—Very good Oswald. Running time, 7 minutes.—E. G. Sheetz, Hables Palace Theatre, Winchester, Va. Rural and city patronage.

SHOW FOR SALE: Mentone Musical Comedies—This is average for the series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

ALIBI MARK: Floyd Gibbons' "Your True Adventure"—Another very interesting subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ALIBI TIME: Radio Ramblers—Quite poor. The accompanying would-be plot to introduce the Ramblers' vocalizing is very dull.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE PIONEER, THE: Sybil Jason—We gave this feature billing and it brought in a few extras. Worthwhile.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LITTLEST DIPLOMAT, THE: Sybil Jason—A nice little color two-reeler. Nothing exceptional, but color again put it over. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAN WITHOUT A COUNTRY, THE: John Litel—Excellent. Be sure to mention that it is a dramatization of Edward Everett Hale's story of Philip Nolan.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MILT BRITTON AND ORCHESTRA: Melody Masters—Very good. Running time, 9 minutes.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

MOVIE MANIA: Dave Apollon and his Orchestra—Swell musical comedy. Good in any spot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ONE ON THE HOUSE: Willie West, McGinty—As good a slapstick comedy as one could ask for. Plenty of laughs and entertainment. Running time, 20 minutes.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

PICADOR PORKY: Looney Tunes—Good cartoon, bull fighter, good music.—Ray Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

PURE FEUD (REISSUE): Edgar Bergen, "Charlie McCarthy"—Fair reissue. Running time, 9 minutes.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

PURE FEUD: "Charlie McCarthy," Edgar Bergen—Good entertainment. Charlie is, of course, worth advertising.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RUSS MORGAN AND HIS ORCHESTRA: Melody Masters—Not as good as his first one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCRIPT GIRL: Broadway Brevities—Fairly good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWO BOOBS IN A BALLOON: Edgar Bergen, "Charlie McCarthy"—We remember running this once before, but Charlie's present popularity did not help this short any. Definitely not funny.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TWO BOOBS IN A BALLOON: "Charlie McCarthy," Edgar Bergen—This reissue is funny fare and its star is so popular it should prove most worthy of advertising.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNREAL NEWSREEL: Vitaphone Varieties—After the audience caught on to this, they thought it very funny, but the reel was nearly over before they knew what it was all about. Poor. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TELEGRAMS

are feature length stories in short subject form

CLASS OF SERVICE	
TELEGRAM	ORDINARY
DAY LETTER	DEFERRED
NIGHT LETTER	HIGH LETTER
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SUNDAY, APRIL 17, IS EASTER. WHY NOT SEND
EASTER TELEGRAMS TO A SELECTED LIST OF
PATRONS FOR YOUR BIG EASTER WEEK SHOW?
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TELEGRAPH — Take your business correspondence out of the Nickelodeon class!

WESTERN UNION

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA "Holiday"	From the play by Philip Barry. Director: George Cukor.	Katharine Hepburn, Cary Grant, Doris Nolan, Lew Ayres, Henry Kolker, Binnie Barnes, Edward Everett Horton, Jean Dixon, Henry Daniell, Ann Doran, Mabel Colcard, Maude Hume, George Pauncefort.	Shooting
METRO-GOLDWYN-MAYER "Marie Antoinette"	From the biography by Stefan Zweig. Director: W. S. Van Dyke.	Norma Shearer, Tyrone Power, Robert Morley, Anita Louise, Joseph Schildkraut, Joseph Calleia, Henry Stephenson, Reginald Gardiner, Alma Kruger, Charles Waldorn, Peter Bull, Sheppard Strudwick, Cecil Cunningham, Brent Sergeant.	Shooting
"Three Comrades"	From the novel by Eric Maria Remarque. Director: Frank Borzage.	Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young, Henry Hull.	Editing
"Yellow Jack"	From the play by Sidney Howard in collaboration with Paul De Kruif. Director: George Seitz.	Robert Montgomery, Virginia Bruce, Alan Curtis, Buddy Ebsen, Lewis Stone, Andy Devine, Sam Levine, Janet Beecher.	Shooting
"The Toy Wife"	Director: Richard Thorpe.	Luise Rainer, Melvyn Douglas, Robert Young, Alma Kruger, H. B. Warner, Walter Kingsford, Clarence Muse, Libby Taylor.	Shooting
PARAMOUNT "Crime Gives Orders"	Director: Louis King.	Lloyd Nolan, Mary Carlisle, Lynne Overman, J. Carroll Naish, Larry Crabbe, Anthony Quinn, Jack Dunn.	Editing
"Tropic Holiday"	Director: Theodore Reed.	Dorothy Lamour, Ray Milland, Martha Raye, Bob Burns, Tito Guizar, Binnie Barnes, Porter Hall.	Editing
"Cocoanut Grove"	Director: Al Santell	Fred MacMurray, Harriet Hilliard, Ben Blue, Yacht Club Boys, Billy Lee, Rufe Davis, Harry Owens and his Royal Hawaiian Orchestra.	Editing
"The Texans"	Director: James Hogan.	Randolph Scott, Joan Bennett, May Robson, Robert Cummings, Ray Middleton, Harvey Stephens, Robert Barrat.	Shooting
REPUBLIC "Under Western Stars"	Director: Joseph Kane.	Roy Rogers, Carol Hughes, Smiley Burnette.	Shooting
"Romance on the Run"	Director: Gus Meins.	Donald Woods, Patricia Ellis, Ed Brophy, Grace Bradley, William Demarest.	Shooting
RKO RADIO "Blind Alibi"	Original story, William Joyce Cowan. Director: Lew Landers.	Richard Dix, Whitney Bourne, Frances Mercer, Paul Guilfoyle, Richard Lane.	Shooting
"Gun Law"	Original story, Oliver Drake. Director: David Howard.	George O'Brien, Rita Oehmen.	Shooting
TWENTIETH CENT.-FOX "Kentucky Moonshine"	Original story, M. M. Musselman, Jack Lait, Jr. Screen play, Art Arthur, M. M. Musselman. Director: David Butler.	Ritz Brothers, Tony Martin, Marjorie Weaver, Wally Vernon, William Demarest, Slim Summerville, J. Edward Bromberg, Eddie Collins, Francis Ford.	Shooting
"Alexander's Ragtime Band"	Director: Henry King.	Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley, Marjorie Weaver, Jean Hersholt, Wally Vernon, Helen Westley, John Carradine, Douglas Fowley, Paul Hurst, Eddie Collins.	Shooting
"Little Miss Broadway"	Director: Irving Cummings.	Shirley Temple, Phyllis Brooks, Jimmy Durante, Patricia Wilder, Donald Meek, Jane Darwell, El Brendel, Eddie Collins, Edward Ellis, Brewster Twins, George and Olive Brasso.	Shooting
"Racing Blood"	Original story, Edwin Thorgerson. Screen play, Helen Logan, Robert Ellis. Director: Otto Brower.	Lynn Bari, Dennis Moore, Sidney Blackmer, Henry Armetta, Chick Chandler.	Shooting
UNITED ARTISTS "The Adventuress"	Original screen play, John Howard Lawson. Director: William Dieterle.	Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday, Vladimir Sokoloff.	Editing
UNIVERSAL "Sinners in Paradise"	Original story, Harold Buckley. Screen play, Harold Buckley, Louis Stevens, Lester Cole. Director: James Whale.	John Boles, Madge Evans, Bruce Cabot, Marion Martin, Gene Lockhart, Nana Bryant, Willie Fung, Milburn Stone, Morgan Conway, Donald Barry.	Shooting
WARNER BROTHERS-FIRST NATIONAL "Four's a Crowd"	From a story by Wallace Sullivan. Screen play, Casey Robinson. Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Rosalind Russell, Walter Connolly, Patric Knowles, Melville Cooper, Franklin Pangborn, Joseph Crehan, Joe Cunningham, Frank Coghlan, Jr., Dennie Moore, Gloria Blondell, Carole Landis, Al Herman.	Editing
"The Amazing Dr. Clitterhouse"	From the play by Barre Lyndon. Screen play, John Wexley, John Huston. Director: Anatole Litvak.	Edward G. Robinson, Claire Trevor, Humphrey Bogart, Gale Page, Allen Jenkins, Maxie Rosenbloom, Donald Crisp, Curt Bois, Ward Bond.	Shooting
"When Were You Born?"	Original screen play, Dr. Manley P. Hall, Anthony Coldeway. Director: William McGann.	Anna May Wong, Margaret Lindsay, Lola Lane, Anthony Averill, Larry Williams, Charles Wilson, Frank Jaquet, James Stephenson, Eric Stanley, Maurice Cass, Leonard Mudie.	Shooting
"Boy Meets Girl"	From the play by Sam and Belle Spewack. Screen play, Sam and Belle Spewack. Director: Lloyd Bacon.	James Cagney, Pat O'Brien, Marie Wilson, Dick Foran, Ralph Bellamy.	Shooting
"Mr. Chump"	Screen play, H. W. Hanneman, George Bricker. Director: William Clemens.	Johnny Davis, Lola Lane, Penny Singleton, Donald Briggs, Larry Williams.	Shooting

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--- AND NOT GET BURNED!**



Bright lights and big city
thrills are a temptation to
resist... when the price a
girl must pay is so high!

Port of **MISSING GIRLS**

A MONOGRAM PICTURE WITH
HARRY JUDITH MILBURN
CAREY-ALLEN-STONE
BETTY COMPSON

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**WHAT HAPPENS TO
Girls
WHO LEAVE HOME**



BOOK IT

Now



Where do they go?
What can they do?
Here is the startling
answer... in a dra-
matic expose that will
wake up the town!

**PORT OF
MISSING GIRLS**
A MONOGRAM PICTURE WITH
HARRY JUDITH MILBURN
CAREY-ALLEN-STONE
BETTY COMPSON

A GIRL ALONE...



*At the mercy
of men
without shame!*

**MUST SHE PAY THE PRICE...
FOR A CRIME SHE DIDN'T
COMMIT?**

Port of
MISSING GIRLS

A MONOGRAM PICTURE WITH
HARRY JUDITH MILBURN
CAREY-ALLEN-STONE
BETTY COMPSON
Directed by KARL BROWN • Associate producer LON YOUNG
Screenplay by KARL BROWN



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



COLLEGIATE NIGHT

Chris. G. Holmes, Manager of the Avalon Theatre, Ottawa, Ontario, forwards particulars on how a Collegiate Night got under way at his house. It has proven immeasurably successful and needless to say our brother Canadian Round Tabler is continuing it for the rest of the collegiate year.

Besides being put on at a practically insignificant cost, it has been productive of much revenue to him, and the student bodies of two colleges in close proximity to this theatre, are for him hook, line and sinker.

There are many theatres situated close to collegiate institutions where this type of attraction might be tried, and we deem it a pleasure to permit Chris. to tell you about it in his own words in this week's Round Table Section.



NATIONAL TIEUPS

Showmen may score valuable hook-ups on "Hawaii Calls" starring Bobby Breen, through this young star's membership and activities in the Boy Scouts, Cub division and Junior Birdmen of America.

There are some 40,000 Scoutmasters and Junior Birdmen Clubs in this country and when you play his picture we suggest that you contact your local scoutmaster for scout cooperation, and if there is a Junior Birdmen unit in your city, to do likewise. Also, innumerable newspapers have a special column devoted to Junior Birdmen, and it is very probable that you may get picture mention in these columns.

These tie-ups are specifically called to your attention since they are not incorporated in the "Hawaii Calls" pressbook.



FRENCHMAN HONORED

It is no news to fellow Round Tablers that Elias Lapiniere, M-G-M publicity manager in Paris, was the winner of the Bronze Plaque in the Quigley Awards Competition last December.

Extremely interesting to Lapiniere's friends in other parts of the world is that the presentation was made at the American Embassy in Paris by Edwin C. Wilson, Chargé d'Affairs, in the

absence of Ambassador Bullitt, who is now in the United States.

Among the important dignitaries present were Allan Byre, manager of the French branch of M-G-M; Harold L. Smith, Hays office representative in Continental Europe, and the Paris Representative of Quigley Publishing Co., Pierre Autre.

Bon chance, Monsieur!



LIKE "BANK OR CHURCH"

For some little time, this department has observed with interest the improvement in theatre house programs. The tendency to utilize the front page for institutional copy is indeed praiseworthy and theatremen who are not cashing in on this surefire medium for getting their institutional plugs into the home are passing up a good bet.

With each change of program, Manager J. O'Connell, of Warner's Hamilton Theatre, Chicago, addresses himself to his patrons and in one of his recent editorials directs a message to his new neighbors:

"We extend to you an invitation to pay the Hamilton Theatre a visit at your earliest convenience. You will find an atmosphere of friendly courtesy prevailing. We bid you welcome, a welcome that is sincere, and implies something more than a desire for the money you spend for admission. The Hamilton Theatre is an institution of entertainment, and we take the same pride in serving the people of our locality that a church or a bank does."



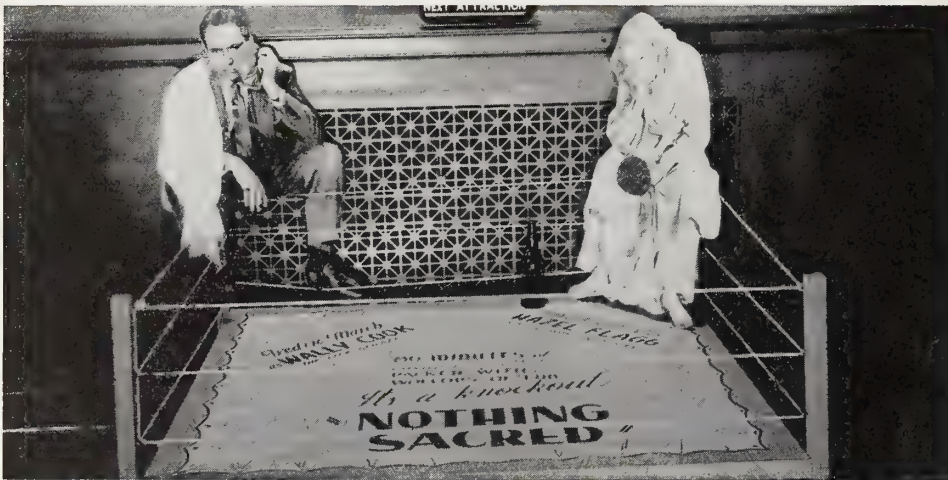
Forewarned is forearmed and, with Spring just around the corner, now is the time for smart showmen to inspect the cooling plant. As a preliminary step, a thorough inspection should be made to make certain that all parts are in proper working order, and, if repairs are necessary, make them now. Delays are dangerous and expensive in the long run. Selling your cooling system is of the utmost importance to you; so get it in ship-shape condition and be ready to launch that "cooling campaign".

GERTRUDE MERRIAM
Associate Editor

As a publicity gag for "Nothing Sacred" at the Circle, Toronto, Manager Harry Yudin had City Comptroller Fred Hamilton introduce "Baby" Yack (bantam weight champion) to his audience. Fighter ruled on the knockout blow dealt to Lombard by March. Shown left to right in photo are Yudin, Comptroller Hamilton and Yack.



Round Table in Pictures



Reported as causing considerable favorable comment was display shown above, which was conceived by Manager Ralph E. Phillips, State Theatre, Sioux Falls, S. D., who also concentrated on the fight angle in the picture. Canvas covered ring carrying title, cast and cutouts of Fredric March and Carole Lombard was planted in lobby.

Reproduced at right is City Manager E. E. Whitaker's "Spring Shower of Hits" display at the Lucas and Jenkins Fox Theatre in Atlanta, Ga. The fountain in the center of this display, sprayed through glass, under which was a color wheel changing the colors on the spray. Atlanta being the Dogwood city, this showman used a profusion of the blooms as a background.



Giant telephone was placed in lobby of the Fox Westlake Theatre, Los Angeles, Cal., by Manager W. C. Ricord, Jr. Card beneath called attention that for entertainment, patrons should call theatre telephone number. Plug also was gotten in for "The Buccaneer," current attraction.



Below is reproduced display conceived and executed by Manager W. A. Sandefur of the Leeds and Colonial Theatres, Winchester, Ky., for his opening engagement of "Swing Your Lady." Constructing a barn six feet wide, eight feet long by ten feet high, it entirely covered the boxoffice. Using cutout cartoons, painted catchlines were printed on all four sides. Being in a farming section, Sandefur reports that the display attracted considerable attention.



In April, 1792, the U. S. Mint was established, a date of sufficient import to take Les Pollock, Loew's Rochester, Rochester, to the Museum of Arts and Sciences, where he promoted a lobby display of rare coins. Each coin was placed in case with its complete history and credit card was planted atop entire display.

Described in detail elsewhere in the Round Table section is Manager Jim Luntzell's outstanding street ballyhoo for "Goldwyn Follies" at the Balaban and Katz Oriental Theatre in Chicago. Five girls wearing Charlie McCarthy masks, top hats and chest banners, paraded downtown sections where they created a furore. Papers picked up the gag.

lus colorful star filled Balaban & Katz Stage



Created by Manager Charles Bierbauer and his assistant, Nick Todorov, at the Colonial Theatre in Allentown, Pa., was this attractive lobby set-piece on "Of Human Hearts." Center of display featured blowup of Walter Huston which was flanked on either side by scene stills.



QUICK REPORTS FROM THE FIELD

Relic Display

William Rast, advertising manager, Waco and Orpheum Theatres, Waco, Texas to exploit his date borrowed a display of relics from the Wells Fargo local express company amongst which was special iron trunk in lobby showing the modern way that money and other valuables are transported. Week ahead express company bannered all trucks and used attractive window displays in all branches.

Entire theatre staff were dressed in Western costumes two weeks ahead, opening day exploitation included a parade of trucks, theatre sound truck and band which started at the freight depot and ended at the theatre. Rast also employed a street broadcast which netted him newspaper breaks.

School Tieup

Contest open to all high school students was opened recently by Frank Boucher, Strand Theatre, Altoona, in connection with the engagement of "Boy of the Streets." All entrants were required to submit posters done either in crayon, paint or pastel for passes. Stories were run in papers ahead and at end of contest with winners' names and posters themselves were displayed in lobby. Also planted on this picture was an essay contest, prizes going to winners.

Manager Celebrates

Flattering indeed were the press notices received recently by Fred Reeths, Sheboygan Theatre, Sheboygan, in celebration of his sixth year as guiding head of the theatre. Detailing his background, which included legit experience and the conduct of an agency operating 14 large dramatic stock companies throughout the United States, the Sheboygan *Press* over a cut of the theatreman praised his work and geniality.

Candid Camera Slant

Maynard Joiner, Capitol Theatre, Vancouver, cashed in on the current camera fever with a contest for fans during the recent showing of the Pete Smith short, "Cameramaniacs."

Camera boys were invited to take shots of the subject on the screen during stated showings with three prizes awarded for the best results.

FIRST QUARTER DEADLINE SOON!

The First Quarter in the 1938 Quigley Awards Competitions ends on March 31st.

Your material, in order to be eligible to enter the Competitions for this First Quarter must be in our offices no later than April 16th. This will give you ample time in which to clean up any odds and ends in your entries before submitting them for judging purposes.

Address your campaigns to Quigley Awards Committee, Managers' Round Table, Motion Picture Herald, Rockefeller Center, New York City.

Remember, your entries must be in this office no later than April 16th!

Stage Coach Contest

First gag of its kind to be reported to us on "Wells Fargo" was that engineered by Chet McSwain, Granada Theatre, Plainview, Texas, who tied up all schools' woodwork classes on building model Wells Fargo stage coaches. These were displayed in lobby with prizes going to winners and attendant publicity.

Arrangements were made for old stage coach properly bannered to pick up film and deliver it from out of town limits to the theatre. Fence around parking lot was converted into scene of olden days showing express company office, saloon, post office, etc., etc. Coach was stationed at schools as classes broke, taking children for rides.

In conjunction with the opening of the picture coincident with Plainview celebrating its 50th anniversary, Chet succeeded in having the Mayor proclaim a "Progress Day." Congratulatory wires were received from the stars in the picture and merchants plugged "the" day with displays and tie-in copy.

Kid Matinee

Russ Barrett, manager, Warner's Strand, Woburn, Mass., ran an after school matinee for children featuring Jane Withers in "45 Fathers," and promoted from local merchants, shoes, dresses, Charlie McCarthy dolls, candy, watches and other gifts to be awarded as prizes to the children holding the lucky coupons. So successful was the show that Russ plans to repeat it in connection with the next Shirley Temple picture he plays.

Railroad Aids

Not chancing to miss a bet on landing all publicity for his date on "Snow White" at the RKO Albee, Providence, Bill Brown secured cooperation of New Haven Railroad officials to have attention called to all train users that the road ran trains at various times during the day and evening, allowing ample time to see the picture. Publicity also calls attention to the fact that none of the theatres along the route would play the picture for at least a month. Tieup was also made with bus transportation company for the same break.

Largest department store in city devoted three windows and numerous counter displays to "Snow White" material, plugging both the merchandise and engagement. Dress shops, toy stores, five and tens and other merchants came through with windows, imprinted menus were used in restaurants, letters and study guides mailed to all universities and cards were prominently displayed in all libraries.

"Mannequin" Model

Milt Harris, director of publicity for Loew's Theatres, Cleveland, put over a publicity campaign for "Mannequin" during its run at Loew's State that brought plenty of extra free newspaper space. In conjunction with one of the downtown hotels, Harris ran a "Mannequin" contest to find Cleveland's best model.

Fifty-five girls, professional and non-professional, entered the contest. From these, local judges selected 15 who, in co-operation with local department stores put on a style show in the hotel. Show was open to the public and judges made their choice before an estimated attendance of about 1,000. Winner was given an all-expense-paid trip to New York with arrangements to have her picture taken by one of New York's leading photographers.

Managers Win Prizes

Harry Holdberg, manager of the Paramount Theatre, Des Moines; Orville Rennie, manager of the Rivoli, in Hastings, Neb., and Jimmy Schlatter of the Capitol in Sioux City were the first, second and third prize winners in the Tri-States Theatre Corp., Frank Freeman drive held recently, winning \$100, \$75 and \$50, respectively. Fourth, fifth and sixth prize winners were Harold McKenna, Rialto, Sioux City; Maurice Crew, Uptown, Des Moines, and Bob Leonard, Garden, Des Moines.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by John Shevchik, Penn Theatre, Cambridge, Pa.

Paramount Arranges Tieup on "College Swing"

In exploiting "College Swing" Paramount Pictures has arranged a nation-wide promotion with manufacturers of the new Bendix Home Laundry, which will feature an offer of prizes by Bendix dealers to promote their product and publicize the picture through local giveaway contests.

Promotion is based on the publicity which Betty Grable and Jackie Coogan, stars in "College Swing," have received as "America's most beloved young Mr. and Mrs." and bears an endorsement of the home laundry by Betty Grable.

Exhibitors throughout the country will have a full line of attractive accessories, offered by Bendix. Two thousand special 24-sheets will be posted throughout the country and will be available for local sniping with theatre playdate by exhibitors.

In addition to the 24-sheet poster there will be available for theatre owners a special five-color; one-sheet size poster suitable for window and inside displays at dealers. A national advertising campaign is under way which includes 600, 400 and 200 line ads in 175 key city newspapers with art of Betty Grable and full credit to "College Swing." Theatre owners will also have for local use a one-minute trailer in which Betty Grable announces the playdate of the picture and outlines full details of the local contest with the top prize being a new Bendix Home Laundry.

"Let's Hear From You!"

Preview Night In Altoona

Advertising Thursday nights as "preview nights," City Manager Frank Boucher, Strand Theatre, Altoona, Pa., ran stories in local dailies inviting audiences to select the pictures they would like to see previewed. Cards with list of pictures are distributed on which patrons write their choice, and thus the Strand's cash customers are satisfied each week and that the picture they will view, shall be one of their own choice.

Phonograph Records Sell "Firefly"

Irving Lipnick, Warners' Jeffrey Theatre, Chicago, to publicize his date of "Firefly" secured the phonograph record song hits from the picture and played them over his amplifying system. Horns were placed in the outer lobby on low volume and records were played during the peak hours on the breaks and after the box office was closed.

Tieup was also arranged with local dancing school for a kiddie revue on the stage of the Jeffrey. Talented youngsters performed for prizes.

"Let's Hear From You!"

Music Hall Displays "Jezebel" Magazine Ads

Taking advantage of the numerous publicity breaks accorded "Jezebel" in several of the most important national magazines, the Radio City Music Hall recently constructed an effective lobby display around this large publicity barrage.

Full page layout, covers carrying pictures of Bette Davis and other publicity material were mounted on an easel with copy calling attention to the large amount of space accorded the film.

"Let's Hear From You!"

"Beloved Brat" Ads In American Weekly

Striking full page ad for "Beloved Brat" will appear in the May 1st issue of the *American Weekly*, which is circulated to about 7,000,000 families throughout the nation. The ad contains drawings of scenes from the film and presents a ten-point test for parents, tying in with the background of the picture.

The ads have space for the insertion of theatre names and the dates, which will be changed in each territory, so that local theatres will receive full benefit of the circulation in their communities.

Governor Heads Citywide Parade For 'Snow White'

Intensive campaign was instituted by Manager Dewey Mousson, Knickerbocker Theatre, Nashville, Tenn., for his premiere of "Snow White." Private screening was held for underprivileged children, after which Governor Gordon Browning led a parade through the principal streets of the city, followed by the seven dwarfs, Snow White and the audience. Through tieup with local ice cream company, booth was erected in front of theatre, at which the kiddies were served cones.

Snow White mingled with the children, station WLAC broadcast the activities. This transcription was broadcast that night and again the following week. Newspapers picked up the story and played it up big in amusement section.

Snow White and the dwarfs also visited orphanage with Mousson, where the theatremen told the children the story of the fairy tale. Art work and publicity breaks were secured on this in all local dailies. Tiein netted the theatremen considerable goodwill.

All principal street intersections, sidewalks and crossings were stenciled with playdates and drawings of the dwarfs in colors. Leading store devoted three of its windows to a display with staff of store's artists reproducing the dwarfs' home and woodland scene, using King Cole figures. Beautifully lighted, such scenes as the dwarfs marching home from work over fallen tree-trunks with waterfalls were depicted.

Merchants Aid

Through tieup with chain grocer, five-foot counter displays and window showings were planted, fleet of trucks were properly bannered with title and playdates and 130 newsstands and drug counters carried color cards.

Traffic squad of police department co-operated by placing four color banners on every parking zone and safety sign and standard in city and suburbs. Leading preachers urged their parishioners to see the show, devoting their sermons to a discourse on the film. At special screening, comment cards were distributed, and all sang paeans of praise. Board of Education decreed the Disney Art Study course an immediate part of the curriculum in all Nashville grammar, junior and senior high schools and an extensive radio campaign was launched over WLAC and WSIX. Transcriptions were landed once daily on each station with plug both before and after broadcast, in addition to four spot announcements.

All street cars in Nashville and suburbs carried jumbo cards on dashboards and the Union Station was bannered with a 52-foot cloth display featuring sketches of all the dwarfs. This was also duplicated on viaduct in downtown section of city where it attracted considerable attention.

Newspaper free space was considerable, including front page stories, streamers, stories on woman's page, sport, magazine sections, book pages, etc., with art and editorials to boot.



Shown above is interior of one of United Airlines Mainliners, which will convey Quigley Grand Awards winners Jules Seltzer, Warner Brothers, Philadelphia, and Ted Kirkmeyer, Rio, Helena, Montana, across country to Studioland. Preparations are practically completed to honor the showmen out there, while in New York the first quarter of the 1938 Quigley Awards draws to a close and entrants are advised that deadline for these campaigns is April 16th.

Much Free Space on "Goldwyn Follies"

Extraordinary newspaper publicity breaks featured the "Goldwyn Follies" campaign as executed by Manager Jim Luntzell of the Oriental Theatre in Chicago. Special stories were planted in leading papers with layouts and double trucks. Four column art was landed in *Sunday Herald and Examiner*, front page in the *Chicago Evening American* and second section contained full picture credits on Zorina as she passed through.

For a reported first time in three years, the *Chicago Daily Times* was cracked for a five-day Charlie McCarthy wisecrack contest. Cash and tickets were awarded winners, and stories together with winners' names were run daily. Special front was constructed for the engagement on which were used several enlargements of the important scenes in the film. Panels were completely covered with stills and 40 by 60 easel with blowups from *Life* was used on sidewalk in front of house.

Special stories and art were placed in the hands of all radio editors at all papers and radio tieup was effected with Station WENR to find Chicago's outstanding radio ventriloquists. Announcements were made and eliminations were held at the NBC Studios, with winner presented over local radio amateur hour. Wires received from Edgar Bergen and Charlie McCarthy with loving cup, which was presented to the winner on stage. Inscription on same which carried picture credits was read over air and stories ran in radio columns following day. Full window in Civic Opera Building showed the loving

cup, cards and stills on the picture, thus giving the date additional plugs week before.

Radio headliner on the *Herald and Examiner's* Homemaker Hour presented a fine plug for the picture by doing an imitation of the Ritz Brothers. Outstanding among Luntzell's street gags was the use of five girls, each wearing Charlie McCarthy masks, top hats and chest banners, who paraded downtown sections (see photo in Round Table picture section). Ballyhoo which theatreman reports as virtually stopping traffic brought him front-page breaks. At designated periods during the day girls joined theatre's roving "man-on-the-streets," where they would broadcast, getting in plugs for the picture. Special luncheon for the girls and newspaper critics was held and the party also included Frank Marshall, original creator of Bergen's first dummy.

Tieup was effected with chain drug stores in which they paid for and distributed 500 special fountain streamers with full picture credits and theatre mention throughout their 50-loop and outlying stores. Streamers were used at fountains and on outside windows, still used was one of Ella Logan drinking a soda.

"Let's Hear From You!"

Fox Theatres Hold Amateur Contest

The Fox Theatres in the Denver territory are sponsoring a series of amateur contests in their houses. Winners of the contests held in the various local house will go to Denver to compete in the finals on the stage of the Denver Theatre. The winner will be given a trip to New York and the opportunity of appearing on Major Bowes' program.

How We Staged College Nights In Canada Cities

by CHRIS. G. HOLMES
Manager Avalon Theatre

With two Collegiate Institutions in the immediate neighborhood, housing some 3,000 students, the natural desire would be to get as many of these students into your theatre each week as possible.

Throughout the week these students are tied up with school and home studies, and both parent and teacher frown upon anything which might tend to be an inducement to the student to neglect his or her duties.

Barring Saturday, which is, or should be a show night, Friday is the only night left on which the students are free, so it was decided to use Friday night as "Collegiate Night."

With admissions already at a very low ebb, due to extra keen competition in the city, to use cut-rate as the inducement would be unprofitable, besides being poor showmanship, so it was necessary to hit on some kind of an added attraction with appeal to students.

Possessing an excellent stage, which, with a little money spent on it, would equip it for perfect use, what could be better than to include a thirty-minute stage show featuring talent supplied by the Collegiates?

To elevate the idea, "amateur," "contest," "prizes" and all the other angles associated with Amateur Night were studiously omitted from all announcements, approaches and publicity connected with "Collegiate Night." Great pains were taken to disguise the whole set-up by making it appear each performer taking part was semi-professional, at least.

Engages Talent Scout

A talent scout was secured, one who knew the majority of the students, and it was his job to secure the best possible talent. Remuneration was set at \$2.00 for a single act, \$4.00 for a double, \$5.00 for an aggregation, with the complete stage presentation to cost not more than \$15 for talent.

To curtail expense, I took the job of master of ceremonies myself, which gave me the opportunity of getting closer to the audience, and of doing a little plugging of policy.

Our first "Collegiate Night" was a huge success, giving us (in the face of Collegiate Hockey and an annual concert in one of the Collegiates) the best Friday in months. In addition, comments from patrons were very favorable and expressions of appreciation for developing local talent were numerous.

Rehearsals and auditions are held each Sunday afternoon, with everyone getting a great kick out of it.

At the second "Collegiate Night" we were fortunate in securing an excellent amateur Hawaiian orchestra, and the stage presentation wound up with Community singing. My assistant, Bob Martin, who has worked hard in helping make "Collegiate Night" a success, acted as master of ceremonies and did a swell job. In fact, the entire staff showed wonderful cooperation, giving much of their own time in a concerted effort to put the show over.

DENVER "SNOW WHITE" ADS

Continuing our Round Table series of ad layouts from different circuits, this week we reproduce various "Snow White" ads executed by Ted Halmi, advertising department of the RKO Theatres in Denver.

TODAY!

LOS ANGELES PAID \$2.75 TO SEE IT!
...NEW YORK PAID AS HIGH AS \$5.00
WE BRING IT TO YOU AT
POPULAR PRICES!

WALT DISNEY'S
FIRST FULL LENGTH
FEATURE PRODUCTION

Snow White

AND THE
SEVEN DWARFS

THREE YEARS IN THE MAKING... AN HOUR AND A HALF IN THE SHOWING...
AND A LIFETIME IN THE REMEMBERING!

All characters Multiplane
TECHNICOLOR

Latest
SENSATIONAL
ISSUE OF THE
MARCH OF TIME

With rousing songs for you and the rest of the world to hum and sing and whistle for years to come!

DOORS OPEN AT 9:45 A.M.

RKO ORPHEUM

PRICES
TILL 1 25c
TILL 6 35c
AFTER 6 40c
CHILDREN 15c

JACK BENNY Says:
"Just about the grandest thing I've ever seen with its six delicious flavors and seven delicious dwarfs."

WALT DISNEY'S
FIRST FULL LENGTH
FEATURE PRODUCTION

Snow White

and the
Seven Dwarfs

MARCH OF TIME

DOORS OPEN AT 9:45 A.M.

RKO ORPHEUM

PRICES
TILL 1 25c
TILL 6 35c
AFTER 6 40c
CHILDREN 15c

Tonite! GALA MIDNITE SHOW
AT 11:45 P.M.

LOS ANGELES PAID \$2.75 TO SEE IT!
...NEW YORK PAID AS HIGH AS \$5.00
WE BRING IT TO YOU AT
POPULAR PRICES!

Walt Disney's
FIRST FULL-LENGTH
FEATURE PRODUCTION
IN GORGEOUS TECHNICOLOR

Snow White

AND THE
Seven Dwarfs

THE MOST ANTICIPATED
PICTURE IN YEARS!...
ONE HOUR AND A HALF
SHOWING... AND EVERY
MINUTE OF IT A
JOY FOREVER!

STARTS
TOMORROW!

COME EARLY!
DOORS OPEN AT
9:45 A.M.

RKO ORPHEUM

PRICES
TILL 1 25c
TILL 6 35c
AFTER 6 40c
CHILDREN 15c

Introducing SLEEPY

WALT DISNEY'S
FIRST FULL LENGTH
FEATURE PRODUCTION

Snow White

AND THE
SEVEN DWARFS

Multiplane Technicolor

RKO ORPHEUM

RKO ORPHEUM

RECORD CROWDS
COMPEL US TO

HOLD OVER

WALT DISNEY'S
Snow White
AND THE
Seven Dwarfs

IN TECHNICOLOR!

Latest
SENSATIONAL
ISSUE OF THE
MARCH OF TIME

THOUSANDS WILL WANT TO SEE IT... AGAIN and AGAIN...

PRICES
TILL 1 25c
TILL 6 35c
AFTER 6 40c
CHILDREN 15c

Meet Sneezy!

WALT DISNEY'S
FIRST FULL LENGTH
FEATURE PRODUCTION

Snow White

AND THE
SEVEN DWARFS

Multiplane Technicolor

RKO ORPHEUM

Gala MIDNITE SHOW TUESDAY 11:45 P.M.

WALT DISNEY'S
FIRST FULL LENGTH
FEATURE PRODUCTION

Snow White

AND THE
SEVEN DWARFS

THREE YEARS IN THE MAKING... AN HOUR AND A HALF IN THE SHOWING...
AND A LIFETIME IN THE REMEMBERING!

Latest SENSATIONAL ISSUE
MARCH OF TIME

DOORS OPEN 9:45 A.M.

RKO ORPHEUM

PRICES
TILL 1 25c
TILL 6 35c
AFTER 6 40c
CHILDREN 15c

WALT DISNEY'S
Snow White
and the Seven Dwarfs

MARCH OF TIME

DOORS OPEN 9:45 A.M.

RKO ORPHEUM

PRICES
TILL 1 25c
TILL 6 35c
AFTER 6 40c
CHILDREN 15c

RKO ORPHEUM

All Records Smashed!

3rd AND FINAL WEEK

Snow White

AND THE
Seven Dwarfs

March of Time

YOU ARE INVITED TO JOIN UP

M. C. McALEXANDER

at the Fox Hanford, Hanford, Cal., has just passed his 11th anniversary in showbusiness. Mac started at the old National Theatre, Stockton, and was transferred from there to the Broadway in Chico as doorman and assistant. Resigned to enter other fields, but the urge was too strong and after a few brief months returned to the theatres as assistant manager of the Toaky, in Lodi. While at that spot this theatreman learned projection and entered the booth. After a time at the Strand in Oakdale in the same capacity Mac went to the front of the house and accepted a job as assistant at the California, Santa Rosa, which position he held until going into the Hanford.

▽

J. MADDRY WALLACE

down in Raleigh, N. C., is assistant manager of the Wake Theatre for the North State Theatres. Wallace started at that house as doorman and assistant, which position he held for two years before being transferred temporarily to the White Theatre as house manager and publicist.

▽

BILL NELSON

is the assistant manager of the Rio Theatre in Billings, Mont., and started as usher at the Liberty there. From that spot in the same capacity Nelson served at the Lyric and Rio Theatres and in addition to acting as assistant at the Rio is in charge of exploitation.

▽

WILLIAM M. SCRUGGS

manages the West End Theatre in Atlanta, Ga., and we are mighty glad to welcome this Lucas and Jenkins theatreman, since most of this circuit's men are members of the Round Table. When attending high school, Bill started at the West End as usher, later doorman and then assistant manager.

▽

MARSHALL ROOKS

in Troup, Texas, manages the Texas Theatre for the Lutzer Brothers, and started back in 1931 in the usual jobs of ushering, etc., even working in the booth for a time, until he became full time projectionist, which position he held for a period of four years until becoming manager of the Texas.

▽

ALBERT K. CORMIER

in Westfield, Mass., manages the Strand Theatre for the Western Massachusetts Theatres. Cormier started as doorman at the Paramount Theatre there and worked up until attaining his present job. Since we number many active members from Albert's circuit, we hope to add his name to the roster of those who report to us frequently.

▽

GEORGE S. LANG

in Baltimore, Md., manages the Broadway Theatre for the Rome Circuit, starting there as doorman and was later transferred to the Rialto as doorman. Worked there for a time and was then promoted to the position of manager, at which spot he remained for two years before going over to the Broadway.



PATTY LOU SEFF, daughter of Manager Ely E. Seff, Garden Theatre, Davenport, Ia., is the avid reader of Motion Picture Herald. Being the showman that he is, Seff is doubtless breaking in Patty Lou at a tender age.

Showmen's Calendar

MAY

1st	May Day—Child Health Day
2nd	Bing Crosby's Birthday
3rd	Mary Astor's Birthday
5th	Alice Fay's Birthday
7th	Gary Cooper's Birthday
8th	Mothers' Day
9th	Commander Byrd at North Pole 1926
10th	Clarence Brown's Birthday
11th	Minnesota Admitted to Union 1858
12th	Florence Nightingale, Founder of Nursing, Born 1820. Admundsen North Pole Flight 1926
13th	Jamestown, Va., settled 1607
16th	Abraham Lincoln nominated 1860
17th	Maureen O'Sullivan's Birthday
18th	Peace Day
21st	Lindbergh's Flight, New York to Paris, 1927
23rd	Robert Montgomery's Birthday South Carolina Admitted to Union 1788
	Herbert Marshall's Birthday
	Capt. Kidd, Famous Pirate, Executed 1701 in London
26th	Al Jolson's Birthday
29th	Wisconsin admitted to Union 1848
30th	Memorial Day Ben Bernie's Birthday

PAUL M. JOHANCEN

at the Capitol in Harrisburg, Pa., started as usher-manager of the Capitol Theatre and when the Paxtang and Star Theatres were added to the Hill Amusement Circuit, was made manager of the Capitol in addition to doing the advertising for all three houses. Well, Johancen, we shall anticipate hearing from you, so please send along those reports. Harrisburg is well represented in our section, and we look forward to a little lively competition.

▽

A. B. MORRISON

manages the Warner Theatre in Memphis, Tenn., and has been associated with local theatres and various local amusement promotions, both legitimate and screen, for a period covering 30 years. Morrison has worked at Loew's Palace, Majestic, Pantages and operated dramatic stock and straight vaudeville for several years. This new member is no stranger to our pages and has already contributed, but this is just the official Round Table welcome which we extend to all new members.

▽

H. E. HARRINGTON

in Hope, Arkansas, is managing the New Theatre, one of R. V. McGinnis' houses. This showman started in the business as assistant manager of the Liberty Theatre in Jonesboro, Ark., and is now working for one of our good friends. Remember, Gene, signing on the dotted line means that you are morally obligating yourself to keep us posted on your activities, so let's hear from you real soon.

▽

S. K. KLEINERMAN

manages the Roosevelt Theatre in Pittsburgh, Pa., an independent house. Previously Kleinerman was assistant manager of the Harlem Casino, a large cabaret in Pittsburgh, before entering the theatre. Saul says the Roosevelt is the first house he has ever managed, so we extend a cordial invitation to him to tell us how he puts over his shows.

▽

SIDNEY GINSBERG

is the assistant manager of the Bell Cinema in Brooklyn, and started with Loew's as an usher, later as a reel boy. Eventually Sid joined the Museum Theatre Corporation as an usher and was later promoted to his present position. Between Ginsberg and Deborah Washer, we expect to have this circuit well represented and meet them personally soon.

▽

WILLIAM B. BUSAY

is the assistant manager at the Princess Theatre in Montreal and is another Famous Players theatreman to join our ranks. In 1930, leaving his position as a structural draftsman, Bill started as spare time usher at the Princess, then was promoted to chief of service and now is assistant at that house, from which spot we look forward to hearing from him frequently.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1, '37†			
Night Nurse	Joby Jordan-Jo Carr	Jan. 15, '38†			
Now Is the Time	Joby Jordan-Jo Carr	Nov. 15, '37†			
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15, '37†			

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15, '37			
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22, '37			
Roaring Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15, '37†			
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15, '37†			
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15, '37†	*60	Nov. 13, '37	
Thanks for Listening	Pinky Tomlin-Maxine Doyle	July 12, '37†			
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3, '37			
Young Dynamite	Frankie Darro-Kane Richmond	Sept. 15, '37†			

CELEBRITY

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne			69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne			62	

Coming

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Green Fields (G)	Helen Beverley-M. Goldstein	Oct. 11, '37†	105	Jan. 15, '38	

Coming

Riverside Drive					
Uriel Acosta					
Yankel the Blacksmith					
Yankel-Boile					

COLUMBIA

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30, '37†	62	Dec. 25, '37	
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21, '37†	92	Oct. 9, '37	
(Exploitation: Dec. 4, '37, p. 76; Dec. 18, '37, p. 65; Jan. 8, '38, p. 82; Jan. 29, '38, pp. 83, 84, 86; Feb. 5, '38, p. 84.)					
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12, '38†			
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14, '37†	62	Oct. 23, '37	
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30, '37	61	Nov. 6, '37	
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1, '37	59		
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25, '37	68	July 24, '37	
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84; Oct. 30, '37, pp. 84, 87; Dec. 18, '37, p. 66; Jan. 29, '38, p. 84.)					
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30, '37	59		
(See "Taxi War," "In the Cutting Room," May 1, '37.)					
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1, '37	59		
(See "Right Guy," "In the Cutting Room," May 1, '37.)					
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21, '37†	56		
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21, '37	60		
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13, '37†	67	Nov. 27, '37	
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17, '38†	75		
Hollywood Round-up (G)	Buck Jones-Helen Twelvetyrees	Nov. 16, '37†	64	Oct. 23, '37	
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25, '37†	85	Dec. 25, '37	
(Exploitation: Mar. 12, '38, p. 64.)					
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21, '37	65	Feb. 27, '37	
(Exploitation: Apr. 3, '37, p. 64.)					
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15, '37	68	Aug. 14, '37	
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7, '37†	67		
(See "Once a Hero," "In the Cutting Room," Apr. 17, '37.)					
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1, '37	80	Aug. 7, '37	
(Exploitation: Nov. 13, '37, p. 62.)					
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25, '37	65	July 24, '37	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7, '37†	68	Oct. 9, '37	
Little Miss Roughneck	Edith Fellows-Leo Carrillo	Feb. 23, '38†	64		
(See "In the Cutting Room," Dec. 4, '37.)					
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24, '38†	67		
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1, '37†	118	Feb. 27, '37	
(Exploitation: Sept. 5, '36, p. 75; Mar. 6, '37, p. 89; May 22, '37, p. 92; July 31, '37, p. 80; Aug. 28, '37, pp. 96, 100; Oct. 30, '37, pp. 84, 97; Nov. 20, '37, p. 94; Dec. 25, '37, p. 56; Feb. 5, '38, p. 82.)					
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10, '38†	66	Jan. 8, '38	
(Reviewed under the title, "The House of Mystery.")					
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5, '37	62		
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)					
No Time to Marry (G)	Mary Astor-Richard Arlen	Jan. 10, '38†	64	Mar. 5, '38	
Murder in Greenwich Village					
(G)	Fay Wray-Richard Arlen	Oct. 16, '37†	68	Nov. 6, '37	
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6, '37†	56		
One Man Justice	Charles Starrett-Barbara Weeks	July 1, '37	59		
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20, '37	61		

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31, '37†	58		
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4, '37†	56		
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17, '38†	79	Feb. 5, '38	
(Exploitation: Feb. 26, '38, p. 72; Mar. 5, '38, p. 58.)					
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8, '37	58		
Reckless Ranger	Bob Allen-Louise Small	May 30, '37	56		
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4, '37	65	Aug. 28, '37	
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7, '38†	55		
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9, '37†	59	Dec. 4, '37	
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25, '37†	78	Mar. 5, '38	
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4, '37	60		
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)					
Squadron of Honor	Don Terry-Mary Russell	Jan. 20, '38†	55		
(See "The American Legion," "In the Cutting Room," Nov. 6, '37.)					
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3, '38†	79	Feb. 5, '38	
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25, '37	76	Feb. 13, '37	
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27, '37†	65	Nov. 13, '37	
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15, '37	59		
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7, '37	56		
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16, '37†	67	Nov. 20, '37	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14, '37	58		
(See "In the Cutting Room," Apr. 3, '37.)					
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24, '38†	61		
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15, '38†	67		
(See "In the Cutting Room," Jan. 22, '38.)					
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17, '38†	69		
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17, '37	68	Feb. 13, '37	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1, '38†	59	Mar. 12, '38	

Coming

Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30, '38†	54		
Extortion	Scott Colton-Mary Russell	Apr. 25, '38†	58		
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18, '38†	62	Mar. 19, '38	
Holiday	Katharine Hepburn-Cary Grant	May 26, '38†	65		
Law of the Plains	Chas. Starrett-Iris Meredith	May 12, '38†			
Main Event, The	Robert Paige-Jacqueline Wells	May 5, '38†			
Paris on Broadway	Lanny Ross				
Stagecoach Days	Jack Luden-Eleanor Stewart				
There's Always a Woman (A)	Joan Blondell-Melvyn Douglas	Apr. 20, '38†	80	Mar. 19, '38	
Trail Blazer	Buck Jones-Marjorie Reynolds	Apr. 11, '38†			
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31, '38†	61	Mar. 19, '38	
You Can't Take It With You	L. Barrymore-Spring Byington				

CRESCENT

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12, '37	60	June 19, '37	
Law Commands, The	Tom Keene-Lorraine Hayes	May 12, '37	60		
Raw Timber	Tom Keene-Peggy Keys	July 6, '37	63		
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12, '37	64		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blame It On Love	Szlezcky-Basthy	Sept. 6, '37†	78		
Help! I Have Inherited	Irene Agay	Dec. 24, '37†	88		
I Married for Love	Kabos-Radal	Feb. 4, '38†	84		
Lady Seeks Room	Zilahi-Kabos	Mar. 10, '38†	91		
Man of Gold	Maria Egri-F. Kiss	Apr. 12, '37	92		
Mesanto	Pertzel-Torzs	Oct. 15, '37†	87		
Miracle of Lourdes	John Bara	Nov. 1, '37†	62		
My Daughter Is Different	Turray-Kabos	Oct. 20, '37†	88		
Once a Week	Kabos-Pertzel	Sept. 10, '37†	74		
Scotchman in Hungary	Radey-Oresi	Apr. 12, '37	95		
Storm on the Pusta	Kiss-Komcar	Apr. 5, '37	78		
Seeing Hungary	Travelogue	Sept. 1, '37†	59		
(English Titles)					
Sister Mary	Javor-Sved	Oct. 10, '37†	91		
Tempest in a Charda	Javor-Lazar	Jan. 7, '38†	90		
Texas Mammy	Fedak	Feb. 18, '38†	89		
Three Spinsters	Rajnay-Kabos	Oct. 30, '37†	72		
Tomi (G)	Peesi-Adam	Sept. 11, '37†	81	Oct. 30, '37	
Vicki (Country Ball)	Javor-Rose Barsony	Sept. 25, '37†	87		
Yellow Roses	Kabos	Mar. 1, '38†	90		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Heart for Heart	Pager-Szorenyi		83	
Magnas Miksa	Antal Pager		80	
Noszy Lad, The	Hungarian Fantasy		97	
Room No. 111	Javor-Lazar		91	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G)				
271	Glenda Farrell-Barton MacLane	Nov. 13, '37	61	Sept. 11, '37
Alcatraz Island (G) 264	John Littel-Ann Sheridan	Nov. 6, '37	64	Oct. 23, '37
(Exploitation: Dec. 18, '37, p. 34; Dec. 25, '37, p. 54; Jan. 8, '38, pp. 80, 88; Jan. 22, '38, pp. 64, 67; Mar. 5, '38, p. 59.)				
Back In Circulation (A) 266	Jean Blondell-Pat O'Brien	Sept. 25, '37	82	Aug. 7, '37
Case of the Stuttering Bishop				
The, 176	Donald Woods-Ann Dvorak	June 5, '37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15, '37	55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28, '37	86	July 24, '37
Dance, Charlie, Dance (G)				
165	Stuart Erwin-Jean Muir	Aug. 14, '37	64	May 1, '37
Daredevil Drivers, The, 279	Dick Purcell-Beverly Roberts	Feb. 12, '38	59	
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15, '37	58	Aug. 29, '36
(Exploitation: Nov. 27, '37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10, '37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17, '37	79	June 26, '37
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19, '38	97	Jan. 22, '38
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15, '38	109	Dec. 25, '37
(Exploitation: Jan. 22, '38, p. 65.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2, '37	81	Oct. 16, '37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10, '37	96	Mar. 6, '37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4, '37		
(See "In the Cutting Room," Nov. 21, '36.)				
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11, '37	61	Oct. 30, '37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24, '37	82	May 22, '37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21, '37	86	July 31, '37
(Exploitation: Oct. 30, '37, p. 88.)				
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16, '37	63	Oct. 9, '37
Perfect Specimen, The (G) 257	Errol Flynn-Jean Blondell	Oct. 23, '37	97	Oct. 2, '37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11, '37		
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8, '37	120	Apr. 17, '37
(Exploitation: May 29, '37, p. 68; June 26, '37, p. 121; July 3, '37, Feb. 12, '38, p. 71.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7, '37	70	Apr. 3, '37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18, '37	57	Oct. 16, '37
Sh! the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11, '37	54	Nov. 13, '37
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan	Mar. 5, '38	85	Feb. 12, '38
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27, '37	105	Nov. 13, '37
(Exploitation: Dec. 18, '37, p. 67; Jan. 1, '38, p. 57; Jan. 29, '38, p. 82.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24, '37	62	June 12, '37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18, '37	93	Aug. 7, '37
(Exploitation: Sept. 25, '37, p. 69.)				
That Man's Hero Again (G) 175	Mary Maguire-Tom Brown	Apr. 17, '37	58	Mar. 27, '37
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9, '37	95	June 19, '37
(See production article, "The Deep South," May 8, '37, p. 16; p. 69; Nov. 20, '37, pp. 88, 92; Jan. 1, '38, p. 58.)				
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30, '37	65	July 17, '37
(Reviewed under the title, "War Lord.")				
Coming				
Adventures of Robin Hood	Errol Flynn-O. de Havilland	May 14, '38		
(See production article, Dec. 25, '37, p. 14.)				
Beloved Brat (G) 267	Bonita Granville-Dolores Costello	Apr. 30, '38	62	Feb. 19, '38
Fools for Scandal (G)	Fernand Gravet-Carole Lombard	Apr. 16, '38	85	Mar. 19, '38
Mr. Champ	Johnnie Davis-Lola Lane			
Mystery of Hunting's End	Dick Purcell-Ann Sheridan	May 21, '38		
(See "In the Cutting Room," Dec. 11, '37.)				
Secrets of an Actress	Kay Francis-George Brent			
Torchy Blane in Panama	Paul Kelly-Lola Lane	May 7, '38		
(See "In the Cutting Room," Feb. 12, '38.)				
When Were You Born?	Anna May Wong			
Women Are Like That 261	Kay Francis-Pat O'Brien	Apr. 23, '38		
(See "This Woman Is Dangerous," "In the Cutting Room," Oct. 23, '37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr. 7, '37	82	
Ftohea Toy Mpoam	Vasoula Manolidoy	Sept. 5, '37	98	
Greece of 1938	Newsreels	Jan. 9, '38	90	
Kalneargea Zoe	Rita Carmen	Nov. 7, '37	115	
Reborn	Elene Papadake	Dec. 5, '37	90	
True Love	Sophea Demogloy	Oct. 3, '37	85	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15, '37	81	Sept. 18, '37
Gateway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1, '37	88	Aug. 28, '37
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17, '38	70	Dec. 11, '37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30, '37, p. 16.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Was a Spy (re-issue) (G)				
7013	Madeleine Carroll-H. Marshall	Jan. 1, '38	89	Sept. 23, '33
King Solomon's Mines (G)				
3618	Cedric Hardwicke-Roland Young	Aug. 26, '37	76	July 3, '37
(See production article, May 22, '37, p. 16.)				
Look Out for Love 7002	Anna Neagle-T. Carminati	Jan. 15, '38		
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17, '37	70	Oct. 2, '37
(Exploitation: Mar. 12, '38, p. 65.)				
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Mar. 15, '38	87	Feb. 12, '38
Sez O'Reilly to MacNab (G)				
3602	Will Fyffe-Will Mahoney	Nov. 20, '37	83	July 17, '37
(Reviewed under the title, "Said O'Reilly to MacNab.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29, '37	83	Feb. 27, '37
(See "The Great Barrier," production article, Feb. 6, '37, p. 10; exploitation: Apr. 3, '37, p. 65; May 1, '37, p. 81; June 26, '37, p. 121; July 17, '37, p. 90; July 24, '37, pp. 78, 81; Aug. 7, '37, p. 94; Sept. 4, '37, p. 96.)				
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1, '37	76	May 22, '37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15, '37	65	Aug. 29, '36
To the Victor (G) 7005	Will Fyffe-John Loder	Mar. 1, '38	78	Feb. 19, '38
Two of Us 3619	Jack Hulbert-Gina Malo	July 10, '37	64	
Where There's a Will 3624	Will Hay	July 26, '37	74	
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1, '38	70	Feb. 5, '38

Coming

Asking for Trouble	Jessie Matthews			
Empty World	Nova Pilbeam			
Floating City No. 1 (re-issue)	Leslie Fenton-Conrad Veidt	Apr. 1, '38		
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Illegal Holiday	John Lodge-Margaret Lockwood			
Show Goes On, The	Anna Neagle-T. Carminati	Apr. 15, '38		
Strange Boarders	Tom Walls-Renee Saint Cyr			
Unconquered Woman	Anna Lee			
Wedding Dream	Nova Pilbeam			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25, '37	61	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3, '37	50 1/2	
Damaged Goods 175	Pedro de Cordoba	Aug. 21, '37	59	July 10, '37
Forever Yours (G) 155	Benjamin Gigli	May 15, '37	70 1/2	June 12, '37
Frontier Town 220	Tex Ritter	Nov. 19, '37	58	
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3, '37	76 1/2	May 20, '37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10, '37	65 1/2	May 1, '37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct. 22, '37	58	Oct. 9, '37
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23, '37	75	Oct. 10, '36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Borgh	Apr. 3, '37	58	
Juggernaut (A) 154	Boris Karloff-Jean Wyndham	Apr. 30, '37	64	Oct. 17, '36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8, '37	40	May 15, '37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept. 17, '37	71	Aug. 7, '37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24, '37	71 1/2	Jan. 16, '37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12, '37	68	Nov. 20, '37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6, '37	60	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Oct. 8, '37	57	Oct. 10, '37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2, '37	56	
Shadow Strikes, The (G) 202	Rod La Roque-Lynn Anders	Sept. 10, '37	61 1/2	July 17, '37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22, '37	59	June 5, '37
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Sept. 24, '37	61	Dec. 4, '37
(Exploitation: Oct. 16, '37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Sept. 30, '37	93	Sept. 4, '37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Dec. 29, '37	66	Jan. 8, '38
(Exploitation: Feb. 19, '38, p. 82.)				
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8, '37	61 1/2	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov. 5, '37	63	Nov. 13, '37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct. 29, '37	68	Nov. 6, '37
Trailin' Trouble 208	Ken Maynard	Sept. 24, '37	57	
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8, '37	75	June 6, '36
(Reviewed under the title, "A Woman Alone.")				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct. 15, '37	61	Mar. 6, '37

Coming

Death Takes a Cruise				
Don't Lead With Your Heart	Anna Sten			
Flash Casey, Candid Cameraman	Eric Linden			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Rex Shiek			
Love Me Again	Anna Sten			
Love Runs into Money				
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Renfrew Rides North	James Newill			
Rollin' Plains 217	Tex Ritter			
Shadow Murder Case, The	Rod La Roque-Astrid Allwyn			
(See "In the Cutting Room," Jan. 8, '38.)				
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10, '38
Utah Trail	Tex Ritter			
Wallaby Jim in Trouble	George Houston			

(THE RELEASE CHART--CONT'D)

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Luck of the Irish.....	Richard Hayward	Mar. 15, '38	63	
This Is China.....		Dec. 1, '37	68	

Coming

Early Bird, The.....	Richard Hayward			
Irish and Proud of It.....	Richard Hayward			
Jeannie.....	Gaby Morlay			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That.....	Polish Film	Oct. 15, '37	82	
Business in Distress.....	Czech Film	Oct. 15, '37	90	
Kathleen (G).....	Sally O'Neill-Irish Cast	Jan. 22, '38	75	Feb. 19, '38
Old Curiosity Shop, The (G).....	Charles Dickens Story	Dec. 12, '37	74	Feb. 2, '38
Phantom of Santa Fe.....	Nina Quartaro-Norman Kerry	Aug. 1, '37	75	
Song of the Lark.....	Czech Film	Dec. 8, '37	90	
Student's Romance, The (G).....	Patric Knowles	Oct. 10, '37	78	Aug. 10, '38
Voice of India.....	Hoefler Expedition	Jan. 28, '38	70	

Coming

Hotel Paradise.....	Swedish Film		82	
I Give My Heart.....	Gitta Alpar		78	
Invitation to the Waltz.....	Lillian Harvey		74	
Trail of Jaguar.....	Adventure Film		55	
Volga Boatman, The.....	Pierre Blanchard		90	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor.....	Gy Kabos	Sept. 11, '37	9	ris.
All Men Are Wild.....	Paul Javor	Oct. 21, '37	9	ris.
Anniversary.....	Imre Raday-Ida Turay	Dec. 10, '37	10	ris.
Bride from Tereke.....	Paul Javor	Oct. 1, '37	10	ris.
Eighty Miles an Hour.....	Gy Kabos-M. Erdely	Nov. 19, '37	8	ris.
Exception Granted.....	Imre Raday-Klari Tolnay	June 11, '37	9	ris.
Hotel Springtime.....	Gy Kabos-Anna Tekes	Nov. 30, '37	10	ris.
I Picked You for My Husband.....	Paul Javor	Nov. 4, '37	9	ris.
It Happened in Budapest.....	Gy Kabos-Zita Peresz	Sept. 21, '37	9	ris.
Man Sometimes Errs.....	A. Tekes-A. Pagor	Feb. 4, '38	10	ris.
Pay, Madame.....	Paul Javor	May 30, '37	8	ris.
Sport of Love, The.....	Gy Kabos-Ida Turay	Dec. 24, '37	8	ris.
Sutyl, the Lucky Child.....	Adam Klari	Jan. 11, '38	9	ris.
Two Prisoners.....	Paul Javor	Oct. 12, '37	10	ris.
Village Rogue, The.....	M. Dayka-Z. Gregor	Jan. 21, '38	10	ris.

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead March, The (A).....	Boake Carter	Sept. 15, '37	73	Sept. 11, '37
Dynamite Delaney.....	Weldon Heyburn	Jan. 2, '38	80	
With Pleasure, Madame.....	Conrad Nagel-Maria Labarr	Apr. 15, '37	90	

Coming

Back from Reno.....				
Beauty Racket.....				
Deerslayer.....				
Honor Among Women.....				
Night of Crime.....				
Sky Girl.....				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.....	Virginia Bruce-Melvin Douglas	Feb. 25, '38	81	Jan. 29, '38
Bad Guy (G) 743.....	Bruce Cabot-Virginia Grey	Aug. 27, '37	69	Aug. 28, '37
Bad Man of Brimstone (G) 812.....	Wallace Beery-V. Bruce	Dec. 31, '37	89	Jan. 8, '38
Beg, Borrow or Steal (G) 814.....	Frank Morgan-Florence Rice	Dec. 3, '37	72	Dec. 4, '37
Between Two Women (G) 737.....	Virginia Bruce-Franchot Tone	July 9, '37	89	July 3, '37
(Exploitation: Jan. 1, '38, p. 58.)				
Big City (A) 801.....	Spencer Tracy-Luise Rainer	Sept. 3, '37	80	Sept. 4, '37
(Exploitation: Dec. 4, '37, p. 72; Dec. 11, '37, p. 78; Dec. 18, '37, p. 64; Dec. 25, '37, p. 56.)				
Bride Wore Red, The (G) 804.....	Joan Crawford-Franchot Tone	Oct. 8, '37	103	Oct. 2, '37
(Exploitation: Nov. 13, '37, p. 62; Nov. 20, '37, p. 92; Dec. 11, '37, p. 78.)				
Broadway Melody of 1938 (G) 739.....	Eleanor Powell-Robt. Taylor	Aug. 20, '37	110	Aug. 21, '37
(Exploitation: Nov. 13, '37, p. 62.)				
Captains Courageous (G) 717.....	F. Bartholomew-Spencer Tracy	June 25, '37	116	Apr. 3, '37
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 31, '37, p. 82; Aug. 7, '37, pp. 91, 92; Aug. 21, '37, pp. 76, 78; Aug. 28, '37, p. 97; Sept. 4, '37, pp. 95, 97; Oct. 2, '37, p. 77.)				
Conquest (A) 805.....	Greta Garbo-Charles Boyer	Oct. 22, '37	112	Oct. 30, '37
(Exploitation: Dec. 4, '37, p. 72; Oct. 11, '37, p. 76; Jan. 8, '38, p. 82.)				
Day at the Races, A (G) 730.....	Marx Brothers-Allan Jones	June 11, '37	111	June 19, '37
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 10, '37, p. 86; July 17, '37, p. 89; Apr. 7, '37, p. 91; Oct. 16, '37, p. 84; Jan. 22, '38, pp. 64, 67.)				
Double Wedding (G) 807.....	William Powell-Myrna Loy	Oct. 15, '37	87	Sept. 25, '37
(Exploitation: Dec. 11, '37, p. 77; Jan. 8, '38, p. 82; Mar. 19, '38, p. 74.)				
Emperor's Candlesticks, The (G) 733.....	William Powell-Luise Rainer	July 2, '37	89	July 3, '37
Everybody Sing (G) 819.....	Allan Jones-Judy Garland	Feb. 4, '38	91	Jan. 22, '38
Firefly, The (G) 809.....	Jeanette MacDonald-Allan Jones	Nov. 5, '37	138	July 24, '37
(Exploitation: Dec. 4, '37, pp. 71, 76; Dec. 25, '37, pp. 55, 58; Jan. 15, '38, p. 70.)				
First Hundred Years, The (G) 826.....	Robt. Montgomery-V. Bruce	Mar. 11, '38	73	Mar. 12, '38
Girl of the Golden West (G) 827.....	Jeanette MacDonald-N. Eddy	Mar. 18, '38	121	Mar. 19, '38
(See production article, Feb. 5, '38, p. 16.)				
Good Earth, The (A) 741.....	Paul Muni-Luise Rainer	Aug. 6, '37	139	Feb. 6, '37
(See production article, July 11, '36, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85; Apr. 3, '37, p. 69; May 1, '37, p. 83; May 15, '37, pp. 96, 99; June 12, '37, p. 94; July 10, '37, p. 87; Aug. 7, '37, pp. 90, 92; Sept. 18, '37, pp. 82, 85; Oct. 2, '37, p. 76; Oct. 9, '37, p. 67; Oct. 23, '37, p. 82; Jan. 15, '38, p. 64; Jan. 29, '38, p. 84.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Good Old Soak (G) 728.....	Wallace Beery-Betty Furness	Apr. 23, '37	76	Apr. 24, '37
(Exploitation: May 29, '37, p. 67; June 26, '37, p. 121.)				
Hell Divers (re-issue) (G).....	Clark Gable-Wallace Beery	June 4, '37	109	Dec. 26, '31
Judge Hardy's Children 828.....	Lewis Stone-Mickey Rooney	Mar. 25, '38	77	
(See "In the Cutting Room," Mar. 12, '38.)				
Last Gangster, The (A) 810.....	Edw. G. Robinson-Rose Stradner	Nov. 12, '37	81	Nov. 13, '37
(Exploitation: Feb. 26, '38, p. 69; Mar. 5, '38, p. 60.)				
Live, Love and Learn (G) 808.....	Robt. Montgomery-R. Russell	Oct. 29, '37	78	Oct. 23, '37
London by Night (G) 740.....	George Murphy-Rita Johnson	July 30, '37	69	July 24, '37
Love Is a Headache (G) 821.....	Gladys George-Franchot Tone	Jan. 14, '38	73	Jan. 15, '38
Madame X (A) 806.....	Gladys George-Warren William	Oct. 1, '37	72	Oct. 2, '37
Manhattan Melodrama (re-issue) (G).....	C. Gable-M. Loy-W. Powell	July 2, '37	90	Apr. 28, '34
Mannequin (G) 820.....	Joan Crawford-Spencer Tracy	Jan. 21, '38	95	Dec. 18, '37
(Exploitation: Feb. 5, '38, p. 86.)				
Man-Proof (A) 817.....	Myrna Loy-Franchot Tone	Jan. 7, '38	71	Dec. 18, '37
Married Before Breakfast (G) 736.....	Robt. Young-Florence Rice	June 18, '37	70	June 26, '37
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne	Mar. 4, '38	95	Feb. 26, '38
My Dear Miss Aldrich (G) 803.....	Edna May Oliver-W. Pidgeon	Sept. 17, '37	73	Sept. 11, '37
Naughty Marietta (re-issue) (G).....	Jeanette MacDonald-E. Eddy	Aug. 6, '37	105	Mar. 2, '35
(Exploitation: Dec. 25, '37, p. 56.)				
Navy Blue and Gold (G) 811.....	Lionel Barrymore-Robt. Young	Nov. 19, '37	94	Nov. 20, '37
Night Must Fall (A) 727.....	Robt. Montgomery-R. Russell	Apr. 30, '37	117	Apr. 10, '37
Nobody's Baby (G) 729.....	Patsy Kelly-Robt. Armstrong	Apr. 23, '37	67	Feb. 6, '37
Of Human Hearts (G) 822.....	Walter Huston-James Stewart	Feb. 11, '38	105	Feb. 12, '38
Paradise for Three (G) 818.....	Frank Morgan-Robt. Young	Jan. 28, '38	75	Jan. 22, '38
Parnell (G) 722.....	Clark Gable-Myrna Loy	June 4, '37	119	June 12, '37
(See production article, Feb. 13, '37, p. 16.)				
Pick a Star (G) 735.....	Jack Haley-Patsy Kelly	May 21, '37	70	Apr. 24, '37
Romeo and Juliet (G) 1100.....	Norma Shearer-Leslie Howard	Apr. 16, '37	127	July 17, '36
(See production article, Mar. 28, '36, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77; Apr. 17, '37, pp. 78, 79; Apr. 24, '37, p. 94; May 1, '37, p. 80; May 8, '37, p. 74; May 29, '37, p. 70; June 26, '37, pp. 118, 119, 123; July 3, '37, pp. 69, 70; July 17, '37, p. 91; July 24, '37, p. 80; July 31, '37, p. 80.)				
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy	Dec. 24, '37	122	Dec. 25, '37
(See production article, Nov. 6, '37, p. 34.)				
Saratoga (G) 742.....	Clark Gable-Jean Harlow	July 23, '37	94	July 24, '37
(Exploitation: Aug. 28, '37, p. 98.)				
Song of the City (G) 724.....	Dean Jeffries-Margaret Lindsay	Apr. 2, '37	69	Mar. 27, '37
They Gave Him a Gun (A) 731.....	S. Tracy-G. George-F. Tone	May 14, '37	94	May 15, '37
Thirteenth Chair, The (G) 732.....	Madge Evans-Henry Daniell	May 7, '37	66	May 8, '37
Thoroughbreds Don't Cry (G) 813.....	Mickey Rooney-Judy Garland	Nov. 26, '37	80	Nov. 20, '37
(Exploitation: Feb. 26, '38, p. 69.)				
Topper (G) 738.....	Constance Bennett-Cary Grant	July 16, '37	97	July 17, '37
(Exploitation: Aug. 21, '37, p. 75; Oct. 2, '37, pp. 76, 77; Oct. 23, '37, p. 84; Oct. 30, '37, p. 86; Nov. 29, '37, p. 82; Dec. 11, '37, p. 76; Dec. 18, '37, p. 69; Jan. 22, '38, p. 68; Feb. 19, '38, p. 86.)				
Trader Horn (re-issue) (G).....	Harry Carey-Edwina Booth	May release	126	Jan. 24, '31
Way Out West (G) 734.....	Laurel and Hardy	Apr. 16, '37	64	Jan. 2, '37
(Exploitation: July 17, '37, p. 92.)				
Women Men Marry, The (A).....	J. Hutchinson-George Murphy	Sept. 10, '37	61	Sept. 11, '37
Yank at Oxford, A 823 (G).....	Robt. Taylor-M. O'Sullivan	Feb. 18, '38	103	Jan. 28, '38
(Exploitation: Mar. 12, '38, pp. 63, 64; Mar. 19, '38, p. 78.)				
You're Only Young Once (G) 815.....	Lewis Stone-Mickey Rooney	Dec. 10, '37	77	Nov. 27, '37

Coming

Marie Antoinette.....	Norma Shearer-Tyrone Power			
Port of the Seven Seas 829.....	Wallace Beery-M. O'Sullivan	Apr. 1, '38		
(See "Madelon," "In the Cutting Room," Jan. 15, '38.)				
Swiss Miss 830.....	Laurel and Hardy	Apr. 29, '38		
(See production article, Feb. 26, '38, p. 16.)				
Test Pilot 831.....	C. Gable-M. Loy-S. Tracy	Apr. 22, '38		
(See "In the Cutting Room," Jan. 8, '38.)				
Three Comrades.....	Robt. Taylor-Margaret Sullivan	May 6, '38		
(See "In the Cutting Room," Mar. 12, '38.)				
Toy Wife, The.....	Luise Rainer-Melvin Douglas	June 3, '38		
Yellow Jack.....	R. Montgomery-Virginia Bruce	May 20, '38		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G).....	Diek Merrill-Paula Stone	Aug. 25, '37	59	Sept. 25, '37
Blazing Barriers (G).....	Edw. Arnold, Jr.-F. McKinney	July 4, '37	85	Nov. 20, '37
Boy of the Streets (G).....	Jackie Cooper-Maureen O'Connor	Dec. 8, '37	78	Dec. 11, '37
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74.)				
Bride for Henry, A (G).....	Anne Nagle-Warren Hull	Sept. 29, '37	58	Oct. 2, '37
Code of the Rangers.....	Tim McCoy	Mar. 9, '38		
County Fair (G).....	John Arledge-Mary Lou Lender	Nov. 24, '37	72	Nov. 20, '37
Danger Valley.....	Jack Randall-Louis Wilde	Nov. 3, '37	53	
Federal Bullets (G).....	Terry Walker-Milburn Stone	Oct. 30, '37	61	Oct. 30, '37
God's Country and the Man.....	Tom Keene	Sept. 2, '37	56	
Hoosier Schoolboy (G).....	Mickey Rooney-Anne Nagel	July 7, '37	62	July 3, '37
Land of Fighting Men.....	Jack Randall	Mar. 23, '38		
Legion of Missing Men.....	Ralph Forbes	July 28, '37	62	
Luck of Roaring Camp.....	Owen Davis, Jr.-Joan Woodbury	Nov. 17, '37	59	
My Old Kentucky Home (G).....	Grant Richards-Evelyn Venable	Feb. 9, '38	72	Feb. 12, '38
Outer Gate.....	Ralph Morgan-Kay Linaker	Aug. 4, '37	62	
Painted Trail (G).....	Tom Keene	Feb. 16, '38	50	Mar. 19, '38
Paradise Isle (G).....	Warren Hull-Movita	July 21, '37	73	Aug. 14, '37
(Exploitation: Sept. 18, '37, p. 83.)				
Port of Missing Girls (G).....	Judith Allen-Milburn Stone	Feb. 23, '38	65	Mar. 5, '38
Riders of the Dawn (G).....	Jack Randall-Peggy Keys	July 14, '37	55	Aug. 21, '37
Romance of the Rockies.....	Tom Keene-Beryl Wallace	Dec. 15, '37	53	
Rose of the Rio Grande.....	Movita-John Carroll	Mar. 16, '38		
(See "In the Cutting Room," Feb. 19, '38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb.	2,38†	65. Jan.	28, '38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18, '37†	69.	
Stars Over Arizona (G)	Jack Randall-Kathleen Elliot	Sept.	22, '37†	62. Sept.	25, '37
Telephone Operator	Judith Allen-Grant Withers	Sept.	8, '37†	62.	
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30, '37†	70.	
West of Rainbow's End	Tim McCoy-Nora Lane	Jan.	12, '38†	57.	
Where Trails Divide	Tom Keene	Oct.	13, '37†	59.	
Where the West Begins	Jack Randall	Feb.	2, '38†		

Coming

Circus Comes to Town	Apr.	20, '38†			
Female Fugitive	Evelyn Venable-Craig Reynolds	Apr.	6, '38†		
(See "In the Cutting Room," Mar. 19, '38.)					
Marines Are Here, The	May	4, '38†			
Renegade Law	Tim McCoy	May	11, '38†		
Romance of the Limberlost	Milburn Stone				
Two Gun Justice	Tim McCoy	Apr.	6, '38†		

PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct.	29, '37†	98. Sept.	25, '37
(Exploitation: Jan. 29, '38, p. 84.)					
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13, '37†	97. Aug.	7, '37
(Exploitation: Sept. 18, '37, p. 83; Nov. 27, '37, pp. 79, 84; Dec. 4, '37, p. 72; Jan. 15, '38, p. 64.)					
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12, '37†	90. Nov.	6, '37
(See production article, Sept. 18, '37, p. 14.)					
Big Broadcast of 1938 (G) 3730	W. C. Fields-Martha Raye	Feb.	18, '38†	90. Feb.	12, '38
(See production article, Nov. 20, '37, p. 14.)					
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6, '37†	67. Aug.	7, '37
Blossoms on Broadway (G)					
3718	Edward Arnold-Shirley Ross	Nov.	19, '37†	82. Nov.	20, '37
(See production article, Sept. 25, '37, p. 16.)					
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper	Mar.	25, '38†		
(See "In the Cutting Room," Jan. 8, '38.)					
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10, '37†	66.	
Buccaneer, The (G) 3728	Fredric March-Francisca Gaal	Feb.	4, '38†	126. Jan.	15, '38
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64.)					
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell	Sept.	24, '37†	64. Sept.	11, '37
Bulldog Drummond's Peril (G) 3726	J. Barrymore-Louise Campbell	Mar.	18, '38†	66. Mar.	12, '38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell	Jan.	7, '38†	60. Nov.	6, '37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb.	25, '38†	56. Feb.	12, '38
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff	Mar.	11, '38†	70. Mar.	5, '38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec.	17, '37†	67. Dec.	18, '37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17, '37†	95. Aug.	21, '37
(Exploitation: Oct. 23, '37, p. 82; Oct. 30, '37, p. 84; Nov. 20, '37, p. 97.)					
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16, '37†	88. July	10, '37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov.	26, '38†	94. Oct.	2, '37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe	Jan.	14, '38†	80. Dec.	25, '37
(Exploitation: Mar. 12, '38, p. 62, 64, 66.)					
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30, '37†	85. July	31, '37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2, '37†	56. July	3, '37
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25, '37†	70. July	24, '37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1, '37†	112. July	24, '37
(Exploitation: Dec. 4, '37, p. 70; Jan. 1, '38, p. 59; Jan. 22, '38, p. 67; Jan. 29, '38, p. 84.)					
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16, '37†	79. Apr.	17, '37
Held 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5, '37†	67. Oct.	23, '37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	8, '37†	65. Aug.	21, '37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4, '37†	66. May	22, '37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28, '37†	86. May	29, '37
(Exploitation: Oct. 9, '37, p. 67.)					
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9, '37†	79. Apr.	17, '37
(Exploitation: Aug. 28, '37, p. 98.)					
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23, '37†	78. Apr.	24, '37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11, '37†	77. June	12, '37
Love on Toast 3720	Stella Ardler-John Payne	Dec.	3, '37†	65.	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30, '37†	92. May	1, '37
(Exploitation: July 24, '37, p. 80; July 31, '37, p. 82; Sept. 11, '37, p. 84; Sept. 25, '37, pp. 69, 70; Oct. 30, '37, p. 88; Nov. 20, '37, p. 92.)					
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2, '37†	65. June	12, '37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18, '37†	77. June	19, '37
(Exploitation: July 17, '37, p. 89; July 24, '37, pp. 79, 81; Aug. 7, '37, pp. 90, 92; Sept. 4, '37, p. 95; Sept. 18, '37, p. 86; Oct. 23, '37, p. 84; Dec. 4, '37, p. 72.)					
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5, '37†	71. Mar.	6, '37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19, '37†	70. Oct.	23, '37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21, '37†	75. May	22, '37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25, '37†	70. June	26, '37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27, '37†	73. Aug.	21, '37
(Exploitation: Nov. 6, '37, p. 66.)					
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8, '37†	62.	
Partners of the Plains (G) 3755	Wm. Boyd-George Hayes	Jan.	28, '38†	68. Dec.	11, '37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1, '37†	113. Nov.	28, '36
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83; Mar. 6, '37, p. 91; Mar. 13, '37, p. 80; Mar. 20, '37, pp. 78, 82; Mar. 27, '37, pp. 80, 82, 83; Apr. 3, '37, p. 86; Apr. 24, '37, p. 93; May 29, '37, p. 68; Aug. 21, '37, p. 75.)					
Romance in the Dark (G) 3731	Gladyes Swarthout-John Boles	Mar.	4, '38†	80. Feb.	19, '38
Rustler's Valley (G) 3671	William Boyd-George Hayes	July	23, '37†	60. July	10, '37
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb.	11, '38†	62. Feb.	12, '38

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept.	17, '37†	68. Sept.	4, '37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	20, '37†	62. Aug.	7, '37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10, '37†	65. Sept.	4, '37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3, '37†	92. Aug.	14, '37
(See production article, Jan. 30, '37, p. 16; Jan. 8, '38, p. 81; Feb. 19, '38, p. 82.)					
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26, '37†	63. Oct.	9, '37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15, '37†	63. Sept.	18, '37
Thrill of a Lifetime (G) 3727	Eleanor Whitney-Johnny Downs	Jan.	21, '38†	72. Nov.	13, '37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct.	22, '37†	58. Oct.	2, '37
(Exploitation: May 29, '37, p. 67.)					
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec.	24, '37†	84. Nov.	20, '37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanor Whitney	May	14, '37†	80. May	29, '37
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31, '37†	115. Dec.	11, '37
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75.)					
Wild Money 3651	Edward Everett Horton	July	9, '37†	69.	

Coming

Bar 20 Justice	Wm. Boyd-Russell Hayden				
Boo-Lo	Colin Tapley-Suratna Asmaka				
College Swing	Martha Raye-Burns & Allen	Apr.	29, '38†		
(See "In the Cutting Room," Feb. 12, '38.)					
Cocanut Grove	F. MacMurray-Harriet Hilliard				
Deputy Sheriff	Wm. Boyd-Gwen Gaze				
Doctor Rhythm	Bing Crosby-Beatrice Lillie				
(See "In the Cutting Room," Jan. 15, '38.)					
Good Night, Ladies	Eleanor Whitney-J. Downs				
Heart of Arizona 3757	Wm. Boyd-Natalie Moorhead	Apr.	22, '38†		
(See "In the Cutting Room," Jan. 22, '38.)					
Her Jungle Love	Dorothy Lamour-Ray Milland	Apr.	15, '38†		
(See "In the Cutting Room," Dec. 25, '37.)					
Professor Beware	Harold Lloyd-Phyllis Waleh	May	13, '38†		
(See production article, Feb. 19, '38, p. 16.)					
Queens Local	Lloyd Nolan-Mary Carlisle	May	20, '38†		
Stolen Heaven	Gene Raymond-Olympa Bradna	May	6, '38†		
(See "In the Cutting Room," Feb. 12, '38.)					
Texans, The	Randolph Scott-Joan Bennett				
Tipoff Girls (G)	Lloyd Nolan-Mary Carlisle	Apr.	1, '38†	60. Mar.	19, '38
Tropic Holiday	Dorothy Lamour-Ray Milland				
You and Me	George Raft-Sylvia Sidney	May	27, '38†		
(See "In the Cutting Room," Feb. 26, '38.)					

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4, '37†		

RELIABLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Apache Trail	Bob Custer				
Frontier Fury	Bob Custer				
Outlaw River	Rin-Tin-Tin, Jr.				
Prairie Terror	Bob Custer				
Thundering Stampede	Bob Custer				

REPUBLIC

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24, '37†	56. June	5, '37
All Over Town (G) 6020	Olson and Johnson	Sept.	8, '37†	61. Aug.	28, '37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20, '37†	56.	
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2, '37†	53.	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4, '37†	59. July	31, '37
Born to Be Wild (G) 7020	Ralph Byrd-Doris Weston	Feb.	16, '38†	66. Feb.	26, '38
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackall	July	31, '37†	62. Nov.	13, '37
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar.	7, '38†	55. Mar.	5, '38
Colorado Kid (G) 7123	Bob Steele-Marian Weldon	Dec.	6, '37†	55. Dec.	18, '37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24, '37†	57. May	29, '37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June	7, '37†	57. July	31, '37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7, '37†	53.	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov.	29, '37†	64. Dec.	11, '37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20, '37†	64. Sept.	4, '37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	2, '37†	64. Dec.	18, '37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec.	6, '37†	60. May	15, '37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10, '37†	53.	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5, '37†	56.	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14, '37†	56.	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6, '37†	56.	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb.	21, '38†	65. Mar.	5, '38
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28, '37†	64.	
(See "In the Cutting Room," May 15, '37.)					
King of the Newsboys (G) 7009	Lew Ayres-Helen Mack	Mar.	18, '38†	68. Mar.	19, '38
Lady Behave! (G) 7005	Sally Eilers-Nell Hamilton	Jan.	5, '38†	70. Jan.	1, '38
Law Man Is Born, A 6327	Johnny Mack Brown-L. Meredith	June	21, '37†	61.	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan.	19, '38†	67. Dec.	25, '37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov.	13, '37†	84. Nov.	13, '37
(Exploitation: Jan. 15, '38, p. 70.)					
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12, '37†	63. July	31, '37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Michael O'Halloran (Spec.)....	Wynne Gibson-Warren Hull.....	May 15, '37	67		
(See "In the Cutting Room," Apr. 10, '37.)					
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette.....	Jan. 29, '38†	60	Jan. 15, '38	
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton.....	Feb. 7, '38†	68	Feb. 19, '38	
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott.....	Jan. 10, '38†	55	Jan. 15, '38	
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel.....	Nov. 8, '37	72	Nov. 6, '37	
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh.....	Mar. 1, '38†	67	Mar. 12, '38	
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford.....	Aug. 23, '37†	59	Oct. 9, '37	
Purple Vigilantes (G) 7114	Three Mesquiteers.....	Jan. 24, '38†	58	Feb. 5, '38	
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan.....	June 30, '37	56	July 24, '37	
Red Rope, The 6338	Bob Steele-Lois January.....	July 19, '37	60		
Rhythm in the Clouds (G)					
6017	Warren Hull-Patricia Ellis.....	June 21, '37	62	July 3, '37	
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle.....	Nov. 1, '37†	56		
Rootin' Tootin' Rhythm (G)					
6307	Gene Autry-Armida.....	May 12, '37	60	May 8, '37	
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden.....	Aug. 16, '37	64	Aug. 14, '37	
Sheik Steps Out, The (G) 6006	Ramon Navarro-Lola Lane.....	Sept. 6, '37	66		
Springtime in the Rockies (G)					
7101	Gene Autry-Polly Rowles.....	Nov. 15, '37†	60	Nov. 27, '37	
Thunder in the Desert 7125	Bob Steele-Louise Stanley.....	Feb. 21, '38†	56		
Trigger Trio 7112	Ray Corrigan-Max Terhune.....	Oct. 18, '37†	56		
Wild Horse Rodeo (G) 7113	Three Mesquiteers.....	Dec. 6, '37†	56	Dec. 18, '37	
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack.....	Oct. 11, '37†	62	Sept. 25, '37	
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson.....	June 14, '37	60	June 26, '37	
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh.....	Oct. 4, '37	62	Oct. 23, '37	

Coming

Arson Gang Busters	Bob Livingston-Rosalind Keith.....	Mar. 28, '38†	65		
Call of the Yukon 7116	Beverly Roberts-Richard Arlen.....	Apr. 11, '38†			
Feud Maker, The 7126	Bob Steele.....	Apr. 18, '38†			
Invisible Enemy	Alan Marshal-Tala Birell.....	Mar. 29, '38†			
Outlaws of Sonora	Bob Livingston-Ray Corrigan.....	Apr. 11, '38†			
Romance on the Run	Donald Woods-Patricia Ellis.....				
Under Western Stars	Roy Rogers-Smiley Burnette.....	Apr. 15, '38†			

RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Annapolis Salute (G) 802	James Ellison-Marsha Hunt.....	Sept. 10, '37†	65	Aug. 21, '37	
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson.....	May 14, '37	58	June 12, '37	
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon.....	July 23, '38	60	July 31, '37	
Border Cafe (G) 730	John Beal-Armida.....	June 4, '37	67	May 29, '37	
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall.....	Oct. 22, '37†	65	Oct. 9, '37	
(Exploitation: Feb. 19, '38, p. 83.)					
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant.....	Feb. 18, '38	102	Feb. 19, '38	
(Exploitation: Mar. 19, '38, p. 72.)					
Condemned Women (A) 813	Louis Hayward-Sally Eilers.....	Mar. 18, '38†	77	Mar. 12, '38	
Crashing Hollywood 816	Lee Tracy-Joan Woodbury.....	Jan. 7, '38†	61		
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)					
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen.....	Nov. 19, '37	101	Nov. 27, '37	
(Exploitation: Jan. 22, '38, pp. 64, 66; Jan. 29, '38, pp. 83, 86.)					
Danger Patrol (G) 812	John Beal-Sally Eilers.....	Dec. 3, '37†	60	Nov. 20, '37	
Double Danger (G) 820	Preston Foster-Whitney Bourne.....	Jan. 28, '38†	62	Jan. 29, '38	
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster.....	Jan. 14, '38†	67	Jan. 1, '38	
Fight for Your Lady (G) 808	John Boles-Ida Lupino.....	Nov. 5, '37†	67	Oct. 2, '37	
Fit for a King (G) 848	Joe E. Brown-Helen Mack.....	Oct. 15, '37†	73	Sept. 4, '37	
Flight from Glory (G) 736	Chester Morris-Whitney Bourne.....	Aug. 20, '37	67	Aug. 14, '37	
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts.....	Sept. 24, '37†	63	Sept. 4, '37	
Hawaii Calls (G) 846	Bobby Breen-Juanita Quigley.....	Mar. 11, '38†	72	Mar. 5, '38	
Hideaway (G) 733	Fred Stone-Marjorie Lord.....	Aug. 13, '37	58	July 31, '37	
High Flyers (G) 810	Wheeler and Woolsey.....	Nov. 26, '37†	70	Nov. 20, '37	
Hitting a New High (G) 814	Lily Pons-John Howard.....	Dec. 24, '37†	85	Dec. 4, '37	
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker.....	May 28, '37	64	July 31, '37	
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard.....	Sept. 3, '37†	77	Aug. 28, '37	
(Exploitation: Oct. 23, '37, p. 82.)					
Living on Love (G) 809	James Dunn-Whitney Bourne.....	Nov. 12, '37†	61	Oct. 30, '37	
Maid's Night Out (G) 822	Jean Fontaine-Allan Lane.....	Mar. 4, '38†	65	Mar. 12, '38	
Make a Wish (G) 745	Bobby Breen-Basil Rathbone.....	Aug. 27, '37	77	Sept. 4, '37	
Meet the Missus (G) 729	Victor Moore-Helen Broderick.....	June 4, '37	60	May 29, '37	
Music for Madame (G) 804	Nino Martini-Joan Fontaine.....	Oct. 1, '37†	81	Sept. 18, '37	
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard.....	July 2, '37	100	July 10, '37	
(Exploitation: Oct. 9, '37, p. 70.)					
Night Spot (G) 821	Allan Lane-Joan Woodbury.....	Feb. 25, '38†	60	Mar. 12, '38	
(Exploitation: Mar. 12, '38, p. 62.)					
On Again—Off Again (G).....					
725	Wheeler and Woolsey.....	July 9, '37	68	July 17, '37	
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir.....	Apr. 16, '37	68	Mar. 20, '37	
Quick Money (G) 811	Fred Stone-Dorothy Moore.....	Dec. 10, '37†	59	Nov. 27, '37	
Radio City Revels (G) 823	Nob Burns-Jack Oakie.....	Feb. 11, '38†	90	Feb. 5, '38	
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook.....	Jan. 21, '38†	73	Nov. 27, '37	
Riding On Air (G) 771	Joe E. Brown-Florence Rice.....	Oct. 18, '37	71	Oct. 12, '37	
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh.....	June 8, '37†	60	Sept. 18, '37	
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers.....	May 7, '37	116	May 8, '37	
(Exploitation: June 19, '37, p. 85; July 31, '37, p. 80.)					
She's Got Everything (G) 818	Gene Raymond-Ann Sothern.....	Dec. 31, '37†	72	Dec. 18, '37	
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney.....	Feb. 4, '38†	86	Dec. 25, '37	
(Musical analysis, Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74.)					
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers.....	Oct. 8, '37†	92	Sept. 18, '37	
(See production article, Aug. 14, '37, p. 16; exploitation: Dec. 11, '37, pp. 77, 78; Dec. 25, '37, pp. 54, 58; Feb. 19, '38, p. 84.)					
Super Sleuth (G) 734	Jack Oakie-Ann Sothern.....	July 16, '37	70	July 17, '37	
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond.....	May 21, '37	74	June 5, '37	
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern.....	Oct. 29, '37†	65	Oct. 2, '37	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Toast of New York (G) 719	Edward Arnold-Frances Farmer.....	July 30, '37	109	July 17, '37	
(Exploitation: Aug. 28, '37, p. 86; Sept. 4, '37, p. 96; Sept. 26, '37, p. 68; Oct. 16, '37, p. 84; Nov. 27, p. 80; Dec. 11, '37, p. 78.)					
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook.....	Nov. 12, '37†	113	Sept. 25, '37	
(Exploitation: Nov. 6, '37, p. 56; Feb. 19, '38, p. 84; Mar. 12, '38, p. 64.)					
Windjammer 783	George O'Brien-Constance Worth.....	Aug. 6, '37	58		
(See "In the Cutting Room," May 29, '37.)					
Wise Girl (G) 815	Miriam Hopkins-Ray Milland.....	Dec. 31, '37†	70	Jan. 1, '38	
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine.....	June 25, '37	62	June 5, '37	
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack.....	Apr. 30, '37	61	May 1, '37	

Coming

Blind Alibi	Richard Dix-Whitney Bourne.....				
Go Chase Yourself 825	Joe Penner-Lucille Ball.....	Apr. 22, '38†			
(See "In the Cutting Room," Mar. 12, '38.)					
Gun Law	George O'Brien-Rita Oehmen.....				
Having Wonderful Time 819	Ginger Rogers-D. Fairbanks, Jr.....	May 27, '38†			
(See "In the Cutting Room," Oct. 9, '37.)					
Joy of Living 826	Irene Dunne-D. Fairbanks, Jr.....	May 6, '38†			
(See "In the Cutting Room," Jan. 8, '38.)					
Law of the Underworld (A) 827	Chester Morris-Anne Shirley.....	May 13, '38†	*60	Mar. 19, '38	
Saint in New York	Louis Hayward-Rose Stradner.....				
(See "In the Cutting Room," Mar. 19, '38.)					
This Marriage Business (G) 824	Victor Moore-Vicki Lester.....	Apr. 8, '38†	*70	Mar. 19, '38	
Vivacious Lady 740	Ginger Rogers-James Stewart.....	Apr. 15, '38			
(See "In the Cutting Room," Jan. 15, '38.)					

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Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes		
Harlem on the Prairie (G)	Herbert Jeffries.....	Associated	Dec. 9, '37	*55	Nov. 27, '37	
Heroes of the Alamo (G)	Earl Hodgins.....	Sunset	Aug. 19, '37	*75	Aug. 7, '37	
Nation Aflame (G)	Noel Madison.....	Treasure	Oct. 16, '37	*76	Oct. 23, '37	
Rangers Roundup (G)	Fred Scott.....	Spectrum	Feb. 15, '38†	*55	Feb. 5, '38	
Three Legionnaires (G)	Robt. Armstrong.....	General	June 15, '37	*60	Mar. 27, '37	
What Price Vengeance? (G)	Lyle Talbot.....	Rialto	June 1, '37	*57	June 12, '37	
Zamboanga (G)	Native Cast.....		July 17, '37	*65	July 17, '37	

Coming

Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10, '38	60	Nov. 27, '37	
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TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang.....	Oct. 29, '37†	81	Oct. 23, '37	
(Exploitation: Jan. 29, '38, p. 85; Feb. 5, '38, p. 84; Feb. 19, '38, p. 83; Feb. 26, '38, p. 70.)					
Angel's Holiday (G) 754	Jane Withers-Robert Kent.....	June 4, '37	71	May 8, '37	
Baroness and the Butler (A) 835	Annabella-William Powell.....	Feb. 18, '38†	80	Feb. 19, '38	
Big Business (G) 759	Jed Prouty-Spring Byington.....	June 18, '37	61	Apr. 17, '37	
Big Town Girl (G) 822	Claire Trevor-Donald Woods.....	Dec. 3, '37†	70	Nov. 13, '37	
Borneo 807	Mr. & Mrs. Martin Johnson.....	Sept. 10, '37†	75½		
(Exploitation: Jan. 8, '38, p. 80; Jan. 15, '38, p. 70.)					
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy.....	July 9, '37	58	June 26, '37	
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington.....	Dec. 10, '37†	60	Oct. 30, '37	
Cafe Metropole (G) 750	Loretta Young-Tyrone Power.....	May 7, '37	83	May 8, '37	
(Exploitation: June 19, '37, p. 84.)					
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver.....	July 16, '37	58	July 10, '37	
Change of Heart (G) 829	Gloria Stuart-Michael Whalen.....	Jan. 14, '38†	66	Jan. 8, '38	
Checkers (G) 834	Jane Withers-Stuart Erwin.....	Feb. 11, '38†	78	Dec. 11, '37	
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke.....	Jan. 21, '38†	71	Nov. 6, '37	
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille.....	May 21, '37	71		
(See "In the Cutting Room," Mar. 6, '37.)					
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh.....	Oct. 22, '37†	68	Aug. 7, '37	
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks.....	Jan. 7, '38†	60	Jan. 1, '38	
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley.....	Nov. 5, '37†	81	Oct. 2, '37	
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks.....	Nov. 12, '37†	62	Sept. 25, '37	
David Harum (G) 769	Will Rogers-Evelyn Venable.....	May 14, '37	85	Mar. 8, '34	
(re-issue)					
Dinner at the Ritz (G) 820	Annabella-Paul Lukas.....	Nov. 26, '37†	77	Nov. 13, '37	
45 Fathers (G) 821	Jane Withers-Thomas Beck.....	Nov. 28, '37†	71	Oct. 23, '37	
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck.....	May 14, '37	59	Mar. 6, '37	
(Reviewed under the title, "Dead Yesterday.")					
Handy Andy (G) 871	Will Rogers.....	Aug. 13, '37†	81	May 5, '34	
(re-issue)					
Happy Landing (G) 830	Sonja Henie-Don Ameche.....	Jan. 28, '38†	102	Jan. 29, '38	
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp.....	Jan. 14, '38†	61		
(See "In the Cutting Room," Dec. 11, '37.)					
Held (G) 816	Shirley Temple-Jean Hershoff.....	Oct. 15, '37†	88	Oct. 16, '37	
(Exploitation: Dec. 4, '37, p. 79.)					
Hot Water (G) 814	Jed Prouty-Spring Byington.....	Sept. 24, '37†	58	July 17, '37	
International Settlement (G) 826	Dolores Del Rio-George Sanders.....	Feb. 4, '38†	84	Jan. 29, '38	
It Happened Out West 745	Paul Kelly-Judith Allen.....	Nov. 7, '37	56		
Judge Priest (re-issue) 872	Will Rogers-Anita Louise.....	May 12, '37†	79	Sept. 28, '34	
King George VI Coronation 870	Color Special.....	July 15, '37†	28		
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen.....	July 23, '37	63	June 5, '37	
Lancer Spy (G) 809	George Sanders-Dolores Del Rio.....	Oct. 8, '37†	84	Oct. 9, '37	
Life Begins in College (G) 810	Ritz Bros.-Gloria Stuart.....	Oct. 1, '37†	94	Oct. 2, '37	
(Exploitation: Nov. 13, '37, p. 68; Jan. 1, '38, pp. 57, 60; Feb. 5, '38, p. 84.)					
Love and Hissee (G) 825	Walter Winchell-Ben Bernie.....	Dec. 31, '37†	84	Dec. 25, '37	
Love on a Budget (G) 836	Jed Prouty-Spring Byington.....	Feb. 25, '38†	64	Jan. 8, '38	
Love Under Fire (G) 803	Loretta Young-Don Ameche.....	Aug. 20, '37†	75	Aug. 14, '37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Mr. Moto's Gamble 841.....	Peter Lorre-Keye Luke.....	Mar. 25,'38†			
(See "In the Cutting Room," Mar. 12,'38.)					
One Mile from Heaven (G)					
802.....	Claire Trevor-Sally Blane.....	Aug. 13,'37†	68.	July 24,'37	
Rebecca of Sunnybrook Farm					
(G) 837.....	Shirley Temple-Gloria Stuart.....	Mar. 18,'38†	81.	Mar. 12,'38	
Roll Along Cowboy 812.....	Smith Ballew-Cecelia Parker.....	Oct. 8,'37†	55.		
Sally, Irene and Mary (G) 827.....	Alice Faye-Fred Allen.....	Mar. 4,'38†	85½.	Mar. 5,'38	
Second Honeymoon (G) 818.....	Loretta Young-Tyrone Power.....	Nov. 19,'37†	79.	Nov. 13,'37	
(Exploitation: Feb. 5,'38, p. 82.)					
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 15,'37	57.	Feb. 13,'37	
She Had to Eat (G) 757.....	Rochelle Hudson-Jack Haley.....	June 11,'37	74.	Aug. 7,'37	
Sing and Be Happy 756.....	Anthony Martin-Dixie Dunbar.....	June 25,'37	64.		
(See "In the Cutting Room," May 1,'37.)					
Slave Ship (G) 748.....	Wallace Beery-Warner Baxter.....	July 2,'37	92.	June 19,'37	
(See production article, Mar. 13,'37, p. 16.)					
Tarzan's Revenge (G) 823.....	Glenn Morris-Eleanor Holm.....	Jan. 7,'38†	70.	Jan. 15,'38	
Thank You, Mr. Moo (G) 831.....	Peter Lorre-Jane Regan.....	Dec. 24,'37†	67.	Nov. 27,'37	
Thin Ice (G) 805.....	Sonja Henie-Tyrone Power.....	Sept. 3,'37†	78.	Aug. 28,'37	
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)					
Think Fast, Mr. Moto (G)					
804.....	Peter Lorre-Virginia Field.....	Aug. 27,'37†	66.	Apr. 17,'37	
This Is My Affair (G) 721.....	Barbara Stanwyck-Robt. Taylor.....	May 28,'37	99.		
Under the Red Robe (G) 743.....	Conrad Veidt-Annabella.....	May 21,'37	82.	June 12,'37	
Walking Down Broadway (G)					
838.....	Claire Trevor-Michael Whalen.....	Mar. 11,'38†	69.	Feb. 5,'38	
Wee Willie Winkle (G) 760.....	Shirley Temple-V. McLaglen.....	July 30,'37	99.	July 3,'37	
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)					
Western Gold (G) 761.....	Smith Ballew-Heather Angel.....	Aug. 27,'37	56.	Sept. 11,'37	
Wife, Doctor and Nurse (G)					
813.....	Loretta Young-Warner Baxter.....	Sept. 17,'37†	85.	Sept. 11,'37	
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38, p. 83.)					
Wild and Woolly (G) 806.....	Jane Withers-Walter Brennan.....	Sept. 10,'37†	64.	July 24,'37	
You Can't Have Everything (G)					
801.....	Alice Faye-Don Ameche.....	Aug. 3,'37†	99.	July 31,'37	
(Exploitation: Jan. 8,'38, p. 82.)					

Coming

Alexander's Ragtime Band.....	T. Power-A. Faye-D. Ameche.....				
Battle of Broadway, The.....	Victor McLaglen-Louise Hevick.....				
Charlie Chan at the Ringside.....	Warner Oland-Keye Luke.....				
Four Men and a Prayer.....	Loretta Young-Richard Green.....				
Gypsy.....	Jane Withers-Robt. Wilcox.....				
(See "In the Cutting Room," Jan. 29,'38.)					
In Old Chicago (G) 840.....	Tyrone Power-Allice Faye.....	Apr. 15,'38†	110.	Jan. 8,'38	
(See production article, Sept. 4,'37, p. 48.)					
Island in the Sky (G) 843.....	Gloria Stuart-Michael Whalen.....	Apr. 1,'38†	65.	Mar. 19,'38	
Jessette 839.....	Simone Simon-Don Ameche.....	June 3,'38†			
(See "In the Cutting Room," Jan. 29,'38.)					
Kentucky Moonshine 844.....	Ritz Brothers-Tony Martin.....	Apr. 29,'38†			
Kidnapped.....	Warner Baxter-F. Bartholomew.....				
(See "In the Cutting Room," Feb. 26,'38.)					
Little Miss Broadway.....	Shirley Temple-Jimmy Durante.....				
Mr. Moto Takes a Chance (G)					
819.....	Peter Lorre-Rochelle Hudson.....	Apr. 8,'38†	63.	Oct. 30,'37	
(Reviewed under the title, "Look Out, Mr. Moto.")					
Racing Blood.....	Lynn Bari-Dennis Moore.....				
Raw Hide (G) 842.....	Smith Ballew-Evalyn Knapp.....	Apr. 8,'38†	59.	Mar. 19,'38	
Trip to Paris.....	Jed Prouty-Shirley Deane.....				
We're Going to Be Rich.....	Gracie Fields-Victor McLaglen.....				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Action for Slander (A).....	Clive Brook-Ann Todd.....	Jan. 14,'38†	83.	Aug. 14,'37	
Adventures of Marco Polo (A).....	Gary Cooper-Sigrid Gurle.....	Mar. 4,'38†	104.	Feb. 19,'38	
(Exploitation: Mar. 5,'38, p. 60.)					
Adventures of Tom Sawyer (G).....	Tommy Kelly-May Robson.....	Feb. 11,'38†	91.	Feb. 19,'38	
(See production article, Oct. 9,'37, p. 16.)					
Dark Journey (G).....	Violen Leigh-Conrad Veidt.....	July 2,'37†	82.	Mar. 6,'37	
Dead End (G).....	Sylvia Sidney-Joel McCrea.....	Aug. 27,'37†	93.	Aug. 7,'37	
(Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)					
Dreaming Lips (A).....	Elis. Bergner-Raymond Massey.....	May 28,'37	78.	Mar. 6,'37	
Farwell Again (G).....	Leslie Banks-Flora Robson.....	Oct. 8,'37†	83.	May 22,'37	
52nd Street (G).....	Ian Hunter-Pat Paterson.....	Nov. 19,'37†	82.	Oct. 9,'37	
Gaiety Girls, The.....	Jack Hulbert-Patricia Ellis.....	Mar. 18,'38†	73.	Nov. 6,'37	
(Reviewed under the title, "Paradise for Two.")					
Goldwyn Follies, The (G).....	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou.....	Feb. 4,'38†	109.	Jan. 29,'38	
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 63; Mar. 19,'38, pp. 72, 74.)					
Hurricane, The (G).....	Dorothy Lamour-Jon Hall.....	Dec. 24,'37†	102.	Nov. 13,'37	
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)					
I Met My Love Again (G).....	Joan Bennett-Henry Fonda.....	Jan. 28,'38†	80.	Jan. 15,'38	
Knight Without Armour (G).....	Marlene Dietrich-Robt. Donat.....	July 23,'37†	107.	June 19,'37	
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)					
Love from a Stranger (A).....	Ann Harding-Basil Rathbone.....	May 14,'37	87.	Feb. 13,'37	
Men Are Not Gods (A).....	Miriam Hopkins-Gert Lawrence.....	Dec. 22,'37	82.	Jan. 2,'37	
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd.....	Dec. 10,'37†	77.	Sept. 11,'37	
(Reviewed under the title, "The Squeaker.")					
Nothing Sacred (G).....	Carole Lombard-Fredrie March.....	Nov. 26,'37†	75.	Nov. 27,'37	
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84.)					
Prisoner of Zenda (G).....	Ronald Colman-M. Carroll.....	Sept. 3,'37†	101.	Sept. 4,'37	
(Exploitation: Dec. 18,'37, p. 64.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Stand-In (A).....	Leslie Howard-Joan Blondell.....	Oct. 29,'37†	91.	Oct. 9,'37	
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)					
Stella Dallas (A).....	Barbara Stanwyck-John Boles.....	Aug. 6,'37†	111.	July 31,'37	
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)					
Storm in a Teacup (G).....	Violen Leigh-Rex Harrison.....	Feb. 25,'38†	88.	June 12,'37	
Walt Disney's Academy Award					
Revue.....	Five Award Winners.....	June 18,'37†	44.		
Walter Wanger's Vogues of 1938 (G).....	Warner Baxter-Joan Bennett.....	Sept. 17,'37†	108.	Aug. 7,'37	
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)					
When Thief Meets Thief (A).....	D. Fairbanks, Jr.-V. Hobson.....	June 4,'37	87.	May 8,'37	
(Reviewed under the title, "Jump for Glory.")					
Woman Chases Man (G).....	Miriam Hopkins-Joel McCrea.....	May 7,'37	71.	May 1,'37	
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)					
You Only Live Once (A).....	Sylvia Sidney-Henry Fonda.....	Jan. 29,'37	86.	Jan. 30,'37	
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)					

Coming

Adventure, The.....	Madeleine Carroll-Henry Fonda.....				
Divorce of Lady X, The (A).....	Merle Oberon-Laurence Olivier.....	Apr. 15,'38†	91.	Jan. 15,'38	
Mademoiselle Docteur (A).....	Dita Parlo-John Loder.....		77.	Dec. 18,'37	
Mutiny in the Mountains.....	Raymond Massey-Valerie Hobson.....				
Over the Moon.....	Merle Oberon-Rex Harrison.....				
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.....	Apr. 29,'38†	90.	Nov. 13,'37	
South Riding (A).....	Edna Best-Ralph Richardson.....		90.	Jan. 22,'38	

UNIVERSAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Adventure's End (G) 2036.....	John Wayne-Diana Gibson.....	Dec. 5,'37†	63.	Nov. 18,'37	
Armored Car (G) 1004.....	Robert Wilcox-Judith Barrett.....	June 20,'37	84.	Aug. 14,'37	
As Good as Married (G) 1012.....	John Boles-Doris Nolan.....	May 9,'37	81.	May 1,'37	
Behind the Mike 2030.....	Wm. Gargan-Judith Barrett.....	Sept. 26,'37†	68.		
Black Aces 2050.....	Buck Jones-Kay Linaker.....	Sept. 5,'37†	58.		
Black Doll (G) 2014.....	Nan Gray-Donald Woods.....	Jan. 30,'38†	66.	Jan. 22,'38	
Border Wolves 2056.....	Bob Baker-Connie Moore.....	Feb. 25,'38†	57.		
Boss of Lonely Valley 2052.....	Buck Jones.....	Nov. 14,'37†	59.		
California Straight Ahead (G)					
1030.....	John Wayne-Louise Latimer.....	May 2,'37	67.	Apr. 8,'37	
Carnival Queen 2026.....	Dorothea Kent-Robert Wilcox.....	Oct. 3,'37†	66.		
"Crime" of Dr. Hallet, The					
(G) 2017.....	Ralph Bellamy-J. Hutchinson.....	Mar. 11,'38†	68.	Mar. 12,'38	
Courage of the West 2054.....	Bob Baker-Lois January.....	Dec. 5,'37†	57.		
(See "In the Cutting Room," Sept. 11,'37.)					
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20,'36	62.	Oct. 24,'36	
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.....	Feb. 13,'38†	67.		
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)					
Girl with Ideas, A (G) 2015.....	Wendy Barrie-Walter Pidgeon.....	Nov. 7,'37†	66½.	Nov. 8,'37	
I Cover the War (G) 1016.....	John Wayne-Gwen Gaze.....	July 4,'37	68.	July 10,'37	
Idol of the Crowds (G) 2037.....	John Wayne-Sheila Bromley.....	Oct. 10,'37†	62½.	Oct. 2,'37	
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor.....	Jan. 16,'38†	65.	Jan. 15,'38	
Lady Fights Back, The (G) 2035.....	Irene Hervey-Kent Taylor.....	Sept. 19,'37†	63.	Oct. 28,'37	
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.....	Oct. 10,'37†	59.		
Let's Make a Night of It					
(G) 2041.....	C. (Buddy) Rogers-June Clyde.....	Mar. 25,'38†	67.	July 10,'37	
Love in a Bungalow (G) 1009.....	Kent Taylor-Nan Grey.....	June 27,'37	66.	July 10,'37	
Mad About Music (G) 2002.....	Deanna Durbin-Herbert Marshall.....	Mar. 4,'38†	96½.	Mar. 5,'38	
Man in Blue, The (G) 1020.....	Robert Wilcox-Nan Grey.....	May 30,'37	67.	May 22,'37	
Man Who Cried Wolf, The					
(G) 2023.....	Tom Brown-Barbara Read.....	Aug. 29,'37†	66.	Sept. 4,'37	
Merry-Go-Round of 1938 (G)					
2006.....	Bert Lahr-Alice Brady.....	Nov. 14,'37†	87.	Oct. 23,'37	
Midnight Intruder (G) 2016.....	Louis Hayward-Barbara Read.....	Feb. 6,'38†	68.	Jan. 29,'38	
Night Key (G) 1024.....	Boris Karloff-Jean Rogers.....	May 2,'37	67.	Apr. 24,'37	
(Exploitation: May 22,'37, p. 87.)					
Oh, Doctor! (G) 1013.....	Edward Everett Horton.....	May 16,'37	67.	Apr. 24,'37	
(Exploitation: May 22,'37, p. 87.)					
100 Men and a Girl (G) 2001.....	Deanna Durbin-Adolphe Menjou.....	Sept. 12,'37†	84.	Sept. 11,'37	
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 88; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)					
Prescription for Romance (G) 2013.....	Wendy Barrie-Kent Taylor.....	Dec. 12,'37†	66.	Dec. 18,'37	
Reported Missing (G) 1006.....	Wm. Gargan-Jean Rogers.....	Aug. 15,'37	63.	Aug. 7,'37	
Road Back, The (G) 1005.....	Richard Cromwell-John King.....	Aug. 1,'37	103.	June 26,'37	
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)					
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay.....	Jan. 23,'38†	56.		
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June 6,'37	59.		
Some Blondes Are Dangerous					
2018.....	Noah Beery, Jr.-Dorothea Kent.....	Nov. 28,'37†	64½.		
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan. 9,'38†	61.	Jan. 29,'38	
State Police 2029.....	John King-Constance Moore.....	Mar. 18,'38†	61.		
(See "In the Cutting Room," Feb. 19,'38.)					
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.....	Dec. 19,'37†	59.		
That's My Story 2034.....	Claudia Morgan-Wm. Lundigan.....	Oct. 24,'37†	62.		
(See "In the Cutting Room," Feb. 17,'37.)					
Trouble at Midnight (G) 2020.....	N. Beery, Jr.-Catherine Hughes.....	Oct. 17,'37†	68.	Nov. 20,'37	
We Have Our Moments (G)					
1017.....	Sally Eilers-James Dunn.....	Mar. 28,'37	67.	Apr. 3,'37	
West Bound Limited 1008.....	Lyle Talbot-Polly Rowles.....	July 11,'37	68.		
Westland Case, The (G) 2024.....	Preston Foster-Carol Hughes.....	Oct. 31,'37†	63.	Oct. 2,'37	
Wildcatter, The 1015.....	Scott Colton-Jean Rogers.....	June 6,'37	78.	Apr. 24,'37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wings Over Honolulu (G)				
1011	Wendy Barrie-Ray Milland	May 23, '37	78	May 15, '37
You're a Sweetheart (G) 2004	Alice Faye-George Murphy	May 23, '37	96	Dec. 18, '37
(Exploitation: Feb. 12, '38, p. 72.)				

Coming

Goodbye Broadway	Alice Brady-Chas. Winninger	Apr. 1, '38†		
(See "In the Cutting Room," Jan. 29, '38.)				
Lady in the Morgue	Preston Foster-Patricia Ellis	Apr. 22, '38†		
(See "In the Cutting Room," Mar. 19, '38.)				
Last Stand, The 2029	Bob Baker-Constance Moore	Apr. 1, '38†		
Nurse from Brooklyn	Sally Eilers-Paul Kelly	Apr. 15, '38†		
(See "In the Cutting Room," Mar. 12, '38.)				
Reckless Living	Robt. Wilcox-Nan Grey	Apr. 8, '38†		
(See "In the Cutting Room," Feb. 26, '38.)				
Sinners in Paradise	John Boles-Madge Evans	May 6, '38†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Jean Barclay	Dec. 10, '37†	58	
Brothers of the West	Tom Tyler-Lois Wilde	Sept. 30, '37†	55	
Feud of the Trail	Tom Tyler-Harlene Wood	May 1, '37	56	
Flying Flits	Herman Brix-Jeanne Martel	July 1, '37	62	
Lost Raneh	Tom Tyler-Jeanne Martel	Nov. 30, '37†	56	
Million Dollar Racket (G)	Herman Brix-Jean Barclay	Oct. 1, '37†	62	Nov. 20, '37
Mystery Range	Tom Tyler-Jerry Bergh	May 1, '37	55	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec. 30, '37†	55	
Sky Racket	Herman Brix-Jean Barclay	Sept. 1, '37†	63	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 28, '37	73	Apr. 10, '37
(See production article, Mar. 6, '37, p. 16.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12, '37	55	
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5, '38†		
Devil's Saddle Legion, The				
130	Dick Foran-Anne Nagel	Aug. 14, '37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patricia Knowles	Nov. 27, '37†	62	Sept. 11, '37
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19, '37	60	June 12, '37
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4, '37†	82	Sept. 11, '37
(Exploitation: Feb. 19, '38, p. 84.)				
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21, '37		
(See "In the Cutting Room," Apr. 10, '37.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22, '37	92	June 19, '37
(Exploitation: Sept. 4, '37, pp. 94, 97.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30, '37	89	Oct. 2, '37
He Couldn't Say No (G) 221	Frank McHugh-Jane Wyman	Mar. 19, '38†	60	Dec. 11, '37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22, '38†	55	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20, '37†	90	July 31, '37
Kid Comes Back, The (G) 214	Wayne Morris-June Travis	Feb. 12, '38†	61	Jan. 30, '37
(Reviewed under the title, "Don't Pull Your Punches.")				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29, '37	101	May 8, '37
(Exploitation: June 5, '37, p. 64; Sept. 4, '37, p. 96.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13, '37	54	
Life of Emile Zola, The (G)				
203	Paul Muni-Gale Sondergaard	Oct. 2, '37†	116	July 10, '37
(Exploitation: Oct. 2, '37, p. 76; Oct. 9, '37, p. 68; Nov. 27, '37, p. 84; Dec. 25, '37, p. 58; Jan. 15, '38, p. 65; Jan. 29, '38, pp. 82, 84, 85; Feb. 12, '38, p. 72.)				
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane	Mar. 12, '38†	70	Feb. 19, '38
Marry the Girl (G) 116	Hugh Herbert-Marie Boland	July 1, '37	68	Aug. 14, '37
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1, '37	60	Jan. 16, '37
Midnight Court (G) 124	Ann Dvorak-John Littel	Mar. 6, '37	60	Mar. 13, '37
Public Wedding 128	Jane Wyman-William Hopper	July 10, '37	58	
Penrod and His Twin Brother				
(G) 226	Billy and Bobby Mauch	Feb. 26, '38†	63	Jan. 15, '38
(See "In the Cutting Room," Oct. 30, '37.)				
Ready, Willing and Able (G)				
112	Lee Dixon-Ruby Keeler	Mar. 6, '37	93	Feb. 6, '37
(Exploitation: May 1, '37, p. 78.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1, '38†	57	Dec. 11, '37
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3, '37	105	July 10, '37
(Exploitation: July 24, '37, p. 80; Sept. 25, '37, pp. 68, 71.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12, '37	80	July 3, '37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan. 8, '38†	79	Jan. 8, '38
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 75.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25, '37†	98	Dec. 4, '37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4, '37†	121	Aug. 21, '37
(See production article, July 24, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Dec. 4, '37, p. 77; Jan. 1, '38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19, '37	60	Mar. 13, '37
Wine, Women and Horses (G)				
218	Barton MacLane-Ann Sheridan	Sept. 11, '37†	64	July 24, '37

Coming

Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell	Apr. 9, '38†	60	Feb. 26, '38
Amazing Dr. Clitterhouse, The	Edw. G. Robinson			
Angels with Dirty Faces	James Cagney-Pat O'Brien			
Boy Meets Girl	James Cagney-Pat O'Brien			
Cowboy from Brooklyn	Dick Powell-Priscilla Lane			
(See "In the Cutting Room," Feb. 19, '38.)				
Crime School	Gale Page-H. Bogart	May 28, '38		
(See "In the Cutting Room," Feb. 26, '38.)				
Defense Rests, The	Ronald Reagan-Mary Maguire			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four's a Crowd	E. Flynn-O. de Havilland-R. Russell			
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane			
(See "In the Cutting Room," Mar. 19, '38.)				
Jezebel (G) 204	Bette Davis-Henry Fonda	Mar. 26, '38†	103	Mar. 12, '38
Little Miss Thoroughbred	Ann Sheridan-John Littel			
(See "Little Lady Luck," "In the Cutting Room," Feb. 12, '38.)				
Men Are Such Fools	Wayne Morris-Priscilla Lane	May 21, '38†		
(See "In the Cutting Room," Jan. 22, '38.)				
Over the Wall 212	Dick Foran-June Travis	Apr. 2, '38†		
Penrod's Double Trouble	Billy and Bobby Mauch			
(See "In the Cutting Room," Jan. 22, '38.)				
Singing Cop, The	Dick Foran-Ann Sheridan			
White Banners	Claude Rains-Fay Bainter			
(See "In the Cutting Room," Feb. 26, '38.)				

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	Sept. '37†	78	July 8, '37
Life and Loves of Beethoven				
(G)	Harry Baur	Dec. 15, '37†	82	Dec. 4, '37
My Song of Love	Tito Schipa	Mar. 31, '37	79	
Ski Chase	Hannes Schneider	Feb. 15, '38†	73	

Coming

Annie Laurie	Will Fyfe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Grand Illusion (A)	Erich von Stroheim-Dita Parlo	120	July 3, '37	
(Reviewed under the title, "La Grande Illusion")				
Itto	Simone Berriau			
Love on Skis	Walter Rilla			
Marsellaise	Pierre Renolr-Louis Jouvet			
Monastery (G)	Monastle Film	Apr. 1, '38†	55	Feb. 8, '38
(Exploitation: Feb. 19, '38, p. 84.)				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Korene			
Secrets of Stamboul	Valerie Hobson		79	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

			Running Time		
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Adam's Tree (G).....	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38
Affairs of Maupassant, The					
(A)	Lili Darvas	Gallie	Feb. 11,'38	84	Feb. 12,'38
Alibi, The (A).....	Erich Von Stroheim	B. N. Film		95	Feb. 26,'38
Angel's Pit, The (A).....	Amedeo Nazzari				June 28,'37
Big Fella (G).....	Paul Robeson	British Lion		73	July 10,'37
Bronze Sentries (G).....	Fosco Ginechelli	Fenorama			Oct. 2,'37
Club de Femmes (A).....	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89	Oct. 23,'37
Dance Program (A).....	Harry Baur	Films Vog.		120	Jan. 29,'38
Dybbuk, The (A).....	A. Morewski	Geist	Apr. 15,'38	122	Mar. 19,'38
Edge of the World, The					
(A)	Finlay Currie	British I. E. Co.		80	Aug. 14,'37
Emil Und Die Detektive.....	Fritz Rasp	International		77	
Fury Over Spain (G).....		Modern Film		55	Aug. 14,'37
Gang Show, The (G).....	Ralph Reader	General			May 1,'37
Generals Without Buttons					
(A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38
Gobsek (A).....	Leonid Leonidov	Amkino		74	Aug. 14,'37
Gueule D'Amour (A).....	Jean Gabin	A. C. E.		95	Feb. 5,'38
"Housemaster" (G).....	Otto Kruger	Assoc. British		95	Feb. 26,'38
In the Far East (G).....	N. Bogolubov	Amkino	Oct. 19,'37	81	Oct. 30,'37
Jericho (G).....	Paul Robeson	General		77	Sept. 4,'37
King's People, The (G).....	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Daminella di Bard (G).....	Emma Grammatia	I. C. I.	Feb. 5,'38	77	Feb. 12,'38
Last Night, The (G).....	I. R. Peltzer	Amkino	Apr. 27,'37	90	May 8,'37
Lower Depths, The (A).....	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95	Sept. 25,'37
Lucresia Borgia (A).....	Edwige Feuillere	European	Oct. 12,'37	78	Oct. 23,'37
Mademoiselle Docteur (A).....	Dita Parlo	United Artists		105	May 1,'37
Make Up (G).....	N. Asther-J. Clyde	Assoc. British		70	July 10,'37
Mayerling (A).....	Charles Boyer	Pax Films	Sept. 13,'37	91	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Merlusse (G).....	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Merry Comes to Town (G).....	Zasu Pitts	Sound City		77	June 5,'37
Mutiny of the Elsinore,					
The (G).....	Paul Lukas	Assoc. British		77	Sept. 18,'37
Nocturne (A).....	Ria Byron	Schwab		90	Mar. 12,'38
Drage (A).....	Charles Boyer	Daven-Lauer		105	Feb. 12,'38
Ora Ponciano (G).....	Chucho Solozano	Prod. Soria		105	May 15,'37
Orphan Boy of Vienna					
(G).....	Hans Olden	General		77	Sept. 18,'37
Our Fighting Navy (G).....	H. B. Warner	General		75	May 8,'37
Pearls of the Crown (A).....	Sascha Gulytry	Lenauer		115	June 8,'37
Ruler, The (G).....	Emil Jannings	Amer.-Tobis	Oct. 15,'37	120	Oct. 30,'37
Silver Blaze (G).....	Arthur Wontner	Assoc. British		70	July 17,'37
Sisters in Arms (G).....	J. Sully-J. Day	C. U. C.		125	Dec. 25,'37
Spanish Earth, The (A).....		Prometheus	Aug. 20,'37	58	Sept. 4,'37
Thirteen, The (A).....	Ivan Novoseltsev	Amkino		85	July 17,'37
Uncivilized (A).....	Dennis Hoey	Box Office	Nov. 23,'37	77	Nov. 27,'37
Wave, The (G).....	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
Wild Innocence (G).....	Wendy Munro	Cineound		90	May 29,'37
World's in Love, The (A).....	Marta Eggerth	Viennese	May 18,'37	85	Nov. 20,'37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods.....May 14,'37.19½..		
(3 Stooges)		
Big Squirt, The (10-2-37).....Sept. 17,'37.18....		
Charlie Chase		
Bury the Hatchet (8-21-37).....Aug. 6,'37.19....		
Calling All Curtains.....Oct. 1,'37.16....		
Calling All Doctors.....July 22,'37.19½..		
Cash and Carry (9-11-37).....Sept. 3,'37.18½..		
(3 Stooges)		
Doggone Mixup (2-12-38).....Feb. 4,'38.18½..		
Fiddling Around (2-19-38).....Jan. 21,'38.17½..		
(Collins-Kennedy)		
From Bad to Worse.....June 4,'37.17....		
Charlie Chase		
Goofs and Saddles.....July 2,'37.17½..		
Gracie at the Bat.....Oct. 29,'37.17½..		
Andy Clyde		
Grand Hooper (6-5-37).....May 7,'37.19½..		
Charlie Chase		
Grips, Grunts and Groans (3-27-37) (3 Stooges).....Jan. 15,'37.10....		
He Done His Duty (12-18-37).....Dec. 10,'37.17½..		
Andy Clyde		
Knee Action (2-27-37).....Jan. 9,'37.17....		
Andy Clyde		
Lodge Night.....June 11,'37.18....		
Andy Clyde		
Man Bites Love Bug (1-22-38).....Dec. 24,'37.18....		
Charlie Chase		
My Little Feller.....May 21,'37.18....		
Andy Clyde		
New News (4-17-37).....Apr. 1,'37.17½..		
(Collins-Kennedy)		
Oh What a Knight.....Nov. 22,'37.16½..		
(Herman Bing)		
Old Raid Mule, The.....Mar. 4,'38.2 rls.		
Andy Clyde		
Playing the Ponies (10-23-37).....Oct. 15,'37.17....		
(3 Stooges)		
Sitter Downers, The (11-27-37).....Nov. 26,'37.16....		
(3 Stooges)		
Termites of 1938 (1-22-38).....Jan. 7,'38.17....		
(3 Stooges)		
Three Dumb Clucks.....Apr. 17,'37.17....		
(3 Stooges)		
Time Out for Trouble.....Mar. 18,'38.2 rls.		
Charlie Chase		
Wee Wee Monsieur.....Feb. 18,'38.17....		
(3 Stooges)		
Wrong Miss Wright, The.....June 18,'37.17....		
Charlie Chase		

BROADWAY FOLLIES

Brokers Follies (12-11-37).....Dec. 15,'37.10½..
Drug Store Follies (9-11-37).....Sept. 3,'37.10½..
Rooftop Frolics (10-16-37).....Oct. 1,'37.11....
Timberland Revels (11-27-37).....Nov. 5,'37.10....

COLOR RHAPSODIES

Air Hostess, The.....	Oct. 22,'37.8....
Bluebird's Baby (3-12-38).....	Jan. 21,'38.7....
Foolish Bunny, The.....	Mar. 11,'38.7....
Foxy Pup, The (6-5-37).....	May 21,'37.6½..
Gifts from the Air.....	Dec. 18,'37.7½..
(re-issue)	
Hollywood Picnic (1-15-38).....	Dec. 18,'37.8....
Horse on the Merry-Go-Round, The.....	Feb. 17,'38.6½..
Indian Serenade.....	July 16,'37.8....
Let's Go (4-17-37).....	Apr. 10,'37.7½..
Little Match Girl (11-27-37).....	Nov. 5,'37.8½..
Mother Hen's Holiday.....	May 7,'37.7....
Sears Crows (9-11-37).....	Aug. 20,'37.8....
Skeleton Frolic (2-20-37).....	Jan. 29,'37.7½..
Spring Festival (8-21-37).....	Aug. 6,'37.8....
Sterk Takes a Holiday, The.....	June 11,'37.8....
Swing, Monkey, Swing (10-2-37).....	Sept. 10,'37.7½..

COLUMBIA TOURS

Fifty Years of Barter.....May 28,'37.9½..

Title	Rel. Date	Min.
Haiti's Black Napoleon (8-21-37)	Aug. 6, '37	9
Pirate Parts of the Carib- bean	July 2, '37	9
COMMUNITY SING (1st Series)		
Community Sing (No. 3) (6-5-37)	May 20, '37	10
Community Sing (No. 4)	June 18, '37	10½
Community Sing (No. 5) (9-11-37)	July 24, '37	10½

(2nd Series)

No. 1 (9-11-37).....Aug. 20,'37.10....
No. 2 (10-16-37).....Sept. 17,'37.10....
No. 3 (10-16-37).....Oct. 15,'37.10½..
No. 4 (12-11-37).....Nov. 28,'37.10½..
No. 5 (1-22-38).....Jan. 21,'38.10....
No. 6.....Feb. 25,'38.10....
No. 7.....Mar. 18,'38.10....

HAPPY HOUR

Aladdin and the Wonderful Lamp.....Dec. 18,'37.3 rls.
Goose Girl, The.....May 30,'37.3 rls.
Old Woman in the Woods, The.....Apr. 23,'37.3 rls.

KRAZY KAT CARTOONS

18. Krazy's Race of Time (6-26-37).....May 6,'37.7....
19. Masque Raid, The.....June 25,'37.7....
20. Railroad Rhythm.....Nov. 20,'37.9½..
21. Sad Little Guinea Pigs.....Feb. 22,'38.1 r.l.
22. Auto Clinic, The.....Mar. 4,'38.6½..

SCRAPPY CARTOONS

Canine Capers.....Sept. 16,'37.6½..
Clock Goes 'Round and 'Round (11-20-37).....Oct. 16,'37.6....
Dizzy Ducks (12-19-36).....July 18,'37.6½..
Fire Plug, The (11-13-37).....Oct. 16,'37.6....
New Homestead, The (2-12-38).....Jan. 7,'38.7....
Scrappy's Music Lesson.....June 4,'37.7....
Scrappy's News Flashes (1-22-38).....Dec. 8,'37.6....
Scrappy's Playmates.....Mar. 11,'38.1 r.l.
Scrappy's Trip to Mars.....Feb. 4,'38.1 r.l.

SCREEN SNAPSHOTS

No. 9.....May 22,'37.10....
No. 10.....June 4,'37.9....
No. 11.....June 25,'37.10½..
No. 12 (10-16-37).....Aug. 13,'37.10....
No. 13 (10-16-37).....Sept. 10,'37.10....

(New Series)

No. 1 (10-16-37).....Sept. 17,'37.10....
No. 2.....Oct. 15,'37.9½..
No. 3 (12-11-37).....Nov. 18,'37.9½..
No. 4.....Dec. 24,'37.10....
No. 5.....Jan. 7,'38.9½..
No. 6 (3-5-38).....Feb. 4,'38.10....
No. 7.....Mar. 4,'38.1 r.l.

SPECIAL

SPORT THRILLS

Cadet Champion (12-11-37).....Dec. 17,'37.9½..
Feminine Fun.....Feb. 18,'38.9½..
Fit to Win (6-12-37).....May 7,'37.9½..
Future Stars.....Aug. 30,'37.9....
Golf Magic (9-11-37).....Aug. 16,'37.9....
Riding the Waves.....June 4,'37.10....
Set 'Em Up.....Oct. 29,'37.9½..
Snow Foolin' (2-12-38).....Jan. 21,'38.10....
Sport of the Seasons.....June 25,'37.9....
Sport's Greatest Thrills (8-21-37).....Aug. 3,'37.9....
Trotting Thoroughbreds (10-16-37).....Sept. 30,'37.9½..
Unusual Hunting.....Mar. 15,'38.7....

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38)	Dec. 10,'37.9½..
Little Jack Horner (10-2-37)	Sept. 16,'37.8½..
Silver Threads (12-11-37)	Nov. 12,'37.10½..
WORLD IN COLOR	
Beautiful Bermuda	Sept. 10,'37.7....
City of the Golden Gate (11-20-37)	Oct. 10,'37.9½..
El Salvador (2-12-38)	Jan. 15,'38.9....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair	Feb. 25,'38	10....
Ask Uncle Sol (10-23-37)...	Oct. 8,'37	11....
Big Apple, The (10-2-37)	Sept. 17,'37	9....

Title	Rel. Date	Min.
Calling All Crooners (12-4-37)	Nov. 19, '37	10½.
How to Dance the Shag.....	Dec. 17, '37	8....
Love Goes West (1-15-38).....	Dec. 31, '37	10½.
Miss Lonely Hearts (10-30-37)	Sept. 24, '37	10½.
Pet Luck (8-14-37)	Aug. 6, '37	11....
Rhythm Saves the Day (12-4-37)	Oct. 29, '37	11....
Trailer Paradise	Nov. 26, '37	9....

TERRY-TOONS

Barnyard Boss, The.....Dec. 24,'37.6½..
Billy Goat's Whiskers, The.....Dec. 10,'37.6½..
Bugs Beetle and His Orchestra.....Jan. 21,'38.6½..
Close Shave, A.....Oct. 1,'37.6½..
Dancing Bear, The (11-6-37).....Oct. 15,'37.6½..
Dog and the Bone, The (11-27-37).....Nov. 12,'37.6....

Farmer Al Falfa in Trailer Life.....Aug. 20,'37.5½..
Gandy the Goose (3-19-38).....Mar. 4,'38.6....
Happy and Lucky.....Mar. 18,'38.6½..
His Off Day.....Feb. 4,'38.6½..
Homeless Pup, The.....July 23,'37.7....
Just Ask Jupiter (2-19-38).....Feb. 18,'38.6....
Kiko's Cleaning Day (10-2-37).....Sept. 17,'37.6½..
Lion Hunt, The (1-15-38).....Jan. 7,'38.7....
Maid in China.....Apr. 29,'38.1 r.l.
Mechanical Cow, The.....June 25,'37.7....
Mountain Romance.....Apr. 1,'38.1 r.l.

Paper Hangers, The (8-14-37).....July 30,'37.7....
Pink Elephants.....July 9,'37.7....
Play Ball.....June 11,'37.6....
Robinson Crusoe's Broadcast.....Apr. 15,'38.1 r.l.
Saw Mill Mystery, The.....Oct. 29,'37.6½..
Timid Rabbit, The.....Nov. 26,'37.6½..
Villain Still Pursued Her, The.....Sept. 3,'37.6½..

TREASURE CHEST

Grey Owl's Little Brother.....Dec. 24,'37.10....
How to Ski.....Aug. 20,'37.11....
Kingdom for a Horse.....Apr. 22,'38.1 r.l.
Music from the Stars.....Mar. 25,'38.1 r.l.
Not so Dumb.....Dec. 10,'37.9....
Ornamental Swimming.....June 4,'37.10....
Private Life of the Gannets (9-25-37).....Sept. 10,'37.11....
Return of the Buffalo.....Apr. 8,'38.1 r.l.
Sky Fishing.....Feb. 25,'38.9½..
Songbirds of the North Woods (2-12-38).....Feb. 11,'38.10....

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37).....Aug. 6,'37.19....
Air Parade (2-12-38).....Jan. 14,'38.19....
Bashful Ballerina (10-2-37).....Sept. 17,'37.20....
Bashful Buckaroos, The.....Dec. 3,'37.19½..
Beautiful But Dummies.....Mar. 25,'38.2 rls.
Cupid Takes a Holiday (2-19-38).....Feb. 4,'38.15....
Dates and Nuts (1-15-38).....Dec. 31,'37.19....
Dime a Dance.....Dec. 24,'37.19½..

Getting an Eyeful (1-22-38).....Jan. 21,'38.18....
Girls Ahoy!.....June 11,'37.17....
Going, Going, Gone.....Oct. 6,'37.18....
Hamlet and Eggs.....June 18,'37.16....
Heir Today.....Nov. 5,'37.18....
Hi-Lo Hollywood.....Jan. 7,'38.16....
Hurray for Hoolligan (12-4-37).....Nov. 19,'37.17....
Kee-Koo Correspondence Skool, The.....Nov. 19,'37.18....
Love and Onions.....Mar. 11,'38.19....
Love in Arms.....May 28,'37.18....
Meet the Bride.....Oct. 29,'37.17....
Miss They Missed, The (2-12-38).....Jan. 28,'38.18....
Montague the Magnificent (8-14-37).....Aug. 27,'37.16....

Playboy Number One (12-4-37).....Nov. 26,'37.17....
Silly Night (10-23-37).....Oct. 1,'37.19....
Sing for Sweetie.....Apr. 15,'38.2 rls.
Slacks Appeal.....Aug. 13,'37.19....
Smart Way, The (10-30-37).....Oct. 15,'37.18....
Sweeties.....Sept. 3,'37.15....
That's the Spirit.....June 25,'37.17....
Timid Ghost, The.....Sept. 24,'37.16....
Uncle Sol Solves It.....Feb. 11,'38.15....
Wanna Be a Model.....Feb. 25,'38.16....
Who's Crazy?.....Aug. 20,'37.19....
Will You Stop! (10-2-37).....Sept. 10,'37.17....
Who's Who?.....Oct. 22,'37.20....

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16,'37.10	
Blow, Bugle, Blow.....		
Broadway Dance Parade.....	June 15,'37.10	
Hollywood Magic (5-29-37).....		10
In Shanghai (6-5-37).....	July 16,'37.12	
Isle of Paradise.....	July 30,'37.20	
Skiing on Your Feet.....	Jan. 14,'38	
Spanish Interlude, A.....	June 15,'37.10	

COLOR

Catalina Island.....Nov. 12,'37.10....
Personalities on Parade.....
Yellowstone Park.....

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood.....		
Early in the Mornin'.....		
Old Prospector, The.....		

NOVELTIES

Napoleon's Waterloo.....		
Nero.....		

PORT O' CALL

City of the Sun.....		
Last Resort, The.....		
Mother Ganges.....		

WORLD IN COLOR

Dream Harbor.....		
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MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday	Feb. 5, '38†	9...
Cleaning House (3-5-38)....	Feb. 19, '38†	8...

CRIME DOESN'T PAY

CRIME DOESN'T PAY

No. 10—It May Happen to You (8-14-37).....June 5,'37.21....
No. 11—Soak the Poor (10-2-37).....Aug. 21,'37.16....

No. 12—Give Till It Hurts (11-13-37).....Sept. 18,'37.20....
--

No. 13—Behind the Criminal (12-4-37).....Oct. 30,'37.21....
No. 14—What Price Safety.....Feb. 5,'38.21....
No. 15—Miracle Money.....Mar. 26,'38.10....

FITZPATRICK TRAVEL TALKS

Chile, Land of Charm (11-20-37).....Oct. 30,'37.9....
Copenhagen.....Nov. 27,'37.9....
Floral Japan.....July 24,'37.8....
Glimpses of Austria.....Feb. 19,'38.9....
Glimpses of New Brunswick.....Mar. 19,'38.8....
Glimpses of Peru (10-2-37).....Sept. 4,'37.8....
Land of Incas.....Dec. 25,'37.8....
Natural Wonders of the West (2-5-38).....Jan. 22,'38.9....
Serene Slam (6-26-37).....Oct. 2,'37.9....
Stockholm, Pride of Sweden (11-13-37).....Oct. 2,'37.9....

HARMAN-ISING

(Happy Harmonies)

31—Hound and the Rabbit, The (6-26-37).....May 29,'37.8....
32—Wayward Pups (8-14-37).....July 10,'37.9....
33—Bosko and the Cannibals.....Aug. 28,'37.10....
34—Little Buck Cheeser (1-8-38).....Dec. 15,'37.8....
35—Bosko in Bagdad.....Jan. 1,'38.10....
36—Pipe Dream.....Feb. 5,'38.8....
37—Little Bantamweight.....Mar. 12,'38.8....

HISTORICAL MYSTERIES

Captain Kidd's Treasure.....Jan. 22,'38.10....
Face Behind the Mask, The.....Mar. 19,'38.11....
King Without a Crown, The (11-20-37).....Oct. 9,'37.9....
Man in the Barn, The (1-1-38).....Nov. 20,'37.10....
Ship That Died, The.....Feb. 19,'38.10....

M-G-M MINIATURES

Boss Didn't Say Good Morning, The (10-2-37).....	Oct. 1,'37.10....
Have Courage (7-24-37).....	June 12,'37.10....
Life in Some Town, U.S.A. (Feb. 26,'38).....	
Optical Poem, An.....	Mar. 11,'38.7....
Pacific Paradise (10-16-37).....	Aug. 28,'37.10....
Rainbow Pass (10-30-37).....	Oct. 9,'37.10....
What Do You Think, No. 2 (2-12-38)	Dec. 25,'37.10....
What Do You Think, No. 3 (Jan. 15,'38).....	
MUSICAL COMEDIES	
Canary Comes Across, The (2-5-38).....	Jan. 29,'38.21....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Girl's Best Years, A (2-20-37).....	Dec. 25, '37. 19....	
Our Gang Follies of 1938 (1-8-38).....	Dec. 18, '37. 21....	
Stroke of Genius.....	Feb. 5, '38. 11....	
Sunday Night at Tropicadero (10-23-37).....	Oct. 2, '37. 20....	

OUR GANG

Bear Facts.....	Mar. 5, '38. 11....	
Canned Fishing.....	Feb. 12, '38. 11....	
Fishy Tales.....	Aug. 28, '37. 11....	
Framing Youth (10-2-37).....	Sept. 11, '37. 11....	
Mail and Female.....	Nov. 13, '37. 11....	
Night 'n' Gales.....	July 24, '37. 11....	
Pigskin Palooka (11-27-37).....	Oct. 23, '37. 11....	
Roamin' Holiday (7-31-37).....	June 12, '37. 11....	
Three Men in a Tub.....	Mar. 26, '38. 10....	

PETE SMITH SPECIALTIES

Candid Cameramanlaes (1-1-38).....	Dec. 11, '37. 9....	
Decathlon Champion (11-27-37).....	Nov. 20, '37. 10....	
Equestrian Acrobatics.....	Aug. 14, '37. 8....	
Friend Indeed (1-1-38).....	Jan. 1, '38. 10....	
Golf Mistakes (6-26-37).....	June 12, '37. 10....	
Jungle Juveniles (11-6-37).....	Oct. 2, '37. 9....	
Jungle Juveniles, No. 2 (2-5-38).....	Jan. 29, '38. 9....	
La Savate.....	Mar. 12, '38. 8....	
Olympic Ski Champions (11-7-36).....	July 3, '37. 10....	
Penny's Part (color).....	Apr. 9, '38. 9....	
Pigskin Champion (9-25-37).....	Aug. 14, '37. 11....	

Romance of Radium (10-23-37).....	Oct. 23, '37. 10....	
Ski Skill (4-10-37).....	Oct. 23, '37. 10....	
(Reviewed under the title, "Ski Thrill")		
Sports on Ice.....	July 24, '37. 10....	
Three on a Rope.....	Feb. 19, '38. 10....	
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31).....	Sept. 18, '37. 37....	
Blotto (2-15-30).....	Oct. 30, '37. 26....	
County Hospital (4-23-32).....	Jan. 22, '38. 17....	
Perfect Day, The (3-18-27).....	Dec. 11, '37. 20....	

ROBERT BENCHLEY

How to Figure Income Tax.....	Mar. 19, '38. 8....	
How to Start the Day (10-16-37).....	Sept. 11, '37. 10....	
Night at the Movies, A (11-20-37).....	Nov. 6, '37. 10....	
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38).....	Jan. 8, '38. 20....	
New Audioscopes, The (2-5-38).....	8....	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-26-38).....	Feb. 25, '38. 7....	
Candid Candidate, The (9-25-37).....	Aug. 27, '37. 7....	
Ding Dong Doggies.....	July 23, '37. 7....	
Foxy Hunter, The.....	Nov. 26, '37. 1 r.l.	
Honest Love and True.....	Mar. 25, '38. 7....	
Impractical Joker, The (7-3-37).....	June 18, '37. 7....	
New Deal Show, The (10-16-37).....	Oct. 22, '37. 7....	
Pudgy Picks a Fight.....	May 14, '37. 8....	
Riding the Rails (2-26-38).....	Jan. 28, '38. 7....	
Service with a Smile.....	Sept. 24, '37. 7....	
Zula Hula (1-15-38).....	Dec. 24, '37. 7....	

COLOR CLASSICS

Car-Tune Portrait, A (7-3-37).....	June 25, '37. 7....	
Educated Fish (11-13-37).....	Oct. 29, '37. 7....	
Little Lamby (1-8-38).....	Dec. 31, '37. 7....	
Peeping Penguins (9-18-37).....	Aug. 27, '37. 7....	
Tears of an Onion.....	Feb. 25, '38. 7....	

HEADLINERS

Friml Favorites (7-3-37).....	June 4, '37. 11....	
Rudolph Friml, Jr., and Orch.		
From the Minuet to the Big Apple.....	Nov. 19, '37. 11....	
Himber Harmonies (2-26-38).....	Jan. 28, '38. 11....	
Hollywood Star Reporter, No. 2 (10-16-37).....	Oct. 29, '37. 11....	
Hula Heaven (10-16-37).....	Oct. 1, '37. 11....	
Eddie Peabody		
Installment Collector, The.....	July 2, '37. 10....	
Fred Allen		
Let's Go Latin (9-25-37).....	Sept. 10, '37. 11....	
Xavier Cugat and Orch.		
Listen to Lucas (2-26-38).....	Feb. 18, '38. 10....	

Title	Rel. Date	Min.
Meet the Maestros.....	Jan. 7, '38. 7....	
Night in Manhattan.....	July 30, '37. 11....	
Oh Kay, Rhythm (1-8-38).....	Dec. 17, '37. 10....	
Queens of Harmony.....	Aug. 20, '37. 11....	
Phil Spitalny and Girl Orch.		
Star Reporter, No. 3.....	Mar. 10, '38. 7....	
Swing, Hutton, Swing.....	May 7, '37. 11....	
Ina Ray Hutton and Orch.		

MUSICAL ROMANCE

(In Color)

Schubert's Serenade.....	July 23, '37. 9....	
Song of the Islands (5-22-37).....	May 21, '37. 10....	

PARAGRAPHS

Accent on Beauty (1-8-38).....	Dec. 31, '37. 10....	
California Giant.....	Jan. 28, '38. 10....	
Aviator Shorty.....	July 23, '37. 10....	
Circus Comes to Town, The (7-3-37).....	June 25, '37. 10....	
Cowboy Shorty (10-16-37).....	Oct. 8, '37. 10....	
Gold (3-12-38).....	Feb. 25, '38. 10....	
Inventor, The (10-23-37).....	Nov. 5, '37. 11....	
It's a Good Stunt (9-25-37).....	Sept. 10, '37. 10....	
Jungle Glimpses.....	Mar. 25, '38. 10....	
Killer of the Tonto.....	Aug. 13, '37. 10....	
Safety in the Air (5-22-37).....	May 28, '37. 10....	
Tuna.....	Dec. 3, '37. 10....	

PARAMOUNT PICTORIAL

No. 10—Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37).....	May 7, '37. 10....	
No. 11—Fishing Highlights.....	June 4, '37. 11....	
No. 12—(7-3-37).....	July 2, '37. 10....	

NEW SERIES

No. 1—Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man.....	Aug. 6, '37. 1 r.l.	
No. 2—Let's Count Horses — Nova Scotia Faces the Sea — Record Making (9-18-37).....	Sept. 3, '37. 10....	
No. 3—Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37).....	Oct. 1, '37. 10....	
No. 4—Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37).....	Nov. 5, '37. 10....	
No. 5.....	Dec. 3, '37. 10....	
No. 6.....	Jan. 7, '38. 10....	
No. 7—(2-26-38).....	Feb. 4, '38. 10....	
No. 8.....	Mar. 4, '38. 10....	

POPEYE THE SAILOR

Football Toucher Downer.....	Oct. 15, '37. 7....	
Fowl Play.....	Dec. 17, '37. 7....	
House Builder-Upper, The.....	Mar. 18, '38. 7....	
I Like Babies and Infinks (10-2-37).....	Sept. 17, '37. 7....	
I Never Change My Altitude.....	Aug. 20, '37. 7....	
Learn Politeness (2-26-38).....	Feb. 18, '38. 7....	
Let's Celebrate.....	Jan. 21, '38. 7....	
Lost and Foundry.....	July 16, '37. 7....	
Morning, Noon and Night Club (6-26-37).....	June 18, '37. 7....	
Paneless Window Washer, The (2-27-37).....	Jan. 22, '37. 7....	
Popeye the Sailor Meets Ali Baba and the Forty Thieves.....	Nov. 26, '37. 2 r.l.s.	
(Color Special)		
Protex the Weakerist (11-20-37).....	Nov. 19, '37. 7....	
Twisker Pitcher, The.....	May 21, '37. 7....	

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)

No. 6.....	July 2, '37. 11....	
NEW SERIES		
No. 1 (9-18-37).....	Sept. 3, '37. 10....	
No. 2 (11-20-37).....	Nov. 12, '37. 10....	
No. 3.....	Jan. 14, '38. 10....	
No. 4.....	Mar. 18, '38. 10....	

SCREEN SONGS

Magic on Broadway.....	Nov. 26, '37. 1 r.l.	
Jay Freeman and Orch.		
Please Keep Me In Your Dreams (5-22-37).....	May 28, '37. 8....	
Henry King and Orch.		
Thanks for the Memory.....	Mar. 25, '38. 8....	
Whispers in the Dark (10-9-37).....	Sept. 24, '37. 7....	
You Came to My Rescue.....	July 30, '37. 8....	
Shep Fields and Orch.		

Title	Rel. Date	Min.
You Took the Words Right Out of My Heart (2-19-38).....	Jan. 28, '38. 7....	
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		

No. 37—Swing Stars (5-22-37).....	May 14, '37. 10....	
No. 38—Pan-American Champion (7-3-37).....	June 11, '37. 10....	
No. 39—Rhythm of the Game (7-10-37).....	July 9, '37. 10....	
No. 40—Aquabats.....	Aug. 13, '37. 10....	
No. 41—Picking Pets (10-2-37).....	Sept. 10, '37. 10....	
No. 42—Four Smart Dogs (10-16-37).....	Oct. 8, '37. 10....	
No. 43—Pick Your Favorite (11-6-37).....	Nov. 5, '37. 10....	
No. 44—Ball Tossers.....	Dec. 3, '37. 10....	
No. 45—Water, Water Everywhere (1-15-38).....	Dec. 31, '37. 10....	
No. 46—Good Looking Winners (2-26-38).....	Jan. 28, '38. 10....	
No. 47—A Fascinating Adventure (2-26-38).....	Feb. 25, '38. 10....	
No. 48—Cops and Robbers.....	Mar. 25, '38. 10....	

UNUSUAL OCCUPATIONS

(In Color)

No. 1.....	Aug. 6, '37. 1 r.l.	
No. 2 (10-16-37).....	Oct. 8, '37. 10....	
No. 3 (1-22-38).....	Dec. 10, '37. 10....	
No. 4 (2-26-38).....	Feb. 11, '38. 10....	
No. 5.....	Apr. 15, '38. 10....	
SPECIAL 3-REEL SHORT (Distributed by Paramount)		
River, The (12-11-37).....	31....	

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALS		
Frozen Affair, A (8-26-37).....	Sept. 17, '37. 10....	
Murder in Swing Time (9-4-37).....	Sept. 27, '37. 10....	
Prairie Swinger (12-25-37).....	Oct. 15, '37. 10....	

LEON ERROL COMEDIES

Berth Quake.....	May 6, '38. 10....	
Dummy Owner, The (1-1-38).....	Jan. 7, '38. 19....	
His Past Friend.....	Mar. 11, '38. 18....	
Rented Riot, A.....	Nov. 5, '37. 17....	
Should Wives Work (10-9-37).....	Sept. 10, '37. 19....	

HEADLINER SERIES

4—Swing Fever.....	July 25, '37. 20....	
1937-38		
No. 1—Trailing Along (10-16-37).....	Oct. 8, '37. 16....	
No. 2—Music Will Tell (1-1-38).....	Feb. 11, '38. 17....	

EDGAR KENNEDY COMEDIES

Dumb's the Word.....	June 11, '37. 18....	
Ears of Experience (1-1-38).....	Jan. 28, '38. 18....	
Edgar and Goliath (12-25-37).....	Nov. 19, '37. 17....	
False Roomers.....	Mar. 25, '38. 17....	
Kennedy's Castle.....	May 28, '38. 17....	
Morning Judge (10-16-37).....	Sept. 24, '37. 18....	
Tramp Trouble.....	Aug. 6, '37. 16....	

MARCH OF TIME

No. 10.....	May 14, '37. 18....	
No. 11.....	June 11, '37. 18....	
No. 12.....	July 9, '37. 18....	
No. 13.....	Aug. 6, '37. 18....	

1937-38

No. 1 (9-11-37).....	Sept. 3, '37. 17....	
No. 2.....	Oct. 1, '37. 20....	
No. 3.....	Oct. 29, '37. 21....	
No. 4.....	Nov. 26, '37. 20....	
No. 5 (1-1-38).....	Dec. 25, '37. 18....	
No. 6.....	Jan. 21, '38. 16....	
No. 7.....	Feb. 18, '38. 19....	
No. 8.....	Mar. 18, '38. 17....	
No. 9.....	Apr. 15, '38. 17....	
No. 10.....	May 13, '38. 17....	
No. 11.....	June 10, '38. 17....	

MICKEY MOUSE

Beat Builders.....	Feb. 25, '38. 7....	
Clock Cleaners, The (8-28-37).....	Oct. 15, '37. 8....	
Donald's Better Self (2-26-38).....	Mar. 11, '38. 8....	
Donald's Nephews.....	Apr. 15, '38. 8....	
Donald's Ostrich (1-1-38).....	Dec. 10, '37. 8....	
Hawaiian Holiday (9-4-37).....	Sept. 24, '37. 8....	
Lonesome Ghosts (12-25-37).....	Dec. 24, '37. 9....	

Title	Rel. Date	Min.
Mickey's Trailer.....	May 6, '38. 10....	
Moth and the Flame, The (3-19-38).....	Apr. 1, '38. 8....	
Old Mill, The.....	Nov. 5, '37. 9....	
Pluto's Quinuplets.....	Nov. 26, '37. 9....	
Self Control (1-22-38).....	Feb. 11, '38. 8....	

NU-ATLAS PRODUCTIONS

Deviled Ham (1-22-38).....	Apr. 28, '38. 10....	
Latin Rhythm (3-5-38).....	Feb. 18, '38. 11....	
Phoney Boy (12-25-37).....	Nov. 19, '37. 11....	
Radio Hookup, A.....	Jan. 25, '38. 10....	
Rhythm in a Night Court (9-4-37).....	Sept. 24, '37. 9....	
Sweet Shoe (1-1-38).....	Jan. 14, '38. 11....	

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 (10-16-37).....	Sept. 10, '37. 13....	
No. 2 (12-18-37).....	Nov. 5, '37. 11....	
No. 3 (1-22-38).....	Dec. 31, '37. 10....	
No. 4 (2-26-38).....	Feb. 25, '38. 10....	
No. 5.....	Apr. 22, '38. 10....	
No. 6.....	June 17, '38. 10....	

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Many Unhappy Returns.....	Oct. 22, '37. 17....	
Stupor-Visor, The (1-22-38).....	Feb. 25, '38. 17....	
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37).....	Dec. 3, '37. 20....	

Mississippi Moods (7-31-37).....	July 23, '37. 17....	
That Man Samson.....	May 28, '37. 19....	
Twenty Girls and a Band (1-22-38).....	Apr. 8, '38. 18....	

RKO PATHE SPORTSCOPE

In the Swim (3-5-38).....	Feb. 18, '38. 10....	
White Magic.....	Jan. 28, '38. 10....	
Windward Way.....	Mar. 11, '38. 10....	

SMART SET

Buckaroo Broadcast.....	Apr. 22, '38. 18....	
Rhythm Wranglers (12-25-37).....	Dec. 17, '37. 19....	

SPECIAL

Quintupland (2-26-38).....	Feb. 18, '38. 19....	
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(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
110. Magician Mickey	June 17, '37	8½
111. Mickey's Amateurs (6-19-37)	June 4, '37	1 r.
112. Moose Hunters	Aug. 5, '37	9
SILLY SYMPHONIES		
112. Little Hiawatha (6-26-37)	May 11, '37	9
113. Modern Invention (6-26-37)	June 17, '37	9

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July 26, '37	10
No. 39 (10-23-37)	Oct. 18, '37	9
No. 40 (12-4-37)	Nov. 1, '37	9
No. 41 (12-11-37)	Nov. 15, '37	9
No. 42	Nov. 22, '37	9
No. 43	Dec. 6, '37	9
No. 44	Jan. 3, '38	9
No. 45 (2-26-38)	Jan. 29, '38	9
No. 46	Feb. 28, '38	9
No. 47	Mar. 21, '38	9½
No. 48	Apr. 11, '38	9
No. 49	Apr. 25, '38	1 r.

MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept. 20, '37	6
Country Store (8-7-37)	July 5, '37	7
Fireman's Picnic (10-16-37)	Aug. 16, '37	6½
Ostrich Feathers (10-2-37)	Sept. 6, '37	7
Rest Resort (10-16-37)	Aug. 23, '37	7

MENTONE MUSICAL COMEDIES	
All Aboard (11-6-37).....	Dec. 1, '37/17....
Alpine Cabaret (8-14-37)...	Aug. 4, '37.10....
Bargain Matinee (3-20-37)...	Apr. 14, '37.10....
Cocktail Party, The (5-15-37)	May 12, '37.10....

Down on the Barn	(2-26-38)	Feb. 23, '38	17
Hawaiian Capers	(9-18-37)	Sept. 8, '37	17
Oh, Say Can You Hear?	(12-18-37)	Dec. 29, '37	15
Rhapsody in Zoo	(12-11-37)	Jan. 26, '38	15½

Shoes with Rhythm	(5-15-37)	June 9, '37	10....
Show for Sale (10-30-37)	Nov. 3, '37	21....	
Singing Bandit, The	(7-3-37)	July 7, '37	10....
Somewhere in Paris			

(3-5-38)	Mar. 23, '38†7...
Teddy Bergman's Bar-B-Q	
(10-16-37)	Oct. 6, '37†19...
OSWALD CARTOONS	
Dumb Cluck (12-11-37)....	Dec. 20, '37†7....
Feed the Kitty.....	Mar. 14, '38†7....

Football Fever (12-4-37)...	Nov. 15, '37†	7....
Keeper of the Lions (11-13-37)	Oct. 18, '37†	7....
Lampighter, The.....	Jan. 10, '38†	7....
Love Sleek (11-6-37).....	Oct. 4, '37†	8....
Man Hunt	Feb. 7, '38†	....

Mechanical Handy Man		
(10-30-37)	Nov. 8, '37	7....
Mysterious Jug, The.....		
(12-11-37)	Nov. 29, '37	7....
Playful Pup, The		
(7-31-37)	July 12, '37	7....

STRANGER THAN FICTION SERIES		
No. 36—Novelty (4-17-37)	May 24, '37	8
No. 37—Novelty (7-3-37)	June 21, '37	8½
No. 38—Novelty (5-15-37)	July 19, '37	8
No. 39—Novelty (7-24-37)	Aug. 16, '37	9
No. 40—Novelty (9-18-37)	Sept. 6, '37	9
No. 41—Novelty	Oct. 4, '37	9
No. 42—Novelty	Nov. 1, '37	9
No. 43—Novelty (12-4-37)	Nov. 29, '37	9
No. 44—Novelty (12-11-37)	Dec. 27, '37	9
No. 45—Novelty (2-26-38)	Jan. 17, '38	9
No. 46—Novelty	Feb. 21, '38	9
No. 47—Novelty	Mar. 14, '38	9
No. 48—Novelty	Apr. 4, '38	8½

No. 36—Novelty	(4-17-37)	May 24, '37	8...
No. 37—Novelty	(7-3-37)	June 21, '37	8½...
No. 38—Novelty	(5-15-37)	July 19, '37	9...
No. 39—Novelty	(7-24-37)	Aug. 16, '37	9...
No. 40—Novelty	(9-18-37)	Sept. 6, '37	9...
No. 41—Novelty	.....	Oct. 4, '37	9...

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Diversions	Apr. 3, '37	10
Smith and Dale		

Title	Rel. Date	Min.
Nickel Lowdown	May 1, '37	10...
Charles Kemper		
Vitaphone Funsters		
(6-12-37)	May 29, '37	11....
Johnny Burke		
Vaude-Festival	June 26, '37	.....
Fritz and Jean Hubert		
Vaudeville Hits	July 17, '37	.....
Elaine Arden		
Vitaphone Broadwayites	Aug. 21, '37	10...

BROADWAY BREVITIES

Movie Mania	May 8,'37	20...
Dave Apollon		
Musical Operation, A.....	May 15,'37	20...
Frank Gaby-Virginia Verrill		
Day at Santa Anita.....	May 22,'37	18....
Sybil Jason		
Sound Defects (6-12-37)....	June 5,'37	22....
Rufe Davis		
Joe Palooka in "Thirst Aid".....	June 12,'37	20....
Robt. Norton-Beverly Phalen		
Rhythm Roundup, The.....	June 19,'37	21....
Estelle Taylor		
Little Pioneer, The (7-10-37)	July 3,'37	19....
Sybil Jason		

COLORTOUR ADVENTURE

(In Color)

Alpine Grandeur	.....	May 15, '37	10
Gateway to Africa			
(6-12-37)	.....	June 12, '37	10
Land of the Magyar			
(7-10-37)	.....	July 3, '37	
Crossing the Sahara	.....	Aug. 14, '37	
Long Bright Land (9-11-37)	.....	Sept. 25, '37	10
It's Work		Oct. 23, '37	
Mysterious Ceylon	.....	Nov. 20, '37	
Land of the Kangaroo			
(11-20-37)	.....	Dec. 18, '37	10
India's Millions	.....	Jan. 8, '38	
Malayan Jungles (2-5-38)	.....	Feb. 5, '38	10
What the World Makes	.....	Mar. 12, '38	

FLOYD GIBBONS'

"YOUR TRUE ADVENTURE"

Attie of Terror (9-11-37) ..	Sept. 18, '37	12...
Playing with Danger (11-20-37)	Oct. 30, '37	13...
Danger—High Voltage.....	Dec. 4, '37	1 r.
Alibi Mark	Dec. 25, '37	1 r.
Bolted Door, The (2-5-38) ..	Jan. 22, '38	13...
Hit and Run (2-26-38).....	Feb. 19, '38	12...
Shoppin' Evidence	Mar. 19, '38	

LOONEY TUNES

LOONEY TUNES

No. 35—Porky and Gabby (6-12-37)	May 15, '37	8
No. 36—Porky's Building	June 19, '37	8
No. 37—Porky's Super Service (7-10-37)	July 3, '37	8
No. 38—Porky's Bad Time Story	July 24, '37	7
No. 39—Porky's Railroad (8-14-37)	Aug. 7, '37	7
No. 40—Get Rich Porky	Aug. 28, '37	
No. 41—Porky's Garden	Sept. 11, '37	
No. 42—Rover's Rival	Oct. 9, '37	
No. 43—The Case of the Stuttering Pig	Oct. 30, '37	
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13, '37	7
No. 45—Porky's Hero Agency	Dec. 4, '37	7
No. 46—Porky's Poppa	Jan. 15, '38	
No. 47—Porky at the Crocadero	Feb. 5, '38	7
No. 48—What Price Porky	Feb. 26, '38	
No. 49—Porky's Phoney Express (2-26-38)	Mar. 19, '38	11

MELODY MASTERS

Jack Denny and Orch.....	May 29,'37..10
Eliseo Grenet and Orch.	
(6-19-37)	June 19,'37..10
Lennie Hayten and Orch.	
(7-10-37)	July 10,'37..10
David Mendoza and Orch.	
(8-21-37)	July 31,'37..10
Russ Morgan and Orch.....	Sept.11,'37
Milt Britton and Orch.....	Oct. 2,'37
Mal Hallett and Orch.....	Oct. 23,'37
Arnold Johnson and Orch...	
(9-11-37)	Nov. 13,'3710
Jan Rubini and Orch.....	Dec. 4,'371 r.
Henry King and Orch.....	Dec. 25,'371 r.
Leon Navara and Orch.....	Jan. 15,'38
Erle Madrighera and Orch.	
(2-5-38)	Jan. 29,'3810
Carl Hoff and Orch.....	Feb. 12,'38
Benny Meroff and Orch.....	Mar. 5,'38
Mike Riley and Orch.....	Mar.26,'38

MERRIE MELODIES

(In Color)		
No. 36—Clean Pastures	May 22, '37	
No. 37—Uncle Tom's Bungalow	June 5, '37	
No. 38—Streamlined Greta Green (6-12-37)	June 19, '37	8
No. 39—Sweet Sioux (7-10-37)	June 26, '37	8
No. 40—Egghead Rides Again	July 17, '37	8
No. 41—Plenty o' Money and You	July 31, '37	7
No. 42—Sunbonnet Blue	Aug. 21, '37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4, '37	7
No. 44—Dog Daze	Sept. 18, '37	
No. 45—I Wanna Be A Sailor	Sept. 25, '37	
No. 46—The Lyn' Mouse	Oct. 18, '37	
No. 47—Little Red Walking Hood	Nov. 6, '37	
No. 48—Woods Are Full of Cuckoos	Dec. 4, '37	1 r.
No. 49—September in the Rain	Dec. 18, '37	1 r.
No. 50—Daffy Duck and Egghead	Jan. 1, '38	7
No. 51—My Little Buckaroo	Jan. 29, '38	7
No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7

PICTORIAL REVIEWS

No. 9—Hats—Bathing Suits	May 11, '37	10
No. 10—Dancing—Leather		
(6-5-37)	May 22, '37	10
No. 11—Milk—Rugs	June 19, '37	10
No. 12—Pianos—Art		
(8-14-37)	July 17, '37	10
No. 13—Books—Furs	Aug. 28, '37	

(NEW SERIES)

No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept. 18, '37	10
No. 2—Mauch Twins—Table Tennis	Oct. 16, '37	
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13, '37	10
No. 4—Boxers—Dolls	Dec. 11, '37	
No. 5—Ice Cream—Jockeys (1-29-38)	Jan. 8, '38	11
No. 6—Hockey—Shoes (2-5-38)	Feb. 5, '38	10

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
No. 7—(2-26-38)	Mar. 5, '38	10
VITAPHONE NOVELTIES		
Check Your Cash	May 22, '37	10
Louis Zingone		
Double Talk (6-5-37)	June 26, '37	10
Edgar Bergen—"Charlie McCarthy"		
Palm Beach Knights	July 31, '37	
Charles Ahearn		
Lyn' Tamer, The (7-11-36)	Aug. 28, '37	10
George Jessel		
All American Drawback (11-20-37)	Nov. 6, '37	11
Edgar Bergen—"Charlie McCarthy"		
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37)	Sept. 4, '37	11
Edgar Bergen—"Charlie McCarthy"		
Puppet Love (9-11-37)	Oct. 2, '37	11
Salic's Puppets		
Roping 'Em Alive	Nov. 6, '37	
Vitaphone Frolics (11-20-37)	Dec. 4, '37	10
Jack & Loretta Clemens		
Unreal Newsreel	Jan. 8, '38	
Ski Flight	Jan. 22, '38	9
Alibi Time (2-19-38)	Feb. 12, '38	11
Radio Ramblers		
Vitaphone Gambols	Mar. 19, '38	
Chaz Chase		

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29, '37	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8, '37	10
Men of Ships	Sept. 10, '37	9
Paper Hanger, The (Cartoon)	Sept. 1, '38	

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37)	Sept. 1, '37	20
Frank Buck-C. Henry	(each)	
(15 episodes)		
Mysterious Pilot, The (12-25-37)	Dec. 9, '37	21
Capt. Frank Hawks	(each)	
(15 episodes)		
Secret of Treasure Island, The	Mar. 17, '38	
Don Terry-Gwen Gaze	(15 episodes)	

REPUBLIC

Dick Tracy Returns 7201	Aug. 20, '38	
Ralph Byrd	(15 episodes)	
Fighting Devil Dogs, The 7501	May 28, '38	
Lee Powell-Herman Brix		
Hawk of the Wilderness 7301	Dec. 3, '38	
Lone Ranger, The 7401 (2-5-38)	Feb. 12, '38	18
Lee Powell-Herman Brix	(each)	
(15 episodes)		
Painted Stallion, The 6421	June 5, '37	
Ray Corrigan-Hoot Gibson		
S. O. S. Coast Guard 6441	Aug. 28, '37	
Ralph Byrd-Maxine Doyle		
Zorro Rides Again 6461	Nov. 20, '37	
John Carroll-Helen Christian		

UNIVERSAL

Flaming Frontiers	.....	
Johnny Mack Brown-E. Hansen		
Flash Gordon's Trip to		
Mars (2-19-38)	.....	Mar.21/38†20....
Larry Crabbe-Jean Rogers		(each)
(15 episodes)		
Radio Patrol (9-18-37).....	Oct.	4/37†.2 rls.
Grant Withers-Cath. Hughes		(each)
(Exploitation: Dec. 25/37, p. 37.)		
Tim Tyler's Luck		
(11-27-37)	.....	Dec. 27/37†.2 rls.
Frankie Thomas, Jr.-Frances Robinson		
Wild West Days (6-26/37).....	July	5/37†.2 rls.
Johnny Mack Brown		(each)
(13 episodes)		

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Our uncle, Nimrod Jenkins, was mixed up in that gold rush of "Forty Nine" and we looked to see if we could see him in the cast of "Gold Is Where You Find it," but he wasn't there, unless Russell Simpson played his part, but we guess that couldn't be because our uncle was a rather short, stubby feller, while Russell was tall and skinny. Then we got to wondering if Allen Jenkins could be a grandson of our uncle.

▽

We cease to wonder at the preparations for war when we see 'em dance the Big Apple, which must be a reproduction of the Sioux Indian war dance. Johnnie, get your gun.

▽

It has been quite common for some producers to advertise their star as "the divine" such and such. They may not know it, but that kind of advertising acts on the public like a dose of castor oil.

▽

It isn't "the survival of the fittest" any more. Our observation of late is that the expression should be changed to "the survival of the crookedest."

▽

The other day we saw a picture in the HERALD of our friend, Bill Weaver, and a Hollywood star, Marsha Hunt, making imprints of their hands in cement at the opening of the National Screen Service studio. In time these imprints will wear off, but the imprint on the public mind that Bill is putting in this magazine will wear until Old Father Time has to get a new scythe.

▽

The paper says that Wallace Beery is to be "best man" at the Garbo-Stokowski event. Gee whiz, what's the matter with the "divine Greta," anyhow. Doesn't she know that Jimmie Durante, W. C. Fields and Joe E. Brown are at leisure? What's the matter with these boys, we'd like to know.

▽

Last night we attended another double feature program at the Moon theatre. The first one was "The Black Doll." We don't know whether they finally found the murderer or not, as it was too deep for us, and besides that, we fell into a doze at the end of the second reel.

The second offering was "She Loved a Fireman." When this started we woke up, and so will you if you love firemen thrills.

▽

Now that Hitler has Austria, what will he want next? Will he want Czechoslovakia, Poland, Serbia and Rumania, and after that, be like the Kaiser, want to rule the whole world? We hope this country has given up the idea of "making the world safe for democracy." What we hope is that this "White Spot" will be kept safe for thrifty people. But then, Ernie hopes we will stop right here and give the people a much needed rest, therefore aufwiedersehen.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colymunist

HIGHLIGHT EVENTS IN THE NEWSREELS

MOVIETONE NEWS—No. 54, Vol. 20.—Secretary of State Hull pronounces U. S. foreign policy....Seys-Inquart is new Austrian Governor....Herbert Hoover visits President Benes in Czechoslovakia....Anthony Eden leaves for vacation....San Jacinto tunnel in California swept by flood waters....Incubator hatches 50,000 chicks daily....Fashions....Lew Lehr....Basketball championship games in New York....British Empire games at Sydney.

MOVIETONE NEWS—55, Vol. 20.—Germany annexes Austrian republic: the situation in detail....Paris has cabinet crisis....King George inspects progress of rearmament program....General Franco opens smashing drive to coast....Fashions....Australia puts on a sea pageant.

NEWS OF THE DAY—No. 252, Vol. 9.—Secretary of State Hull tells of foreign policy....Fleet sailors get a romantic sendoff....Motorcyclists near death in stunt crash....Academy of Motion Picture Arts and Sciences Awards dinner in Hollywood....The Woman's Page....Temple wins basketball crown.

NEWS OF THE DAY—No. 253, Vol. 9.—Films of Austria's seizure in epoch-making European upheaval....The Woman's Page....Mrs. Roosevelt aids Golden Gate Fair....Tornado brings tragedy....Spring football training....Gentlemen jockeys thrill British fans.

PARAMOUNT NEWS—No. 65.—English military riders in steeplechase race....Speed work on new road to Key West....Bridge players try new five suit game....Farm boys praise "no luxury" college....Basketball championship....Chinese ship art here for safety....British rush air raid defense....Big acts set for circus days.

PARAMOUNT NEWS—No. 66.—Marshal Smigly-Rydz becomes Poland's man of the hour....General Franco claims drive to Mediterranean assures speedy victory for rebel forces....Chancellor Schuschnigg calls for plebiscite....British cabinet in hurried session....Blum cabinet convenes in Paris....The Austrian situation.

RKO PATHE NEWS—No. 69, Vol. 9.—Secretary of State Hull state's America's stand....Picturesque pageant staged in the south....Gerald Swope gets social security....Limestone industry speeds output....Kennedy received by King George....Fashions....Detroit Tigers stalk pennant trail.

RKO PATHE NEWS—No. 70, Vol. 9.—German Army's march into Austria....Harvard swimmers win....Tornado....American ski star triumphs....Automobiles blessed on holy day....European skaters perform....First Lady breaks ground for Golden Gate fair....Whitney pleads guilty....Football practice....Auto races.

UNIVERSAL NEWSREEL—No. 650, Vol. 10.—Secretary of State Hull tells foreign policy....Navy off for secret war....Britain tightens defences....Basketball....Italian guilds stage fete....Personalities: Mr. and Mrs. Daniel Gordon, Sabry Pasha, Marion Post....Chicago has six day bike race....Beauty contest....Skiers contest world title....Spring peps zoo appetites.

UNIVERSAL NEWSREEL—No. 651, Vol. 10.—Nazi Army sweeps old Austria into subjection....U. S. radicals jeer Nazi coup....Scores die in tornado....New tread halts skidding....Bathing beauties....Charity show opens circus....Gotham Irish honor St. Patrick....Easiest Way wins horse race....Notre Dame spring football....Fashions.

Aviation Writers Invited To Paramount Studio

Paramount and Transcontinental Western Air Company have invited 40 aviation editors and writers for magazines and newspapers to attend a four day celebration in Hollywood to mark the start of production on the Paramount picture, "Men with Wings" and the opening of the new TWA scenic route through Boulder City, Nev.

The editors and writers will arrive in Hollywood via TWA on March 31st and will make their headquarters at the Hollywood Plaza Hotel. Shortly after their arrival they will be guests at a hangar luncheon and air exhibition at the flying field where the picture will be filmed in color.

National Decency Legion Classifies 10 Pictures

Of 10 films reviewed and classified by the National Legion of decency in its listing for the current week four were found unobjectionable for general patronage, five were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Girl of the Golden West," "Der Lachdokter" (German), "People of Bergslagen" (Swedish), "Rose of the Rio Grande." Class A-2, Unobjectionable for adults: "Gasparone" (German), "Jezebel," "Tipoff Girls," "Sailing Along," "Waian" (Balinese). Class B, Objectionable in Part: "The Divorce of Lady X."

Record of Clippings Presented to Goldwyn

Two bound volumes of full page publicity breaks received in newspapers by ten leading circuits throughout the country for Samuel Goldwyn productions this year, compiled by Monroe Greenthal, director of advertising and publicity for United Artists, were presented to Mr. Goldwyn in New York this week.

The volumes, bound in white leather and embossed in gold, included 342 full pages of pictorial and editorial matter from newspapers in all sections of the country on "Stella Dallas," "Dead End," "The Hurricane," "The Goldwyn Follies," and "The Adventures of Marco Polo."

The publicity directors who contributed to the volumes and their circuits are: Oscar Doob, Loew's theatres; Harry Goldberg, Warner theatres; Frank Starz, Interstate circuit; Rick Ricketson, Fox West Coast; E. V. Dinerman, RKO theatres; John Nolan, Comerford circuit; Bill Hollander, Balaban & Katz; Charles Schlaifer, United Artists and Embassy theatres, San Francisco; Joe Lightstone, Orpheum theatre, Montreal, and J. J. Parker, Portland, Ore.

Strausberg and Leff In New Partnership

Samuel Strausberg, operating 30 theatres in and around Greater New York, effected a partnership Tuesday with Abraham Leff in Mr. Leff's six Bronx theatres, the Freeman, Granada, Lido, Casino, Tower and Zenith.

CLASSIFIED ADVERTISING

*the great
national medium
for showmen*



Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

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3 UNIT GOLD SEAL REGISTER, REBUILT \$125; Brandt change makers \$60; admission signs \$1. ASSOCIATED TICKET, 614 Ninth Avenue, New York.

TWO USED SIMPLEX PROJECTORS. MECHANISMS with single bearing movements, front shutters, double rollers, three-point stands, 2,000', upper and lower magazines. Not rebuilt. In running condition, at \$190 each. We will rebuild these projectors for \$65 each additional. Two used Super-Morelite low intensity 30 ampere lamphouses, with ampere meters, reflectors, and arc controls. Excellent condition, \$80 each. AMUSEMENT, 341 West 44th St., New York.

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JUST A FEW MORE BOOK BUNDLES LEFT. Get yours now. Only \$1.39 for Sloane's "Motion Picture Projection," Mancall's "Servicing Projection Equipment," and Benson's "Fundamentals of Television." Great values. Order from S. O. S., 636-AO Eleventh Avenue, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! \$6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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WILL BUY FOR CASH ALL TYPES OF PROJECTOR heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

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THEATRE EQUIPMENT—SUPPLIES—ACCESSORIES—repair parts. Savings 20% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

SPECIAL: 2 BRAND NEW DeVRY 2,000' PORTABLE 35mm projectors, amplifier, speaker, \$890. JONES, Middleburg, Pa.

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THEATRE ACCOUNTING BY WILLIAM F. MORRIS, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—\$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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HELP WANTED

EXPERIENCED SOUND ENGINEER. STATE age, experience, references, all details. BOX 997, MOTION PICTURE HERALD.

BANNERS

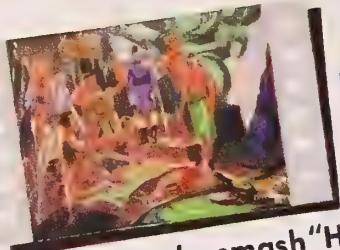
SILK BANNERS ALL SUBJECTS. THEATRICAL DISPLAY SERVICE, Box 595, Charlotte, N. C.

THE SOLUTION

FINE grain, solver of many a photographic problem, has finally overcome the problem of duplicating. Eastman Fine Grain Duplicating Films are capable of making "duplicates" that cannot be distinguished from originals. Now the original in the laboratory and the duplicate in the vault can be actually equal in quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

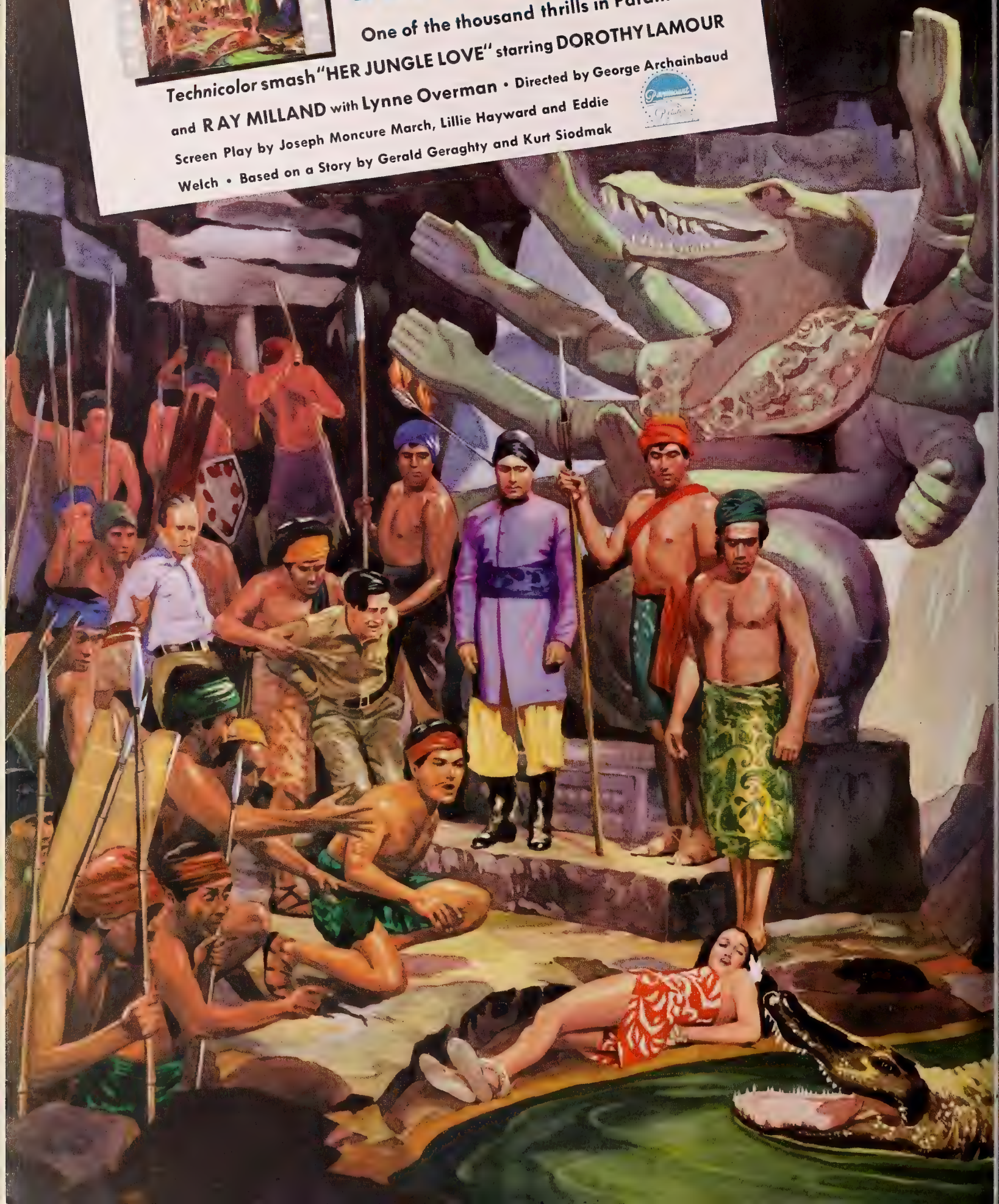
EASTMAN *Fine-Grain*

DUPLICATING FILMS



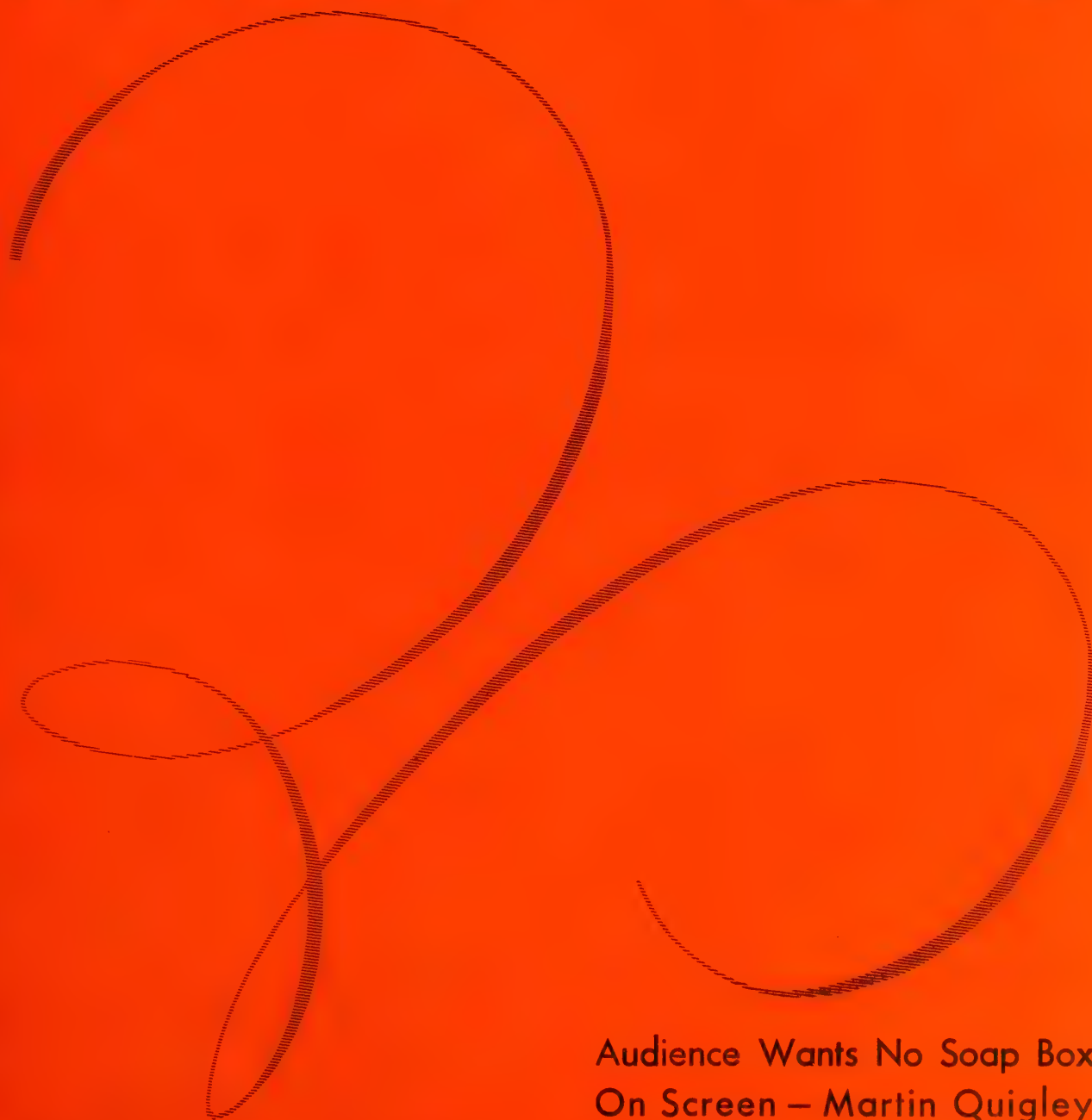
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One of the thousand thrills in Paramount's
Technicolor smash "HER JUNGLE LOVE" starring DOROTHY LAMOUR
and RAY MILLAND with Lynne Overman • Directed by George Archainbaud
Screen Play by Joseph Moncure March, Lillie Hayward and Eddie
Welch • Based on a Story by Gerald Geraghty and Kurt Siodmak



MOTION PICTURE HERALD

MOTION PICTURE PROD. &
DIST. OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.



20th Century-Fox Announces
52 Features and 58 Shorts

Senate Turns from Neely Bill;
U. S. Acts in Anti-Trust Suit

Audience Wants No Soap Box
On Screen — Martin Quigley

Fight for Television Patents
Is Carried to Federal Courts

In 'Better Theatres' Section:
The Spring Buyers' Number

VOL. 131, NO. 1

In Two Sections — Section One

APRIL 2, 1938

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Dayton —
Bull's-eye.

New Orleans —
Ditto

Syracuse —
Ditto

Chicago —
Ditto

Salt Lake City —
Ditto

Philadelphia —
Ditto

• Record business everywhere. All comparisons based on top notch pictures of screen history.

Jeanette **MacDONALD** • Nelson **EDDY**

in

"THE GIRL OF THE GOLDEN WEST"

with

WALTER PIDGEON • LEO CARRILLO • BUDDY EBSEN

A ROBERT Z. LEONARD PRODUCTION

Music by Sigmund Romberg

Screen Play by Isabel Dawn & Boyce DeGaw • A Metro-Goldwyn-Mayer Picture

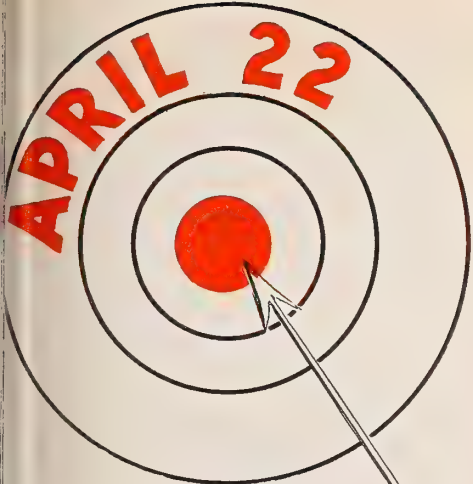
Directed by **ROBERT Z. LEONARD**

Produced by Wm. Anthony McGuire

Here is a picture that was made for showmanship. Do nothing—even then business will be great. Get behind it and you'll hang up the record of your career.

April—May—June—July—August
Metro-Goldwyn-Mayer has its
biggest punches in store!





Clark **GABLE** • Myrna **LOY** • Spencer **TRACY**

in

VICTOR FLEMING'S PRODUCTION of

"TEST PILOT"

with

LIONEL BARRYMORE

Screen Play by Vincent Lawrence and Waldemar Young

Original Story by Frank Wead • A Metro-Goldwyn-Mayer Picture

Directed by VICTOR FLEMING

Produced by Louis D. Lighton



Everyone who has seen "Test Pilot" says it is without question one of the greatest pictures the screen has ever revealed. Combining, as it does, the three great stars of the time it is unquestionably the prize property of a decade. You'll play it long and then replay it. Better than a road-show. Remember these words—**Leo.**



Gee! The Way That
Carole Lombard
Looks At
Fernand Gravet
in
Fools for Scandal





Gosh! What a job these stills can
do for your ads and displays!

*It's a "Lombardment of
Laughter!" (WINCHELL)
for Easter from*

**WARNER
BROS.**



with
RALPH BELLAMY

ALLEN JENKINS • ISABEL JEANS
MARIE WILSON • MARCIA RALSTON
A MERVYN LeROY PRODUCTION
Screen play by Herbert Fields and Joseph Fields
Additional Dialogue by Irv Brecher • From the
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James Shute and Rosemary Casey
A First Nat'l Picture The Songs: "HOW CAN
YOU FORGET" and "THERE'S A BOY IN
HARLEM" are by



And that noise you hear is another record
broken by 'Jezebel'! . . . Just as in Los Angeles,
New Haven, Bridgeport, Albany, Salt Lake City,
Dayton, Toronto, Memphis, Erie, Washington!

**IN OLD
CHICAGO**

**...THE
BOXOFFICE
NEWS OF
THE YEAR
IN ALL
PRE-RELEASE
RUNS!**

See pages 15, 17,
19, 21, 23, 25.



THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 131, NO. 1



APRIL 2, 1938

"JOHNNY-ONE-NOTE"

AN outstanding characteristic of "Time," a weekly topical review, is its use of the militant and frequently poisonous adjective. People recorded in its pages are often given one-shot treatments in words such as "beefy," "paunchy," "hirsute." Special delight is had with opportunity to be unpleasant with "hunchback" and its ilk. Friendly mention makes women "plump." Disapproval records them "fat."

¶ This pertains to a technique of journalism which serves two more obvious purposes. It has "inside" connotation calculated to camouflage the fact that the job is a rewrite from some clippings collected by a college-boy-office-boy—known as a "C-B-O-B" in the patois of the "Time" plant—and collated for the rewriter by a spinsterish college girl with flat heels and a collar-and-tie bearing. With the clippings, a collection of news photographs, a lexicon and a certificate of four years' residence in New Haven, a "Time" rewriter is a journalist. In addition to the camouflage, the one-shot adjective system is calculated to challenge attention, which it does, somewhat like an inverted belch in the drawing room. With his typewriter in a cubicle up in the Chrysler building in New York he gets intimate with the personages and scenes of any part of the map, be it Siberia, Stalin's office, Galapagos, or Mr. J. P. Morgan's sickbed. The implication is of the x-ray eye, with television attachments, all wired for sound and in natural colors. The technique started in "Time" with a practice of using obscure middle names of conspicuous persons, and has now expanded to an inference of cosmic penetration.

¶ So it came the other day—"Time" dated March 7—that a "Time" rewriter doing a chore for the department entitled "Cinema"—motion pictures, they mean—while discussing some anti-double bill legislation in Chicago, found opportunity to give a treatment to Mr. Martin Quigley, editor-in-chief and publisher of *Motion Picture Herald*, thus:

"Motion Picture Herald's Martin Quigley, Johnny-one-note of the trade press, was plaintively sarcastic: 'This industry is going to be fixed up fine,' wrote he, 'When all the experts get through—making it safe for babies, supplying adult education on the screen and carrying the messages of the assorted propagandists. After all those functions are served the subject of entertainment can be considered . . .'"

¶ "Time," by its remote reporting system, achieved a typical percentage of errors in this paragraph. The "Herald" belongs to Mr. Quigley, not he to it. He is never plaintive, seldom sarcastic. The expression quoted was written by the editor of *The Herald*.

But "Time" did score a bullseye, with its one-shot characterization of "Johnny-one-note."

The reference was to the long sustained contention of Mr. Quigley, and his publications, that the motion picture's business

is entertainment—and entertainment only, so far as the motion picture theatre screen is concerned.

That for several years, in fact ever since the militants of causes and movements became conspicuously pestiferous with their pressures on the screen, has been the one-note of this Johnny-one-note.

¶ From printed page and public rostrum Mr. Quigley has, with the acute disapproval of the propagandists and chiselers-in of other fields of expression, insisted on the right of, and the necessity for, the amusement business tending to its own business.

¶ Smarty "Time," with the x-ray eye and the cosmic comprehension, attending to everybody's business from gynecology to statecraft, neither understands nor approves. There is, to be sure, just a possibility too that "Time" is a shade conscious of the fact that *Motion Picture Herald* has not always approved the works of the highly entertaining "March of Time" in its bringing to the screen such strange manifestations as the LaGuardia pictures in the midst of a campaign, or such a controversial mess as its "Inside Nazi Germany." Our Johnny-one-note considers the theatre badly served by pictures calculated to stir hates and hisses.

¶ The persistent quality of "Time's" capacity for misunderstanding was early made manifest. At the first editorial attention of a critical nature in *The Herald*, Mr. Quigley was informed that it was clear Mr. Terry Ramsaye was prejudiced against "Time." More recently Mr. Ramsaye has been informed that the "March of Time" considers that there has never been anything wrong with its pictures, and so it is inescapable that *The Herald's* attitude can only be explained on the assumption that Mr. Quigley does not like Mr. Henry Luce, publisher of "Time" and its several off-spring. Both assumptions are irrelevant, erroneous.

So it must be said again that Mr. Quigley's Johnny-one-note tune is that the business of the amusement business is amusement—and nothing else.

¶ On the One-Note theme it may be observed that it has been characteristic of the Martin Quigley attitude and technique for many years. Now about a decade ago, it found first important documentary expression in the drafting and promotion of the Production Code. The one note was Decency. It was Mr. Quigley's contention that the motion picture must fortify itself against the temptations of success-at-any-price showmanship willing to compromise and exploit by devices of pictorial harlotry and in contravention of the mores of the civilized elements of the screen audience.

¶ The Production Code became a fact, and in time, with Johnny-one-note persistently piping, it became also effective

[Continued on following page, bottom of column 1]

This Week

"Free" Silver

Raw stock producers and other consumers of "free" silver are expected to benefit materially by the break in the world price of silver, it was said in Washington this week after the government announced its intention of discontinuing the purchase of Mexican metal. The government's stand resulted in the New York price of silver dropping one cent on Monday and another cent on Tuesday. The film stock and jewelry industries are the two largest consumers of "free" silver—the metal available on the London market. It was predicted in Washington that withdrawal of the Treasury's support of the London market may drive the world price down as low as 30 cents an ounce or less. The United States Treasury has been buying up to 5,000,000 ounces of Mexican silver monthly at 45 cents an ounce.

Theatres throughout Mexico are showing trailers urging support for the Government.

'JOHNNY-ONE-NOTE'

[Continued from preceding page]

in a period of crisis as a document of redemption for a screen sore beset by ills within and critics without.

¶ The Production Code is a Johnny-one-note job. Further, its plan of operation and application is a Johnny-one-note job, made possible by his determined zeal, and the motion picture industry's own appreciation and acceptance of his purpose—cooperation with it.

¶ The currently piped One-Note, the policy of entertainment only for the entertainment screen, is the policy by which the screen rose to dominant position in the amusement industry, and is the policy by which it can continue its dominance.

¶ This is no divergence of policy, but is essentially a derivation and expansion of the One-Note policy of Decency—all pertaining to the contention that the motion picture theatre screen must tend strictly to its own business, being unsullied by panderings and harlotries, by propagandists, up-lifters, downpushers, special pleaders, sensationalists and heckling journalism left, right and center.

Mr. Martin Quigley and his *Motion Picture Herald* will continue the One-Note policy until Hell freezes over, and thereafter on the ice.

TERRY RAMSAYE

Entertainment Thesis

Dr. Edgar Dale of the bureau of educational research of Ohio State University has written to Martin Quigley arguing against recent expressions in *MOTION PICTURE HERALD* which set forth the thesis that the sole function of the theatrical screen is entertainment and that it should be reserved for that.

Dr. Dale's letter and comment by Mr. Quigley in the form of an answering letter appear on pages 12, 13 and 14.

No Action

The United States Senate failed to take any action on the Neely anti-block booking and anti-blind buying bill this week when the measure was reached during the calling of the senate calendar. Andrew Edmiston, Democrat of West Virginia, introduced an identical bill in the House of Representatives Wednesday. Little chance was seen for any action on it this year. The week also brought the filing of a brief by the government in the Dallas Interstate Circuit trust case against distributors, and the instituting of a \$300,000 damage suit by Laurel Theatres, Los Angeles, against Fox West Coast Circuit and distributors.

These and other developments are explained in detail on page 24.



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What the Picture Did for Me	Page 49

Mary Will Tell

Speaking before the Woman Pays Club in luncheon session Tuesday at the Hotel Warwick in New York, Mary Pickford, sharing the table as guest of honor with Irene Kuhn, author of the newly acclaimed "Assigned to Adventure," announced that there's to be a new Pickford book. This time it will be an autobiography, and Miss Pickford averred that she would be locked up with her reminiscences and her secretary in a stateroom all the way to Europe on the *Normandie*.

Miss Pickford's last book, written prior to her marriage to Buddy Rogers, was "Why Not Try God?"

Meanwhile there are reports from Hollywood of negotiations for Mrs. Kuhn's story for production, and reports of her reaffiliation with the motion picture business. While more especially famed for her newspaper and magazine work, she has also been "a Hollywood writer."

Films in Austria

The fate of American film business in Nazified Austria this week still awaited word to home office executives of official announcement of new regulations covering the exporting of United States production to Austria. The majority of companies are marking time pending receipt of word about the impending restrictions, but United Artists has continued to ship films into the country.

The situation is explained on page 20.

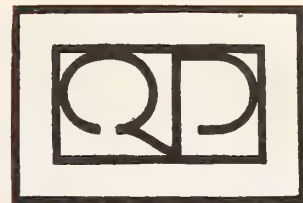
Television Suit

The infant television industry took its growing pains into court this week as the Westinghouse Electric and Manufacturing Company initiated a legal struggle with the Radio Corporation of America for control of important patents bearing on the electrical processes of the medium.

Details of the suit and other news of the television laboratories are recorded on page 22.

In "Teatro al Día"

A number of new editorial features have been incorporated into the April issue of *Teatro al Día*, out this week. Heretofore covering only the physical theatre in its editorial scope, this Spanish quarterly, a Quigley publication, beginning with the present number, will also devote itself to the film end of the business. The current issue includes reviews of pictures of special interest to the Latin-American exhibitor, news and views of the trade, and contributions from *Teatro al Día* correspondents in the foreign markets.



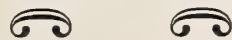
Arts Bill Tabled

The House Education Committee has decided to lay aside a number of educational bills, including those looking to the creation of a Department of Fine Arts, pending further study of a report just prepared by the President's Advisory Committee on Education.

The committee's report does not deal with films in education and only in passing with radio, suggesting that the Government should continue to administer a national program of education by radio "to the extent to which such type of program proves to be desirable."

That Philco Case

Chancellor Josiah C. Wolcott in chancery court at Wilmington, Del., Saturday, denied Radio Corporation of America's petition for reopening and rehearing the litigation brought against it by the Philadelphia Storage Battery Company, parent organization of the Philco Radio and Television Corporation, to which PSB sought to enjoin RCA from terminating a licensing agreement.



MOTION PICTURE HERALD

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England's Films Bill Establishing New Quotas Becomes a Law

The British Government on Wednesday finally reenacted the Cinematograph Films Act establishing by law for another ten years the proportion of motion pictures to be distributed with imports in the kingdom.

Following previous passage by Commons, the House of Lords Wednesday acted favorably on the bill, and royal assent immediately was given, thus ending one of the longest and sharpest controversies ever witnessed both within the motion picture industry in Great Britain and between various factions of the industry and the Government.

Continuing in existence a quota law which has controlled distribution and exhibition these past ten years, England, through the new law, revises and extends the protection accorded domestic product in its competition with films from abroad. The new law raises the British film quota for distributors from the old graduated scale of 7½ per cent in the first year to 20 per cent in the tenth, to a new scale of 15 per cent in the first year to 30 per cent in the tenth. Similarly, the quota for exhibitors is raised from the old graduation of 5 per cent in the first year to 20 per cent in the tenth, to a new scale of 12½ per cent in the first year to 25 per cent in the tenth.

The Cinematograph Act becomes law for distribution on April 1st (Friday), replacing the old 10-year quota, but does not become applicable to exhibitors until September 30th, the beginning of the new show season.

The exhibitors' short subject quota will begin at 12½ per cent and rise to a high of 22½ per cent, while the distributors' short subject quota will begin at 20 per cent and rise to 30 per cent in the last year of the law.

The two other most important elements of the new measure, particularly as concerns foreign product, are the clauses calling for triple quota value and reciprocity.

The "reciprocity" clause gives a distributor who undertakes to distribute a British feature anywhere else in the world, credit on his quota in England for such distribution.

The so-called "triple quotas" clause permits a producer making an expenditure of at least £37,500 (\$187,500) in British studio labor costs, to count that film for three pictures under the distributor quota.

A Films Council is established, with wide discretionary powers, under the general jurisdiction of the Government's Board of Trade. Oliver Stanley, who sponsored the new quota law in Parliament, is president of the Board of Trade.

One other phase of note in the measure is that which excludes from quota consideration those pictures produced in the British dominions, including Canada and Australia.

The trade in England, except British producers, opposed a still higher quota scale unsuccessfully proposed by the House of Lords.

Cables from London Wednesday to the United States carrying word of the quota bill's passage created the impression in the industry here that the bill as finally enacted is better than was forecast in the original report by the Moyne Committee, which was appointed by the Government in March, 1936, to consider the future position of British films in view of the then approaching expiration of the old Cinematograph Act. Not that the new bill is everything to be expected, however. Important film factors here still hope for further consideration in connection with the new general U.S.-British trade treaty conversations now being held at Washington between Secretary of State Cordell Hull and representatives from the British Government.

There appears to be a feeling of appreciation on this side for the efforts made by Joseph P. Kennedy, new ambassador to England, in behalf of the American film interests with regard to the final provisions of the bill.



This Week In Pictures

THE Right Reverend and Right Honorable Arthur Winnington Ingram, Bishop of London, left, one of the distinguished guests who attended the London opening of Darryl F. Zanuck's 20th Century-Fox production, "In Old Chicago." Introducing His Lordship to the microphone in the lobby of the Tivoli theatre is Leslie Mitchell, former commentator for the British Broadcasting Corporation and now with British Movietone News, who was master of ceremonies at the premiere.

Hollywood's talent guilds will add social activity to their labor organizational work with a Tri-Guild Ball on April 21st arrangements for which are in the hands of the group at right. James Cagney and Chester Morris, center, represent the Screen Actors' Guild; John Grey, left, and Charles Brackett, right, the Screen Writers' Guild. Frank Capra and Lewis Milestone are acting for the Screen Directors' Guild.



Theatre managers who headed the list in the third annual Managers' Parade conducted by the Warner theatres in Philadelphia are awarded their prizes, left, by Ted Schlanger, Philadelphia zone chief. Left to right: Ben Blumberg, Jack Mulball, Jules Reisman, Herman Whitman, Al Blumberg, Matty Rosenbluth, Joe Bergin, Harry Tarrant, Haddon Matthews, Mr. Schlanger, Elmer Pickard, Milton Lewis, Bill Morgan and Bill Goldenberg.



The Will Rogers Memorial Hospital at Saranac Lake, New York, above, which will be one of the beneficiaries of the Will Rogers National Theatre Week to be conducted by the industry starting April 29th.



Midwestern members of the Metro-Goldwyn-Mayer sales force, meeting in the Palmer House, Chicago, above, in the third of a series of similar regional conferences, were told by William F. Rodgers, general sales manager, that no general rental increases will be put in effect for the 1938-39 program. Left to right, bottom row: F. J. Downey, Detroit; D. C. Kennedy, Des Moines; Judy Garland, who stopped over in Chicago to meet the sales managers, en route to the MGM studios; J. E. Flynn, district manager, Detroit; E. M. Saunders, western divisional manager; Mr. Rodgers; S. A. Shirley, Chicago. Second row: W. H. Workman, Minneapolis; W. W. Willman, Indianapolis; W. E. Banford, St. Louis; H. A. Friedel, Denver. Top row: F. C. Hensler, Kansas City, Mo.; H. G. Shumow, Omaha; E. A. Aaron, home office; H. P. Wolfberg, district manager, Kansas City.

Francis Lederer finds a new position. The star is testing a "Between the Scenes" couch on which, his agent says, "the actors and actresses recline on the set and in their dressing rooms during production."



DR. DALE AND MARTIN QUIGLEY

DEBATE SCREEN AND EDUCATION

DR. EDGAR DALE of Ohio State University's bureau of educational research has written Mr. Martin Quigley seeking to make argument against expressions of Mr. Quigley and MOTION PICTURE HERALD urging that the sole, exclusive business of the motion picture theatre of entertainment is entertainment. Dr. Dale appears to believe that the theatre should share responsibilities with the classroom. He says, incidentally, nothing about asking the classroom to share with the theatre. Mr. Quigley, writing in response, reasserts to Dr. Dale the policy of entertainment only for the amusement screen, pointing out that the motion picture business of today is the normal product of a normal demand, not to be invaded with impunity. —THE EDITOR.

Dr. Edgar Dale to Martin Quigley

March 12, 1938.

MR. MARTIN QUIGLEY, *Editor-in-Chief*,
MOTION PICTURE HERALD,
Rockefeller Center,
New York, N. Y.

Dear Mr. Quigley:

I was very interested in the editorial in the March 4, 1938, issue entitled "New Meddling," in which you criticize the March release of the Institute for Propaganda Analysis, "Movies and Propaganda." In fairness to yourself, your publication, and your readers, as well as to the Institute for Propaganda Analysis, it is my conviction that you should publish this letter of comment in the *Motion Picture Herald*. As a member of the Advisory Board of the Institute for Propaganda Analysis, I should like, then, to make the following reply.

You make the statement, "The motion picture has done fairly well in becoming the world's greatest entertainment medium by devoting itself to its own special function of entertainment, by tending to its own business."

In either writing or approving this editorial, you have completely reversed your position, as it was so well stated in your book "Decency in Motion Pictures." In it, you said,

"Not only to youth but to the whole public the motion picture is an agency which assists in establishing ideas and standards. It causes the acceptance of or rejection of ideas, dependent upon the manner and the purport of the presentation. . . .

"What, then, shall this influence be?

"Shall it be for better or for worse?

"There are those who profess themselves to be puzzled that any such questions should be asked. There are others who say that the questions are out of order and out of place; that the motion picture has no responsibility other than to entertain." (Pages 6-7.)

You then proceeded to sharply criticize those who believed that the motion picture has no responsibility other than to entertain. Have you forgotten what you wrote previously, or have you changed your mind?

That the motion picture industry itself recognizes that there are important educational residues from so-called entertainment pictures is illustrated again by a quotation from the *Motion Picture Herald*:

"Will Hays, president of the Motion Picture Producers and Distributors of America, spent the full noon hour on Tuesday in private conference with President Roosevelt at the White House. . . . Mr. Hays' visit, it was permitted to be understood,

[Continued on following page, top of column 1]

Martin Quigley to Dr. Edgar Dale

March 28, 1938.

Doctor Edgar Dale,
Ohio State University,
Columbus, Ohio.

Dear Doctor Dale:

In accordance with your implied request *Motion Picture Herald* publishes herewith your letter of March 12. Upon this letter which you represent as a reply to the *Herald* editorial of March 5 I wish to offer the following comment:

In the book "Decency in Motion Pictures" I addressed myself realistically to a consideration of the theatrical motion picture as it is; I did not aim at theoretical discussion of a type of motion picture which does not exist.

The statement you quote, if examined in its context, clearly indicates that I refer to the moral influence of the conventional motion picture. This kind of a picture narrates a dramatic story, presenting persons in action and in reaction upon each other, meeting and somehow solving problems of human conduct. It is my thesis that the manner of presentation of characters in such a story, the explicit or implied attitude toward principles of morality which their conduct assumes, necessarily constitute an influence tending to increase or diminish the respect of audiences for the traditional moralities of civilized man. It is true that the screen behavior of characters in a motion picture assists in establishing ideas of behavior and standards of conduct.

Having assumed this position it necessarily follows that I should insist that the motion picture producer is not free to present a story of immoral implications, however high such a story may rate when considered only on its entertainment potentiality.

I did, as you observe, criticize those who believe, or say they believe, that the motion picture has no responsibility other than to entertain. The argument was addressed to those who contend that the considerations of art warrant the repeal of the Ten Commandments; that an artistic creation even though it tends to deprave may be sanctioned. Least of all did I imagine that among persons assuming to prepare youth for its future duties as citizens and parents there would be confusion as to what was meant.

I can well understand that if a person is inclined to dismiss the code of man's traditional morality as an outmoded fetish he might on occasion be forgetful of the screen's responsibility for decency, upon which I endeavored to insist, and perhaps search for something else as the meaning of the reference quoted. However, I must say that normally this would

[Continued on following page, column 2]

WARNS OF DICTATION BY EDUCATORS

"Bound to Education": Dr. Dale

[Continued from preceding page, column 1]

was for the purpose of informing the President about the progress to date of the organized motion picture industry in its survey to determine the suitability and advisability of entering America's classrooms, a survey which has been underway since last fall, when the MPPDA engaged several educators to inspect the vaults of member companies to determine what films might be available for school use." (January 22, 1938; Page 8.)

This quotation shows very clearly what was stated in the issue of the Institute of Propaganda Analysis, namely, that education and entertainment are inextricably bound together. It shows, further, that this point of view has been accepted by Mr. Hays himself.

Frankly, I am confused by your arguments. In the release of the Institute for Propaganda Analysis dealing with motion pictures, we spoke with high favor of "The Story of Louis Pasteur," "The Life of Emile Zola," "Dead End," and other motion pictures of this type. The release stated these motion pictures did provide social insight, that they did "illuminate problems of human conduct." Do you disagree with our observation that other motion pictures of this type should be produced? Do you object to showing pictures of this sort on the screen? If so, you have been strangely silent about it in your editorial columns.

We part company, of course, on your flat assumption that the kinds of films shown on the screens in the theatres of America are none of the business of the educator. If you

Dr. Dale:

"We part company . . . on your flat assumption that the kinds of films shown on the screens in the theatres of America are none of the business of the educator."

* * *

Mr. Quigley:

"In my opinion it is the business of educators . . . to encourage the production of better films and to oppose anything . . . that may judiciously be regarded as harmful to the moral well-being. . . . I do not believe that it is the business of educators . . . to dictate to the end of causing entertainment films to be camouflaged as educational films and vice versa."

really believe this, then you ought to criticize sharply those exhibitors throughout the entire country who have been trying to get the aid of the schools in seeing that the pupils attend excellent motion pictures. You would rightly object to the schools being concerned, through courses in motion picture discrimination, with the kinds of movies that children see.

One final word: If you object so strongly to any kind of propaganda on the screen, why don't you specifically describe and denounce the advertising of specific products that has appeared from time to time in feature productions of at least one major company? Also, why were you silent when the motion picture screen was being used in California to defeat Upton Sinclair? Or do these two examples come under the heading of entertainment?

*Yours very truly,
EDGAR DALE.*

"Substitution of Soapbox": Quigley

[Continued from preceding page, column 2]

not be expected when the excerpt under consideration was from a book entitled "Decency in Motion Pictures."

Hence, you will observe, I have not forgotten what I wrote previously and I have not changed my mind.

I do not deny that there may be, as you put it, important educational residues from so-called entertainment pictures. Even though there are such residues, this, it seems to me, has nothing to do with the project you espouse of seeking to force the entertainment business of motion pictures to attempt the profession of education.

There is a vast difference between a film which incidentally or in part may be of an educative character as compared with a studied effort on the part of producers of entertainment to school the young mind and inculcate knowledge. The former in effect is equivalent to much of the ordinary experience of living; the latter process is known generally—with the exception, it seems, of a few educators—as formal education. As to formal education most intelligent persons expect it to be afforded by institutions especially appointed to the task, and not by producers of motion pictures.

I deny that education—if you mean formal education—and entertainment are inextricably bound. If you mean that experience of a generally educative character and entertainment are inextricably bound then you are solemnly and with unnecessary emphasis proclaiming the obvious. Education in a broad and miscellaneous sense—a sense in which one does not expect the term to be used by an educator—naturally begins at the cradle and ends at the grave. A walk down Main Street, attendance at a baseball game and game of kelly pool are all educative in a broad and miscellaneous sense. But I would not classify them as education.

No, I do not know that Mr. Will Hays accepts the thesis that formal education and entertainment are inextricably bound. Rather I do know that the dominant thought in the motion picture industry and the prevailing American public opinion as well insist that the motion picture producer stick to his job of entertainment. You have not, I trust, forgotten the widespread and emphatic press and other comment which supported my definition of this status at the Williamstown Institute of Human Relations last August.

I do agree that other pictures of the type of "The Story of Louis Pasteur" and "The Life of Emile Zola" should be produced. As to "Dead End" I agree somewhat conditionally. However, I am actuated in my agreement by reasons which differ radically from those which prompt your conclusions.

"The Story of Louis Pasteur" is an excellent picture. In it you see perhaps a vindication of radicalism. I see in it an interesting entertainment based on the story of Louis Pasteur, a great scientist who left the world a better place to live in—not, however, by first destroying the good on an off-chance that he might replace the good with something better. This film is not biography, neither is it a scientific treatise. It is an excellent entertainment, which indeed is all that it was intended to be.

"The Life of Emile Zola" is an important and popular picture but certainly not a learned and scholarly inquiry into the life and times of Zola. It is biographical drama which utilizes in plenteous measure that license to fictionize which is allow-

[Continued on following page]

"SCREEN IS NOT FOR AX GRINDERS"

[Continued from preceding page, column 2]

able to the producer as it is to the playwright and author. The character of Emile Zola is idealized. The film does not present an authentic portrait of the historical figure nor of the times and conditions in which he lived. Dramatic purposes require sharp and uncompromising delineation. It would not do to attempt to paint Zola in his heroic proportions as an apostle of justice and at the same time sketch him as the writer of pornographic literature. No motion picture intended to be a popular entertainment for a vast audience could treat competently with the social, political and religious complexities involving the public career of Zola. As an evening's en-

Dr. Dale:

"... the motion picture industry itself recognizes that there are important educational residues from so-called entertainment pictures. . . ."

* * *

Mr. Quigley:

"Even though there are such (educational) residues (from entertainment pictures) this . . . has nothing to do with the project you espouse of seeking to force the entertainment business of motion pictures to attempt the profession of education."

ertainment "The Life of Emile Zola" is excellent; to consider it serious biography and history is absurd.

"Dead End" is a notable contribution of a realistic character. I do not happen to have the same measure of enthusiasm for this type of play as those who see in it an aid to the propagation of social and economic discontent. I do not happen to be among those who attribute all to social and economic environment and nothing to free will. I do not begrudge apostles of The New Order their satisfactions over pictures of this type. Such pictures add spice to the season's program but an abundant helping of them would give indigestion to theatre audiences. The vast millions who regularly attend the theatres do so to escape the problems, perplexities and burdens of everyday life. Plays like "Dead End" except as rarities would not give to them that which they seek to purchase with their admission price.

It is in the liberal viewpoint to insist that if what the public wants in the theatre is lawful it should be given to them. In the philosophy of totalitarianism, as in the thought of some amongst us, it is insisted that the theatre give the public what someone with an ax to grind determines is good for them.

You have incorrectly attributed to me an assumption that the kinds of films shown are none of the business of educators. In my opinion it is the business of educators to reckon with the enormous influence of films as with other environmental factors, to resort to every reasonable effort to encourage the production of better films and to oppose anything in the cinema that may judiciously be regarded as harmful to the moral well-being of the individual and the state.

I do not believe that it is the business of educators to order the production of entertainment films or to dictate to the end of causing entertainment films to be camouflaged as educational films and vice versa.

I am not aware that in current usage propaganda and advertising are interchangeable terms. I am under the impression that propaganda means rather a system for propagating

a doctrine. I hope that academic circles have not become so intent upon far-off hills that respect for precision in language is being lost. We do not often hear of toothpaste propaganda and government-ownership advertising. But, anyhow, I have not specifically described this screen advertising to which you refer because I am not in possession of supporting factual data as to its identity. That which you have I would be very glad to examine. However, even if the details are made available I shall not be able to denounce it as propaganda. Any discussion of this alleged practice would necessarily come in a different category. As an industry policy the advertising of specific products in feature productions may be a questionable practice. I do not see that it necessarily violates the public interest.

I do not recall whether the screen was used locally to defeat the candidacy of Upton Sinclair and if it were I do not remember whether I expressed appropriate disapproval. Wrong procedure on the part of certain factors in the industry, if it occurred, and a delinquency on my part, if that too occurred, hardly constitute valid arguments against the principle that it is neither right nor reasonable for the screen to deal with political propaganda.

And finally, Doctor Dale, I am constrained to wonder whether this demand which you and your colleagues make, that the entertainment screen assume an educational function, may not in reality be calculated as the preliminary step in a grandiose scheme to dominate.

Certainly were any such function recklessly and foolishly assumed by the entertainment screen your dissatisfactions would mount momentarily, meanwhile you would be supplied with better reasons than at present exist to insist, now that the screen had assumed to educate, it must perforce be in-

Dr. Dale:

"... education and entertainment are inextricably bound together."

* * *

Mr. Quigley:

"I deny that education—if you mean formal education—and entertainment are inextricably bound. . . . the dominant thought in the motion picture industry and the prevailing American public opinion as well insist that the motion picture producer stick to his job of entertainment."

structed by the educator just how to fulfill the function of education. It is perhaps understandable that some educators may be irked by the narrow confines of the classroom and its attendant limitations and yearn for the wide open spaces of the theatrical screen, together with its not inconsiderable facilities for production.

But this audience was created through the mighty efforts of industry pioneers and their successors out of the pleasurable satisfactions of the entertainment film. It is not likely that it would view with equanimity the substitution of the soapbox for the screen they know. And it is equally unlikely that the industry will dedicate its heritage to your experiments, however noble.

Yours very truly,

MARTIN QUIGLEY.

**IN OLD
CHICAGO**

**IN
ROCHESTER**

New all-time high for money
and attendance!



THE KEYSTONE OF YOUR FUTURE

Keep going

FOX LISTS 52 FEATURES FOR '38-'39; REPORTS \$8,617,114 PROFITS IN '37

58 One-Reel Subjects Besides Newsreel Issues Are Also An- nounced at Company's Sales Convention in Kansas City

Twentieth Century-Fox Film Corporation on Friday announced 52 feature pictures, 58 one-reelers and 104 issues of its newsreel for 1938-39.

John D. Clark, general sales manager, will disclose the identities of the subjects and the 160 associate producers, directors, players and writers who will create them, as he presides over the annual sales convention, Friday and Saturday, at the Muehlbach hotel, Kansas City.

Twentieth Century-Fox is the second large distributor to get its new season's activities actually underway, following the four regional sales conventions and the product announcement for 52 features of Metro-Goldwyn-Mayer.

Individual exchange meetings to acquaint salesmen with new policies and product will be held throughout the country on Monday and Tuesday.

Compares with 52 This Season

The company's schedule of 52 features for 1938-39 compares with 66 features announced for the present season.

For the first time since it undertook distribution, five years ago, for Educational Pictures, Fox will have no short subjects from the E. W. Hammons company, its contract expiring in August, without renewal. With Educational's 66 comedies, Paul Terry's 26 "Terrytoon" musical cartoons and 12 subjects from its own producers, Fox this past season had 104 one and two-reelers. For the new season, and without Educational's 66, there will be 26 new "Terrytoons" and 32 one-reel subjects produced by Fox itself, under supervision of Truman Talley, who also continues in charge of Fox Movietone news.

The convention this weekend in Kansas City follows product conferences in Hollywood attended by Joseph M. Schenck, chairman of the board; Sidney R. Kent, president; William Goetz, vice president; Darryl F. Zanuck, vice president in charge of all Hollywood production, and Mr. Clark.

One hundred home office and studio executives, and district and branch managers from all over the country and Canada are attending.

Mr. Clark will read to the conventioners a wired comment from Mr. Zanuck in Hollywood on the pictures to be made. Expressing "great enthusiasm and optimism for the coming season's screen outlook," Mr. Zanuck adds that "the program selected is the most ambitious in the company's history."

The complete program of feature release for 1938-39 from Twentieth Century-Fox, including two in color, three with Shirley Temple, and 47 others, is as follows:

ALEXANDER'S RAGTIME BAND
SUEZ
KENTUCKY, in color.
STANLEY AND LIVINGSTONE
JESSE JAMES, in color.
KING OF THE KHYBER RIFLES
SPLINTER FLEET
LIFE OF ALEXANDER GRAHAM BELL
UNTITLED MUSICAL, starring Dionne Quintuplets.

PAUL MUNI DECLINES STATUETTE AWARD

Paul Muni, returning Saturday after vacationing in Europe, declined to accept a bronze statuette awarded him for his work in "The Life of Emile Zola."

"I don't accept any of those things," he told a representative of the Manischewitz Foundation of Fine Arts, who brought the statuette to the liner President Roosevelt, and the representative had the award under his arm when he left the ship.

"Zola" was selected as the best production of 1938 by the Academy of Motion Picture Arts and Sciences.

ELLIS ISLAND
FALLING STAR
DANCE HALL
NIGHT BEFORE THE DIVORCE
HE MARRIED HIS WIFE
UNTITLED MUSICAL, football picture.
SONG OF THE ISLAND
SUNNYSIDE UP, starring Shirley Temple.
SUSANNAH OF THE MOUNTIES, starring Shirley Temple.
LITTLE PRINCESS, starring Shirley Temple.
THEY MET IN COLLEGE, starring Sonja Henie.
UNTITLED picture starring Sonja Henie
STRAIGHT, PLACE AND SHOW, starring the Three Ritz Brothers
MOONSTRUCK, starring the Three Ritz Brothers
THREE MUSKETEERS, by Alexander Dumas, starring the Three Ritz Brothers
WHAT THE PUBLIC WANTS
FOUR UNTITLED JANE WITHERS' PRODUCTIONS
THREE CHARLIE CHAN PRODUCTIONS
THREE "MR. MOTO" PRODUCTIONS
FOUR "JONES FAMILY" PRODUCTIONS
THREE "TRUE STORIES" PICTURES
THREE UNTITLED sports dramas
FOUR "ROMANTIC ADVENTURE" pictures
THREE UNTITLED PICTURES, no available credits.

64 Stars and Featured Players

Mr. Zanuck's telegraphed message to the convention also announced the complete staff of studio executives, executive producers, 11 associate producers, 64 stars and featured players, 18 directors and 64 writers who will appear in or work on the new program. Edward Ebebe will remain as production manager. Executive producers are Sol M. Wurtzel and Harry Joe Brown, with Mr. Zanuck in charge over all. The production roster follows:

Associate Producers

SAM ENGEL
HOWARD I. GREEN
DAVID HEMPSTEAD
RAYMOND GRIFFITH
JERRY HOFFMAN
MAX GOLDEN
NUNNALLY JOHNSON
LESLIE LANDAU
GENE MARKEY
KENNETH MACGOWAN
JOHN STONE

Directors

OTTO BROWER
DAVID BUTLER
IRVING CUMMINGS
ROY DEL RUTH
ALLAN DWAN
HERBERT I. LEEDS
HENRY KING
WALTER LANG
SIDNEY LANFIELD
GEORGE MARSHALL

(Continued on page 18, column 1)

Net Is \$894,160 Larger Than for 1936; National Theatres and Subsidiaries Show \$65,019 Increased Profit

Net profits of \$8,617,114 for last year, \$894,160 more than the \$7,722,954 netted in 1936, were announced this week by Twentieth Century-Fox Film Corporation, as the company's executives and field forces were converging on Kansas City for conferences getting a new selling season underway.

In the figures for both years, dividends from National Theatres Corporation are included in the amount of \$1,134,000 for each year. These dividends were received in the fourth quarters for the respective years. The profits for the fourth quarter of 1937 were \$3,718,200 compared with \$3,472,275 for the fourth quarter of 1936 and \$1,143,400 for the third quarter of 1937.

National Theatres and its voting controlled subsidiaries had consolidated net income of \$2,988,228 for 1937 compared with \$2,923,209 for 1936. Twentieth Century-Fox Film Corporation's 42 per cent interest in National Theatres indicates an interest in these earnings of \$1,255,055.

Twentieth Century-Fox paid dividends on the preferred stock in 1937 of \$1.50 per share and on the common stock—\$2.50 per share. Total dividends paid amounted to \$5,754,703.

Current assets of Twentieth Century-Fox and wholly-owned subsidiaries as of December 25, 1937, including \$7,635,006 cash, amounted to \$30,274,728 and current liabilities were \$7,991,499, comparing with cash of \$5,718,032, current assets of \$25,874,018 and current liabilities of \$5,587,259 on December 26, 1936.

Consolidated income account for 52 weeks ended December 25, 1937, compares as follows:

	52 wks end Dec. 25, '37	52 wks end Dec. 26, '36
*Gross income	\$56,172,192	\$51,670,695
Dividends	\$1,189,027	\$1,145,909
Prof. contr. subs. ....	.....	214,801
Other income	1,241,016	1,000,375
Total income	\$58,602,235	\$54,031,780
Expenses	14,184,168	12,380,893
Amort. prod. costs	27,200,922	25,987,300
Partic. film rentals	6,546,179	6,075,399
Loss contr. subs. ....	.....	73,047
Interest	110,410	185,177
Amort. dis. & exp.	120,910	32,279
†Depr. fix. assets	269,978	269,471
Fed. income taxes	1,230,970	849,172
Surtax undist. prof.	321,584	254,916
Net oper. profit	\$8,617,114	\$7,924,126
Foreign exch. adj. ....	.....	201,171
Net prof. to surp.	\$8,617,114	\$7,722,955
Pfd. divs.	1,450,024	1,916,132
Com. divs.	4,304,679	3,150,148
Surplus	\$2,862,411	\$2,656,675

*From sales and rentals of films and literature.
†Excludes depreciation of studio buildings and equipment of \$837,091 absorbed in production costs in 1937, \$627,476 in 1936 and \$533,563 in 1936. †Includes \$1,134,000 from National Theatres Corp.

During the 1937 year, 84,412 shares of preferred were exchanged for 105,514 shares of common. Outstanding capital at December 25, 1937, comprises 946,882 shares of preferred and 1,741,683 shares of common. After deducting dividends paid during the year on the preferred, the balance of earnings for 1937 amounted to \$4.11 per share on the common outstanding at Dec. 25, 1937, and compares with \$3.55 on 1,636,168 common shares for 1936. At the current market price of 18¼ per common share of

(Continued on page 18, column 3)

**IN OLD
CHICAGO
IN
OMAHA**

**Biggest opening business — by
hundreds of dollars—of all 20th's
hits (including record-breaking
"Thin Ice" and "Happy Landing")!**



THE KEYSTONE OF YOUR FUTURE

Keep going

FOX TO MAKE 32 ONE-REEL FILMS

(Continued from page 16, column 2)

JOHN FORD
EUGENE J. FORDE
NORMAN FOSTER
H. BRUCE HUMBER-
STONE

GREGORY RATOFF
WILLIAM A. SEITER
MALCOLM ST. CLAIR
ALFRED WERKER

Players

DON AMECHE
GEORGE BARBIER
FREDDIE BARTHOLO-
MEW (courtesy of
MGM)
WARNER BAXTER
TOM BECK
DICK BALDWIN
J. EDW. BROMBERG
JOHN CARRADINE
EDDIE CANTOR
CHICK CHANDLER
BRIAN DONLEVY
RALPH FORBES
RICHARD GREENE
JACK HALEY
JEAN HERSHOLT
BERT LAHR
PETER LORRE
TONY MARTIN
JOEL MCCREA (cour-
tesy of Samuel Gold-
wyn)
VICTOR MCLAGLEN
GEORGE MURPHY
WARNER OLAND
REGINALD OWEN
TYRONE POWER
GREGORY RATOFF
WILLIAM "BILL"
ROBINSON
CESAR ROMERO
THREE RITZ BROTHERS
GEORGE SANDERS
JOSEPH SCHILDKRAUT
RANDOLPH SCOTT
(courtesy of Para-
mount)

SLIM SUMMERVILLE
ARTHUR TREACHER
MICHAEL WHALEN
ROBERT YOUNG
(courtesy
of MGM)
ANNABELLA
LYNN BARI
PHYLLIS BROOKS
SPRING BYINGTON
JANE DARWELL
JOAN DAVIS
ALICE FAYE
GRACIE FIELDS
VIRGINIA FIELD
SONJA HENIE
LOUISE HOVICK
JUNE LANG
MYRNA LOY
(courtesy
of MGM)
MARY MAGUIRE
ETHEL MERMAN
EDNA MAY OLIVER
SIMONE SIMON
GLORIA STUART
RUTH TERRY
SHIRLEY TEMPLE
CLAIRE TREVOR
HELEN WESTLEY
ARLEEN WHELAN
JANE WITHERS
MARJORIE WEAVER
LORETTA YOUNG
FRED ALLEN AND
PORTLAND HOFFA
RAYMOND SCOTT AND
QUINTET

Writers

ARTHUR ARTHUR
CHARLES A. BELDEN
JOHN BALDERSTON
EDWARD BERKMAN
LOU BRESLOW
JERRY CADY
ROBERT CHAPIN
ALFRED COHN
KAREN DE WOLF
S. G. DUNCAN
PHILIP DUNNE
KENNETH EARL
WALTER D. EDMONDS
ROBERT ELLIS
DON ETTLINGER
FRANK FENTON
WALTER FERRIS
SHERIDAN GIBNEY
RAY HARRIS
BROWN HOLMES
ELEANOR HARRIS
SAM HELLMAN
ANNE HENDERDEEN
JOSEPH HOFFMAN
ETHEL HILL
FRANCES HYLAND
BORIS INGSTER
RIAN JAMES
JULIAN JOSEPHSON
CURTIS KENYON, JR.
CHARLES KENYON

FIDEL LA BARBA
JACK LAIT, JR.
HAL LONG
HENRY LEHRMAN
SONYA LEVIE
HELEN LOGAN
PHIL MACDONALD
HARRY LLOYD MORRIS
M. M. MUSSELMAN
JANE MURFIN
COMMANDER NOVILLE
ERNEST PASCAL
JOHN PATRICK
ALBERT RAY
JOHN REINHARDT
MAURICE RAFF
LYNN ROOT
GREGORY RATOFF
ALLEN RIVKIN
KATHRYN SCOLA
LYNN STARLING
HOWARD SMITH
EDITH SKOURAS
MILTON SPERLING
RICHARD SHERMAN
LAMAR TROTTI
HARRY TUGEND
KARL TUNBERG
DARRELL WARE
COMMANDER WEED
JACK YELLEN

LESTER ZIFFREN

The studio announced as the convention was starting that Jed Prouty, Shirley Deane, Florence Roberts, George Ernest, Spring Byington, Ken Howell, Billy Mahan and June Carlson

PLAYERS PARADE AT GEHRIG FILM OPENING

The Twentieth Century-Fox Picture "Rawhide," which features Lou Gehrig, New York Yankees baseball star, had its premiere at the Capitol theatre in St. Petersburg, Fla., last week. The entire personnel of the Yankees and the St. Louis Cardinals, who are training in St. Petersburg, attended the opening.

A parade proceeded the showing.

"Rawhide," which was produced by Sol Lesser, will be nationally released April 8th.

had been signed for another season as the Jones family.

Paul Terry, producer of Terry-Toons, is changing his affiliation from Educational to Twentieth Century-Fox, to continue distribution through Fox. He will include six color cartoons in the 26 he will make for next season. This will be the first time he has used color.

Mr. Terry also plans a cartoon feature in color, for release within a year. Twentieth Century-Fox presumably will handle it.

The combined total of 1938-'39 contracts and long-term franchises already sold is 11.5 per cent ahead of the 1936-'37 volume at this time last year, it was said by the sales department. This, it was said, indicates an earlier buying trend.

Selling Started in January

Twentieth Century-Fox sales forces have been selling the 1938-'39 lineup since January. So far, the eastern division, headed by William Sussman; the southern district, managed by Harry G. Ballance at Atlanta, and the Dallas branch, managed by H. R. Beiersdorf, are the leaders in their respective classifications in new season contract volume. Seven-eighths of the contracts obtained by the Dallas branch represent franchises. Southern and eastern branches were prominent in early selling also last year. The distribution department anticipates that more than a third of the company's total of 11,800 possibilities will be sold by mid-April.

The convention opens Friday morning at 10:30 with a conference in the Trianon room of the Muehlebach Hotel. On Friday night the delegates will be guests at a dinner celebrating "the greatest single organized selling performance in the history of the industry—Twentieth Century-Fox's 1937 Kent Drive." Cash awards, most of which will be shared by employees throughout the United States and Canada, will be distributed to managers of branches which finished highest.

John Clark, general manager of distribution, will preside over the meetings, with Charles E. McCarthy, director of advertising and publicity, and Harry Brandt, studio publicity head.

O'Loughlin Wins Honors

James P. O'Loughlin, Canadian district manager for Fox, again will lead the S. R. Kent Drive in 1938. He had the double distinction of leading the 1937 drive and winning the president's prize, a platinum watch, for having placed his district in first position in the last drive.

Cash awards went to 478 employees in 15 exchanges. Edward English's Montreal staff won in the campaign, followed by Winnipeg, Indianapolis, and Vancouver in that order. Pittsburgh was first in the short subjects Educational competition and Dallas topped the Movietone News contest. Indianapolis was leader in ad sales delivery.

Home office representation at the convention included Felix A. Jenkins, William Sussman, William C. Gehring, W. J. Kupper, William J. Clark, Dan Michalove, Jack Sichelman, Martin Moskowitz, Edwin H. Collins, Clarence A. Hill, Ted A. Shaw, Jack Bloom, Harry Mersay, George Sussman, Sam Epstein, Eugene McEvoy, Isadore Lincer, E. W. Holmberg, Charles E. McCarthy, Arch Reeve, Earl Wingart, Morris Kinzler, Rodney Bush, Truman H. Talley, Lew Lehr, Paul Terry, Harvey Day, Lee Balsly, Edward Hollander, W. W. Caldwell, Jerry Novat, Don Reed, Walter J. Hutchinson, Edward F. Lomba, Irving A. Maas, Leslie Whalen, Charles Mayer (Batavia, Java, branch manager).

Convention speakers included Messrs. Jenkins, Sussman, Gehring, Kupper, Hutchinson, McCarthy, Clark, O'Loughlin, Talley, Lehr, Wobber, and Alan E. Freedman, president of Deluxe Laboratories.

20th-Fox Shows Increased Net

(Continued from page 16, column 3)

Twentieth Century-Fox stock on the New York Stock Exchange, the net profit for 1937, which was equivalent to \$4.11 per common share after preferred dividends were paid, indicates a return on the investor's money equal to more than 20 per cent. The \$4.11 was not paid, of course, the difference between that figure and the \$2.50 which was paid going into reserve.

Consolidated balance sheet of Twentieth Century-Fox Film Corp. and wholly-owned subsidiaries, as of December 25, 1937, compares as follows:

Assets	Dec. 25, '37	Dec. 26, '36
*Property account	\$13,984,083	\$13,399,320
Inv. & advances	14,455,884	17,085,905
Cash	7,635,006	5,718,032
Accts. & Notes rec.	2,598,632	2,698,247
Inventories	19,434,411	16,798,163
Prepd. oper. exp.	606,678	659,576
Other assets	1,649,402	332,843
Deferred charges .....	.....	91,462
Total	\$60,364,096	\$56,783,548
Liabilities		
Capital stock	†\$15,910,933	\$15,910,933
Funded debt .....	.....	1,852,200
Notes payable	2,859,782	100,110
Accts. pay. & acerd. exp.	3,010,929	3,442,880
Port fund debt .....	.....	639,820
Fed. tax reserve	1,734,968	1,404,449
Miscel. curr. liab.	385,821	.....
Debt. pay., curr. ....	.....	.....
Sdy. liab. due aft. 1 yr. ....	.....	1,117,744
Deferred credits	1,368,342	1,213,843
Res. for contg.	835,698	306,358
†Res. for dollar fluct.	850,000	250,000
Paid-in surplus	21,791,590	21,791,590
Earned surplus	11,616,033	8,753,621
Total	\$60,364,096	\$56,783,548

*After depreciation. †Represented by 946,882 no-par shares of \$1.50 cumulative convertible preferred stock and 1,741,683 no-par shares of common stock. ‡Reserve for fluctuation in dollar value of working assets in foreign countries.

Sidney R. Kent, president, said: "While new sales records were established in 1936, still further progress was made during 1937 and the corporation's product continues to be well received by exhibitors and the public throughout the world."

**IN OLD
CHICAGO
IN
BUFFALO**

**Smashed every record in the
history of the house — which
goes for grosses and number
of tickets sold!**



THE KEYSTONE OF YOUR FUTURE

Keep going

250 FEATURES ALREADY LINED UP BY SIX COMPANIES FOR '38-'39 SEASON

**RKO Tentatively Plans 48;
United Artists at Least 20;
Grand National 26; MGM An-
nounces 198 Shorts for Year**

With Metro-Goldwyn-Mayer having previously made known a definite schedule of 52 features, and Twentieth Century-Fox this week announcing a similar number, the construction of 1938-39 feature programs is further advanced by the latest, though tentative, decisions of RKO to contribute 48, Grand National 26, and United Artists 20 pictures for the new season, adding to the 52 already tentatively determined by Paramount—a grand total of 250 features scheduled by the six companies thus far.

Titles of Metro-Goldwyn-Mayer's 52 pictures, which were disclosed two weeks ago at the first of a series of four MGM regional sales conventions, appeared in Motion Picture Herald on March 19th. Identities of the 52 scheduled by Fox, as announced Friday in Kansas City at that company's annual convention, appear on page 16.

RKO's decision to produce 48 features for the 1938-39 season, the same number as scheduled for the current season, was made at a seven-day discussion of new production plans at the studio. Participating were Leo Spitz, president; Pandro S. Berman, production head; Ned E. Depinet, distribution executive; J. R. McDonough, vice-president; Jules Levy, sales manager, and S. Barret McCormick, advertising and publicity director.

Mr. Spitz and Mr. Berman continued the discussions this week. The company will reveal details when it holds its national sales convention either the last week in May or the first week in June, probably in Chicago.

Of its current program, RKO has 24 features remaining for delivery, with eight, set for release between now and June, already completed.

No important changes in the company's sales policy are being considered for next season.

First and second places in the Ned E. Depinet Drive of RKO for completing bookings on the 1937-38 pictures, are occupied by Canadian exchanges, M. Plottel's Montreal branch being the leader, with W. S. Jones' Vancouver branch in second place.

United Artists has scheduled a minimum of 20 features for the new season with Samuel Goldwyn producing five; Walter Wanger, five; Alexander Korda, five; Edward Small, three, and David O. Selznick, two.

196 Shorts from MGM

At its fourth and final regional sales convention, held at the Hotel Astor, New York, this week, MGM announced a program of 196 short subjects for release in 1938-39.

The short subjects include:

104 issues of the semi-weekly newsreel, "News of the Day."

Six "Crime Does Not Pay" melodramas.

Thirteen Pete Smith releases.

Eight Robert Benchley vehicles.

Twelve FitzPatrick "Traveltalks."

Ten Carey Wilson psychological and scientific subjects.

Twelve "Our Gang" comedies.

Fifteen cartoons.

Six two-reel musicals.

STORY COMES FIRST DECLARES MANNIX

"Bigness," without substantial stories, means nothing in motion pictures, E. J. Mannix, Metro-Goldwyn-Mayer vice-president, declared in New York this week before leaving for the Coast.

A film spread on a large canvas must still have an idea behind it, he said. Musicals, too, must contain "good substantial story ingredients" to strike a popular chord, Mr. Mannix declared.

A new series, "The Passing Parade," featuring John Nesbitt, radio commentator.

Jack Chertok, under whose supervision the present group of one and two-reel series has been built up by MGM, will produce 53 of the new season shorts.

The meeting was attended by W. F. Rodgers, general sales manager; T. J. Connors and E. M. Saunders, division managers; Howard Dietz, director of advertising and publicity; W. R. Ferguson, E. W. Aaron, A. F. Cummings, Jay Gove, M. L. Simons, H. Postman, Charles Deeson, I. Hirsch, C. K. Stern, C. J. Sonin, J. S. MacLeon, Arthur Lacks, Irving Helfont and all district and branch managers from the east and south.

No general increases will be asked by MGM for its 1938-39 program, Mr. Rodgers said at the third of the four regional meetings in Chicago last week. The prices to be written into contracts, he said, will depend on individual situations, with local conditions being taken into consideration. The company's sales campaign, he added, will get underway immediately.

While the New York meeting was underway, MGM studios announced extension of contracts for eight persons. They are three players, Wallace Beery, Spencer Tracy and Claudia Morgan; four writers, Anita Loos, Phil Rapp, Martin Berkeley and Jack Singer, and an orchestrator and arranger in the music department, Leonid Raab.

Warners' Plans

Gradwell L. Sears, general sales manager for Warner Brothers; Carl Leserman, Mr. Sears' assistant; Sam Schneider, financial expert for the company, and Mort Blumenstock, eastern director of advertising and publicity, left New York for the coast to confer with studio executives on production plans for the new season.

In Hollywood, Jack L. Warner declared Warner Brothers considers musicals the best box-office material and will continue to make them.

Norman Moray, head of the company's short subject sales, returned from a trip around the country and announced that Warner Brothers will continue its series of historical shorts in color and also will include several musicals in the new season program.

Paramount's short subject production schedule for next season was termed "just about complete" next week. It is expected that the schedule will be approximately the same as for the current season.

GB will have approximately 24 features available for release in the United States next year,

according to Arthur Lee, managing director. The current schedule consists of 16 features.

Grand National starts its selling season this Friday. The sales organization reduced to a skeleton staff during the winter, will be strengthened with the addition of 50 men in the field, Edward Peskay, vice-president in charge of distribution, said. Mr. Peskay listed four films which will be released to get the new season underway. They are "Renfrew Rides North," second in a series; "International Crime," one of the Shadow series; "He Loved an Actress," and "Zamboanga."

The complete program, it was announced this week in Hollywood by Edward Alperson and Lloyd Wright, co-trustees, will include 26 features and 16 westerns. The schedule is in accordance with plans for the company's reorganization.

Companies Halt Films to Austria

Most American distributors have halted shipments into Austria pending word of new regulations following absorption of the nation by Germany.

United Artists, however, has continued operations in Austria. Arthur W. Kelly, vice-president in charge of foreign distribution, said that the only difficulties encountered thus far, outside of the exchange restrictions have been in connection with exhibition, Austrian exhibitors having been instructed to show a preponderance of German pictures, thus reducing playdates for American product.

Metro-Goldwyn-Mayer, Twentieth Century-Fox, Universal and RKO Radio decided to suspend activities temporarily, at least.

Warner and Paramount were awaiting word from overseas.

At Universal it was said that "it looks like the end of the Austrian market." The company had received no word from its Vienna branch manager, William Satori, an Austrian by birth, who had taken out his first citizenship papers in the United States. Home office officials cabled the Paris office in an attempt to divert the prints of "Mad About Music" to other points.

While only 28 American pictures were released in Germany last year, contrasted with 120 in Austria, at the office of the Motion Picture Producers and Distributors of America it was pointed out that the 28 in Germany represented a gain over 1936.

This was attributed to a dearth of German films and the decision of Nazi officials that it would be better to import American pictures than close the theatres.

The Vienna branch of MGM has been converted into a subsidiary of the Berlin office. Felix Bernstein, Vienna manager, will be transferred.

RKO had received no word from its Austrian branch manager, Michael Havas.

Twentieth Century-Fox's plans are in the hands of Benjamin Miggin, European manager, at Paris. Frederick Fleminger was Austrian branch manager.

**IN OLD
CHICAGO**

**IN SAN
FRANCISCO**

**Record-breaking first week followed
by equally sensational second week!
Held for THIRD WEEK!**



THE KEYSTONE OF YOUR FUTURE

Keep going

FIGHT FOR CONTROL OF TELEVISION PATENTS OPENS IN FEDERAL COURT

Demonstration of "Image Emitter" System Made in New Jersey; Narrower Radio Band to Be Used

Conflicting opinions and predictions on the development of television were heard in various sections of the country as Westinghouse Electric and Manufacturing Company this week launched a legal battle against the Radio Corporation of America for control over important television patents.

The action, instituted in United States district court, Wilmington, Del., seeks to have the court adjudge Vladimir K. Zworykin as the original inventor of certain television systems and to have Westinghouse assigned the entire rights. The patents in question are assigned to Henry Joseph Round and RCA holds a full interest in them.

The week also brought a demonstration in Upper Montclair, N. J., of a new television principle which, it is claimed, will reduce greatly the cost of the ultimate home television receiver and simplify its inner construction. Allen B. DuMont, inventor of the new "image emitter" system, also said the system is expected, through the use of a narrower radio band for television broadcasting, to make it possible for two or three stations to operate where only one may now send.

The system will receive any type of picture regardless of what definition or image size is sent out, Mr. DuMont said. In using the system, he added, all that will be necessary is to turn on a set and tune it to the required wave length, as in sound broadcasting reception. Because the number of tubes in a television receiver operating on his principle may be reduced by six or seven, the manufacturing costs, he said, will be reduced by 25 to 35 per cent.

Screen Figures in New Patent

The granting of a patent to C. P. Henroteau of Ottawa in Washington brought a claim from Mr. Henroteau that under his method he can produce clearer pictures than are now possible. The heart of the apparatus is a screen, on which the television pictures are impressed by light.

After a two-day hearing in the Westinghouse case against RCA, John P. Nields, judge, set May 10th as the date for filing briefs and May 20th for argument.

In July, 1936, Westinghouse filed action against RCA, asking that the United States commissioner of patents be directed to issue patents on television systems for which the plaintiff corporation had made application on the invention of Mr. Zworykin.

In the bill of complaint, Westinghouse alleged that Mr. Zworykin had made inventions of television systems and applied to the commissioner of patents but that interferences were declared by the commissioner because of applications made by several later inventors of television systems. After several hearings, Westinghouse charged, the commissioner decided in favor of the patent applications of Henry Joseph Round on the principles at issue.

Witnesses at the hearing, all in behalf of Westinghouse, included Jonah B. Nathanson, Charles K. Strovel, and Joseph T. Tykociner,

NEW "CONTINUOUS" PROJECTOR MADE

Believing that when commercial television becomes a reality, transmission by means of films will constitute a "substantial part" of a program, the Farnsworth Company in Philadelphia this week announced it has developed a "continuous" projector.

The film passes through the projector at a constant rate of speed without interruption and the picture is focused upon the cathode area of a high fidelity dissector tube, developed some years ago by Philo T. Farnsworth, it was explained at a demonstration.

The projector and the tube, the company announced, constitute "a very definite contribution to the television art, making it possible to reproduce motion picture film with a higher degree of excellence than is usually obtained." The projector, according to plans, will be built to handle either 16 or 35 millimeter film.

Two lens discs are used, each carrying a total of 24 lenses and rotating in opposite directions. They overlap sufficiently, it was explained, so that at any instant two lenses are active in conjunction with each other. A shutter masks all lenses except the two functioning at a given time.

all of Pittsburgh and all three classified as television experts.

The principles in dispute include a "method of signalling comprising energizing of light-sensitive devices in accordance with the corresponding elements of a visual area of representation"; controlling "storage units" and connecting these with a transmission channel; the use of "electrostatic charges" and application of them to transmission, the use of "plural light sensitive translating devices," "uses of plural light sensitive cells," use of "electrically separated elemental areas with separate storage elements in each area" in a light sensitive device; the use of a "light sensitive elemental areas energized according to the character of the associated visual area."

Goldsmith Addresses Teachers

Dr. Alfred N. Goldsmith, former vice-president of Radio Corporation of America and present technical consultant to the company, speaking before the convention of New York State Science Teachers assembled at Syracuse, N. Y., said that "television was in a sense the superlative art of communication," since many of its aspects could be described only in terms of "most." He said it was the most scientific form of communication, the most luxurious form of broadcasting and the most difficult type of communication.

Charles F. Kettering, vice-president in charge of research for General Motors Corporation, speaking in Dayton, Ohio, said that television will be the nation's next big industry. "In fact,"

he continued, "television is here right now. In England more than 10,000 sets have been manufactured and sold. It is just a matter of time before the manufacture of television sets in this country will be started. How soon that will be I cannot say."

However, in Philadelphia, Sayre M. Ramsdell, vice-president of Philco Radio and Television Corporation, replied to Mr. Kettering by declaring that so many obstacles confront commercial television that it will be "many years" before home reproduction of voice and image will be a profitable industry.

"Television is an offshoot of the radio industry and never will supplant radio," Mr. Ramsdell said.

"Television in Great Britain, limited to the London area, is not an outstanding success. Sales of receiving sets there will have increased from 1,300 to about 10,000 by the end of the year only because of reductions bringing prices to between \$175 and \$275 a set. To sell at a profit, the sets should retail at \$500."

A similar viewpoint was taken by Dr. Irvin E. Deer of Chicago, field representative of the Motion Picture Producers and Distributors of America, in a recent address before the East St. Louis Better Films Council at East St. Louis, Ill. He said commercial television will not be practical for public use for from five to 10 years.

"Luxury Market"

In the opinion of Joseph J. Weed, head of Weed and Company, station representatives, television for a period of time after its commercial introduction will be a luxury market for advertisers.

Midland Television, Inc., Kansas City, Mo., is conducting two daily television broadcasts for demonstration and experiment in its studios in the tower of the Kansas City Power and Light Company. Using concentric cables, the pictures are transmitted from one floor to another where they are picked up on a 90-line screen, until the completion of a 441-line screen now under construction. The work is being conducted under the direction of J. R. Duncan, chief engineer, who also constructed the equipment in the Midland laboratories.

Experiments in the last year in transmitting large screen television images by wireless and in color were successful, John L. Baird announced at the annual meeting in London of Television, Ltd.

Moving Forward in France

Television, still definitely in the experimental stage, is nevertheless making rapid strides in France, where demonstrations are being offered and where prospects are considered bright for further development in 1938.

The demonstrations are under the direction of the National Radiodiffusion Department, a section of the Ministry of Post, Telegraph and Telephone. Three different systems are used in France, the French Thomason-Houston, which runs to 455-line images, and for which the basic principles are similar to RCA and British E. M. I. Marconi; the de France system (Radio Industries), and the Barthelmy system (Compagnie des Compteurs), for which the pioneer, M. Barthelmy, plans television broadcasting on a screen of larger size.

Perc Westmore, head of the makeup department at Warner Brothers, has announced that he has created, and is working on the further development of a line of makeup which will be intended solely for television.

The Don Lee Broadcasting System, Los Angeles, has been granted authority by the FCC to increase the visual power of its television station W6XAO, from 150 to 1,000 watts.

**IN OLD
CHICAGO
IN
SYRACUSE**

Set new *all-time* money-and-attendance record. Opening day record smashed by hundreds of dollars.



THE KEYSTONE OF YOUR FUTURE

Keep going

SENATE TURNS FROM NEELY BILL; JACKSON ACTS IN DALLAS CASE

Department of Justice Files Brief in Anti-Trust Suit; Los Angeles Exhibitor Sues Fox West Coast and Distributors

Washington's attention to motion pictures centered this week on the "cold-shoulder" given in the United States Senate to the Neely-Pettengill anti-block booking and anti-blind buying bill, and the filing by the Department of Justice of its brief with the supreme court in the Dallas Interstate Circuit trust cast against large distributors.

Film anti-trust matters elsewhere included the filing of a \$300,000 damage suit under the Clayton Act by Laurel Theatre, Los Angeles, against Fox West Coast Circuit and distributors; the filing of a bill of particulars by Orange County Theatres, New Jersey, in its trust suit against major companies; the ordering of written briefs by both sides in the California suit of independents against Paramount for alleged fraud in non-delivery, and the formal ending of legal action in the same situation involving Paramount in Philadelphia.

Objections voiced by several senators on Friday prevented consideration of the Neely bill when the measure was reached in its routine order during the calling of the senate calendar. It will be called anew when again reached in the regular course of business.

In the field, the board of directors of the Independent Theatre Owners of Ohio adopted a resolution reaffirming its endorsement of the measure. The action, the resolution stated, refutes "the insidious propaganda that this organization does not favor" the legislation.

A majority of the members of Allied Theatres of New Jersey vote in favor of the bill.

Members of the Oklahoma unit of the Motion Picture Theatre Owners of America voiced their objections to the bill in letters to the state's representatives in Congress. Morris Lowenstein, Oklahoma leader and national secretary for the MPTOA, reported that Oklahoma members were supporting the stand of Ed Kuykendall, MPTOA president, that there are no conditions within the industry that cannot be corrected without legislation.

Justice Department Files Brief

With the Dallas Interstate Circuit case to be heard next week, the Department of Justice on Monday filed its brief with the Supreme Court, disclosing that its major contentions would be that the distributors did engage in a conspiracy to restrain trade and that the privileges of the copyright law do not include immunity from anti-trust prosecution.

The brief answered the two major defenses of the distributors: (1) that there was no conspiracy and (2) that the provisions in the exhibition contract complained of, requiring subsequent-run houses in Texas to charge a minimum admission of 25 cents and prohibiting double features, were merely the exercise of rights granted by the copyright law.

"There can be no doubt," the department contended, "that the evidence shows there was conspiracy to impose restrictions," and that the unanimity with which the distributors acted "requires the conclusion that the distributors acted pursuant to agreement and were parties

FCC QUESTIONNAIRES SENT BROADCASTERS

The Federal Communications Commission, in line with its wholesale investigation of the radio chain industry, this week began distribution of questionnaires on which every station in the country, regardless of size, frequency or ownership, will be required to report on intimate details of its financing and its receipts and expenditures for 1937.

In the case of chain stations, revenues from networks are to be shown separately from other income, and such broadcasters also are to report the average number of weekly sustaining program hours furnished by the station and the difference between the network revenue reported and the amount of net billings to users for such network broadcasting, with respect to the time of the station.

The reports must be filed with the FCC by April 25th.

The financial survey, ordered at a meeting of the commission last week, is designed to provide data both for the chain investigation, also ordered last week, and to make up deficiencies in information possessed by the FCC as pointed out by T. A. M. Craven, commissioner, in his report on the social and economic aspects of broadcasting.

to a common plan and undertaking constituting conspiracy."

The distributors had contended that the exclusive rights granted them under the copyright law permitted them to come to an agreement with their first licensees as to the terms on which subsequent showings were to be made. The Government, however, contended that if such an agreement is in restraint of trade the practice cannot be defended and the "copyright law merely confers upon the owner a monopoly in the use which he makes of his copyright, it gives him no authority to effect an unlawful restraint of trade by combining his privileges with the privileges of another copyright owner."

George S. Wright and Thomas D. Thacher will argue in behalf of the distributing companies and the Interstate Circuit. The government's brief was filed by Robert H. Jackson, newly appointed solicitor general.

Says Three Choices Were Given

The government stated that independent exhibitors were forced to accept one of three choices because of the restriction: raise admission prices to 25 cents and be free to show any pictures; they could charge less than 25 cents and be unable to obtain the best pictures; or they could charge 25 cents admission on certain days and show restricted pictures while charging less on other days.

In addition to Fox West Coast, the defendants named in the \$300,000 anti-trust ac-

tion instituted by Laurel Theatres, Inc., included Wesco Corporation, National Theatre Corporation, Chase National Bank, Loew's, Inc., and six production companies.

The plaintiff, engaged in the construction of a theatre at Ventura and Laurel Canyon Boulevards, charged the defendants conspired to prevent Laurel Theatres from obtaining films on a suitable clearance schedule. The company also charged that Fox West Coast sought to discourage construction of the theatre by threatening to build a new theatre nearby and to acquire another house in San Fernando Valley in which to play first-run product.

In the suit, the Laurel company asks that it be awarded an injunction to restrain the theatre circuit and an order to get pictures after a 21-day clearance schedule from Los Angeles first runs.

The defendant producers are Metro-Goldwyn-Mayer, RKO, Warner Brothers, Universal, First National, and Twentieth Century-Fox.

Conspiracy Charged

In the bill of particulars filed by the Orange County Theatres, Inc., it was charged that a conspiracy was formed between 1936 and July, 1937, and that during that time the plaintiff "was prevented from obtaining a sufficient supply of desirable motion pictures for the successful operation of the Academy Theatre by the refusal of the defendants to lease the product." Defendants in the action are Paramount Pictures, Inc., Twentieth Century-Fox, Big U Film Exchange, United Artists, RKO, Netco Theatres Corporation, Eugene Levy, George Walsh and Joseph Lee. The action is in the United States district court.

After hearing oral arguments on a Paramount demurrer to the newly amended suit charging fraud over the non-delivery of eight pictures during the 1936-37 season, which was brought by 20 Southern California exhibitors, Leon R. Yankwich, federal judge in Los Angeles, ordered both sides to present written briefs.

In a lengthy court appearance, Dean Warner, attorney for the exhibitors, charged Paramount committed acts of fraud in making oral agreements to deliver the pictures. Walter K. Tuller, representing Paramount, contended the oral agreements carried no weight because of written agreements. He also pointed out that the exhibition contracts carried a substitution clause.

All Paramount court actions against Philadelphia exhibitors arising out of the "buyers' strike" against the company last summer were formally ended with the signing of a federal court order authorizing withdrawal of the suits. Paramount had charged violation of the conspiracy laws in the boycott of Paramount product but termination of the suit was agreed upon as part of the conditions of the settlement of the "strike" last fall.

The exhibitors adopted the "buyers' strike" after charging Paramount had not delivered certain scheduled features.

Sets "Monastery" Deals

Irvin Shapiro, general manager of World Pictures Corporation, has closed territorial deals for "Monastery" with Harry Thomas of Thomfilms, Inc., for the eastern states; Special Attractions for the Chicago territory, and Harry Segal for the New England states. Mr. Shapiro left New York this week for the midwest to supervise the openings in Chicago and Detroit, and to close other territorial franchises.

**IN OLD
CHICAGO**
**IN
DALLAS**

First week topped all 20th's biggest (including "Thin Ice", "Happy Landing") by more than \$2,500. Now in smash 2nd WEEK!



THE KEYSTONE OF YOUR FUTURE

Copyright Ruling Clarifies 3 Points

Refusal of the United States supreme court to review a circuit court of appeals decision this week established law on three questions vital to the motion picture industry, according to Gabriel L. Hess, general attorney for the Motion Picture Producers and Distributors of America.

The higher court's ruling, given in the case of Frederick Beck Patterson against Samuel Cummins and Century Productions, Inc., means, according to Mr. Hess, that:

1. Motion pictures, other than photoplays, are entitled to the same copyright protection as dramatic productions.

2. A copyright notice imprinted at the beginning of the first reel of a multi-reel film is sufficient compliance with the copyright statute.

3. A copyright secured for an unpublished motion picture film, other than a photoplay, remains valid when prints of the film are loaned for "free showings."

Mr. Cummins, Century Productions, Inc., and other defendants sought to have the supreme court review the copyright infringement judgment rendered against them last May in the southern district of New York. The district court held that the producer defendants in making their film, "The Jungle Killer," took over 1,000 feet of film from Mr. Patterson's copyrighted travelogue, "Shooting Big Game With a Camera."

The court also ruled that the defendants further infringed on the copyright by exhibiting their film with those scenes. The judgment was affirmed in the circuit court of appeals. No appeal was taken from the finding of piracy, the defendants resting upon the contention that Mr. Patterson's copyright not only became invalid but did not include exhibition rights.

The supreme court's refusal to review the case, Mr. Hess said, is of special importance to producers and distributors of newsreels, travelogues, educational and scientific subjects, speciality film acts, and animated film cartoons, all of which are registered in the copyright office under Class M, "motion pictures other than photoplays."

"Approximately 10,000 such Class M registrations have been made during the past 10 years," Mr. Hess said, "and they exceed in volume the Class L registrations for photoplay films. The opinion holds that property rights, in the form of exclusive right of exhibition, exist for Class M film (in this case a travelogue on African animal and native life), on the ground that unauthorized projection thereof violates the exclusive right 'to copy' granted by subsection (a) of Section 1 of the Copyright Law. All previous court opinions in respect of exhibition rights were handed down in cases involving only photoplay films. The right there so recognized was based upon a copyrighted photoplay film being a species of 'dramatic work.'"

"Another point of interest is the sustaining of a Section 11 copyright, secured for an unpublished motion picture film other than a photoplay, as valid and infringed. The court further held that Patterson's distribution, after securing his Section 11 copyright, of 35 mm. and 16 mm. prints of his film to thousands of charitable, religious, and education institutions, by way of loan for 'free showings' before hundreds of thousands of persons, was neither a 'reproduction in copies for sale' nor an act of publication indicating his intent to dedicate the work to the public; therefore plaintiff did not forfeit his rights by failing to deposit

two complete copies of his film in the copyright office and to re-register the claim to his Section 11 copyright."

Mr. Hess also pointed out that "a statutory notice of copyright imprinted at the beginning of the first reel of Patterson's multi-reel film was a sufficient compliance with the statute in any event."

National Theatres Heads Meet in New York

Plans for the 1938-'39 buying season, business prospects, box-office drives and general operation matters were to be discussed in New York Thursday and Friday at a meeting of division heads of National Theatres, the Fox-Chase circuit. Conferences were to be held with Spyros Skouras and S. R. Kent, president of Twentieth Century-Fox.

Those expected to attend the session included Charles Skouras, head of West Coast operations; Arch Bowles, San Francisco; E. C. Rhoden, Kansas City; Rick Ricketson, Denver; H. J. Fitzgerald, Milwaukee; Frank Newman, Seattle; J. J. Sullivan, West Coast film buyer, and William Powers, National Theatre's film buyer.

Hatch Joins Warners as Ad Accessory Manager

Stanley Hatch has joined Warner Brothers as sales manager of the Advertising Accessories Department. Mr. Hatch formerly was a sales executive with Grand National, a position he occupied after long experience as newspaperman and film branch manager for various companies in St. Louis, Cincinnati, Kansas City and Detroit.

52% of British Films Made with RCA Sound

Of all feature films made in Great Britain during February, 52.6 per cent were recorded with RCA Photophone sound track, according to a statistical report received this week by Van Ness Philip, export manager for the company.

In the last half of 1937, 35 per cent of all British pictures were recorded with RCA sound, Mr. Philip said, adding that the next nearest percentage figure for a competitive system was 23 per cent. The company's sound recording and theatre equipment activities in the United Kingdom are handled by RCA Photophone, Ltd., in London.

AMPA Officers Renominated

The annual meeting and election of officers of the Associated Motion Picture Advertisers will be held in New York April 21st. All officers have been renominated and the board of directors has reported favorably on the entire slate. The officers are Ralph Rolan, president; Paul N. Lazarus, Jr., vice-president; Lester Thompson, secretary; Paul Benjamin, treasurer. Nominated as directors are Vincent Trotta, Martin Starr, Eli Sugarman, Gordon White, Mort Blumenstock; trustee, Rutgers Neilson; auditing committee, Herbert Berg, chairman, Al Sherman, Ralph Lund, counsellor, Hap Hadley.

The Cinema de Paris, New York, has been renamed the Fifth Avenue Playhouse, the name it had when it was opened in 1926. Foreign product will continue to be shown.

Warners Plan Theatre Survey

Gradwell L. Sears, sales manager of Warner Bros., announced in Hollywood Wednesday inauguration of a national theatre survey to provide a gauge of the box office popularity of its players. Conferring with Harry M. Warner, Jack L. Warner, Hal B. Wallis and S. Charles Einfeld on 1938-'39 product and policy, Mr. Sears said the checkup will be an annual pre-production season event to enable Warners to give its production "better box office name balance."

The 32 key cities' branches will participate in the checkup. Exhibitor cooperation will be required.

"Ten new Warner productions will be used for the purposes of this 'barometer,'" Mr. Sears said. "Our selling force in the field will contact personally all theatres, from first-runs to subsequent-runs, playing these pictures, in order to get first hand information concerning audience reaction to the different Warner players appearing in them. The data will be forwarded eventually to our Burbank studio for compilation and analysis to guide those in charge of assignment of players to our pictures."

The pictures to be used in the test are "Jezebel," "Fools for Scandal," "The Adventures of Robin Hood," "Cowboy from Brooklyn," "Golddiggers in Paris," "White Banners," "Crime School," "When Were You Born," "Four's a Crowd" and "Secrets of An Actress."

Australian Seeks Better Relations

Leon S. Snider, joint managing director of the Snider and Dean circuit of about 65 theatres in Australia, arrived in New York City this week for the expressed purpose of seeking improved exhibitor-distributor relations in Australia. He plans to remain in New York for four weeks, during which he will confer with foreign sales managers.

Speaking as official spokesman for the New South Wales Motion Picture Exhibitors' Association, Mr. Snider announced he will attempt to obtain a reconciliation of differences looking to stabilization of the industry on the Australian continent.

"In the interest of the industry generally," Mr. Snider said, "a closer understanding should be created between the distributor and the exhibitor. Unless better relations are fostered, there is a danger that further inroads along the path of restrictive regulation may be made by the government. We feel such a position should be avoided."

Commenting on the pending Neely-Pettengill anti-block booking and anti-blind buying bill, Mr. Snider said that if it is adopted Australian exhibitors probably will seek similar legislation. Overbuying, or overselling, is a serious problem in Australia, he said.

The three Australian studios, Cinesound, National Studios, and Master Craft, face a difficult situation because of the exclusion from the British quota of dominion films, Mr. Snider explained.

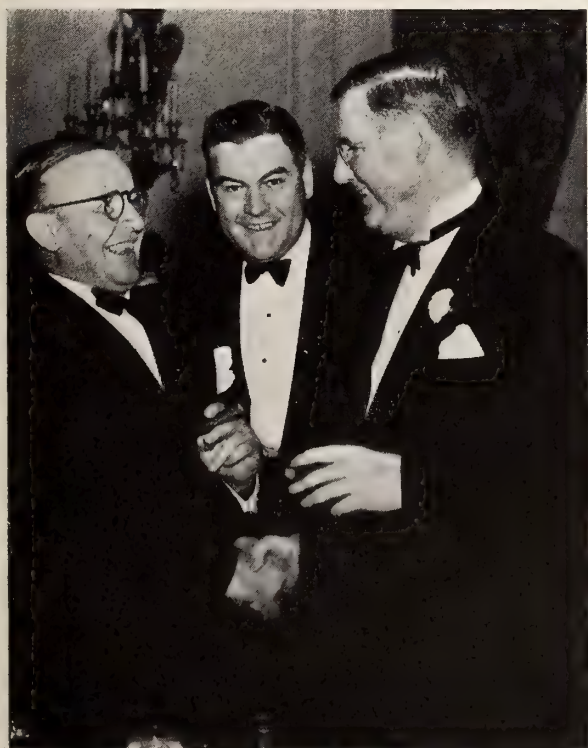
Texas Exhibitors Fete Depinet

NED E. DEPINET, vice-president of RKO, was guest of honor last Saturday at an industry testimonial at the Hotel Baker in Dallas, attended by 400 of his friends and associates. They came from among his exhibitor customers and his film selling competitors, from Hollywood and from Broadway, to honor him on his thirtieth anniversary in motion pictures. Karl Hoblitzelle and Bob O'Donnell, of Interstate Theatres, sponsored the tribute, joined by their fellow exhibitors of the Texas country which Mr. Depinet adopted as his native state, Dallas as his home city, after he left his birth-place, Erie, Pa. Among those on the dais were Jesse L. Lasky, J. R. McDonough, Richard Rowland, George Sprague, Mayor of Dallas; A. H. McCausland, George Skouras, Herman Robbins, J. L. Mullen, Samuel Pinanski, R. E. Griffith, Sam Dembow, Y. Frank Freeman, Gunther Lessing, Willard McKay, Oscar Oldknow, L. L. Dent, H. T. Nolan, Claude Ezell, W. G. Underwood and Phil Reisman.

At right, John Fitzgibbons, general manager for Paramount theatres in Canada, and Arthur Lee, head of GB in America, arrive for the festivities.

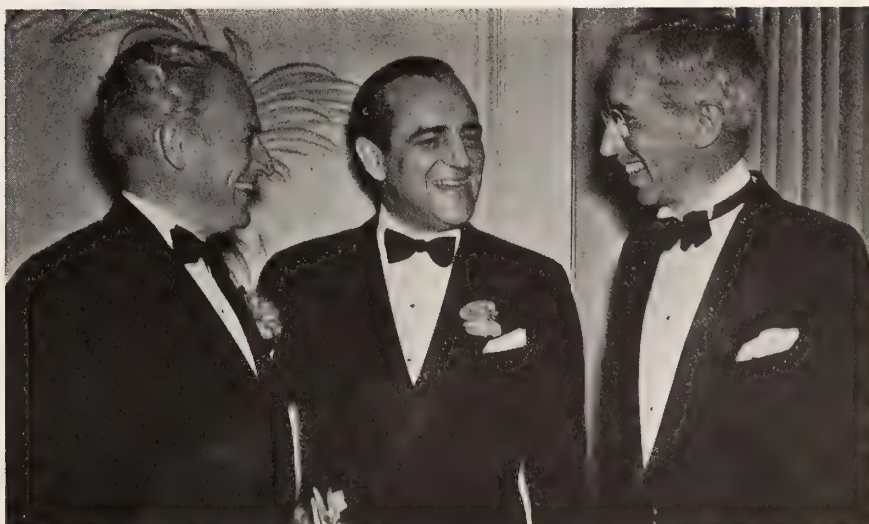


On the dais at the dinner, left to right: Gradwell Sears, Warner Brothers sales manager; Herbert J. Yates, Consolidated Film Industries; Merlin H. Aylesworth, Scripps Howard newspapers; Ned E. Depinet, the guest of honor; Bob O'Donnell, co-sponsor of the event; Jack Oakie, and Karl Hoblitzelle, host with Mr. O'Donnell and his partner in the Interstate circuit.



W. E. Callaway, Warner Brothers representative for Texas and the Pacific coast, exchanges a post-prandial handbake (left), with Harold Robb of Robb & Rowley Theatres, Inc.

Mr. O'Donnell and Mr. Hoblitzelle, left and right (below), with their guest during the proceedings at the Hotel Baker.



DUTCH DISTRIBUTORS' GROUP 15 YEARS OLD

Reception, Press Stories Mark Anniversary; East Indian Exhibitors Form New Unit

by PHILIP de SCHAAP
in Amsterdam

The 15th anniversary of the foundation of the Bedrijfsadeeling Filmverhuurders, distributors' department of the Dutch Motion Picture Federation, was celebrated recently and the importance of the organization to the trade was stressed in newspaper stories of the event. The board of directors of the Federation, which, under the name De Bioscoop Bond, unites the distributors and exhibitors in one organization, were hosts at a reception in honor of the anniversary at the Carlton Hotel, Amsterdam.

Special articles were devoted to the occasion in the official organ of the Federation and in the Dutch cinema trade paper *Nieuw Weekblad voor de Cinematografie*.

Exhibitors in the Dutch East Indies are now organized in the Nederlandsch-Indischen Bioscoop Bond (Dutch East Indian Motion Picture Federation) founded by representatives of theatre owners in Java. The group is organized on the same basis as the Dutch Bond and has 56 members representing the management of 94 theatres. Government approval of the Bond was granted after a general meeting recently in the Sampoerna theatre in Soerabaja. Plans have been made to issue an official organ, the *Projector*.

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New Dutch Picture Ready

A new Dutch picture starring well-known stage artists, but made in Rome under the direction of Kurt Gerron, has been finished. It is "Drie Wensen" ("Three Wishes"). The premiere took place in the Metropole Theatre in The Hague, managed by A. G. van Tol. Though the picture is not as good as the last domestic production, "Pygmalion," the criticisms are rather good. The film is distributed by the domestic company Odeon, The Hague.

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16mm Circuit in Receivership

The Dutch N. V. (Incorporated Company) Hofgeest, operating 16mm film theatres in Haarlem, Hilversum and Rotterdam under the name of Cineone-Theatres, has gone into receivership, shortly after its foundation.

The circuit was founded as a reaction against the Dutch Motion Picture Federation, in order to release 16mm features. However, the quality of the pictures, mostly German productions, was very low, and though the admission prices of the Cineone-theatres were moderate, the plan was not a success.

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Newsreel Theatre Planned

About two years ago a newsreel theatre modeled on one in Paris under the name of Cineac was opened in Amsterdam under the same management, in cooperation with a leading newspaper, the *Algemeen Handelsblad*. This theatre, showing only newsreels and shorts in a 60-minute program, has been profitable, and a second Cineac under the same management, and equally in cooperation with the same newspaper, will be built in Amsterdam.

The Rembrandt theatre, belonging to the German UFA, has been reopened with a new Lilian Harvey picture, "Fanny Ellsler." The theatre is one of the most modern in Amsterdam and will show the German UFA production exclusively. Leading theatres in Amsterdam are now the Tuschinski (1,500 seats), the City (1,600 seats), the Rembrandt (1,200 seats), the Cinema Royal (1,400 seats). Other premiere theatres are the Roxy (550 seats), the Corso (500 seats), the Alhambra (500 seats) and Rialto (500 seats). MGM releases are shown in the Royal, Corso and Alhambra; RKO Radio brings its productions to the Tuschinski theatres (Tuschinski and Roxy) and the Royal, Corso and Alhambra. Columbia pictures are released in the City theatre and Warner and Fox have contracts with the Tuschinski circuit and Royal, Corso and Alhambra (under management of Metro). Tuschinski also shows the Paramount and Universal productions.

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Educational Film Released

A new domestic production, an educational picture under the title "Rijksmuseum," has been released to Dutch theatres. The film shows the most important products of the Dutch painters of the 17th century, especially of Rembrandt (The Nachtwacht). It was produced and directed by Otto van Noyenhoff. Distribution is through the Universal Film Booking office N. V. in Amsterdam.

▽

Theatre Receipts

Box-office receipts and attendance in the Dutch key cities, Amsterdam and Rotterdam, during the third quarter of 1937, recently made, are as follows:

	Attendance	
	1936	1937
Amsterdam	2,311,078	2,342,678
Rotterdam	1,380,385	1,238,375
	Gross receipts less taxes	
	1936	1937
Amsterdam	fl. 841,850,—	fl. 857,001,—
Rotterdam	fl. 530,207,—	fl. 522,188,—

In spite of the fact that one of the leading Amsterdam theatres has been closed since April, 1937 (the Rembrandt theatre of UFA) the attendance in comparison with 1936 improved and the gross receipts were higher. However, the first six months of 1937 show a decline of fl. 117,000—in comparison with 1936, and though better results for the last three months of 1937 are expected in Amsterdam, the total amount of gross receipts during 1937 will show a decline again.

In Rotterdam no improvement of box-office results is seen, but the average admission price shows an increase, though the total attendance was smaller than in July, August and September, 1936. The average admission price was fl. 0.42 during this quarter, and fl. 0.38½ for the same months of 1936.

The Hague, too, shows an improvement, though figures are not known now. September was the worst month of this period.

One American dollar at present exchange is fl. 1.80. The population of Amsterdam is about 800,000; Rotterdam, 550,000, and The Hague, 400,000.

Marvin Young has been promoted to the post of assistant western division program manager under John Swallow, who is in charge of all program activities of the western division of the National Broadcasting Company.

38 Italian Films Cost Five Millions

by JOSEPH D. RAVOTTO

Italian producers spent \$5,000,000 in the production of 38 features during 1937, the first year of the country's attempt to become a leading European producing nation, and to attain self-sufficiency of film supply. The country's annual requirement is 300 pictures.

In 1937 there were 245 films imported, of which more than 75 per cent were from the United States. The remainder were French, German and British. Although most of the estimated \$25,000,000 spent last year by Italians at film theatres went for American product, due to currency restrictions most of the money is still in Italy.

ERA, the new name of the former Ram company, has started work on "Rigoletto," its first operatic film. The company, which originally was formed by Mussolini's son, Vittorio, and Hal Roach, was reorganized a short time ago and its capital stock increased to 900,000 lire. Both Mr. Mussolini and Mr. Roach are still on the board of directors, but it is generally known here that Mr. Roach has no connection with the company, other than to lend his name to the enterprise.

What were to have been Italy's two greatest films, "Scipio l'Africano" and "I, Condottieri," have turned out to be only mediocre films. Each ran only one week at a first-run theatre in Rome.

Library Gets Griffith Films

David Wark Griffith, pioneer film director, and producer, has turned over to the Museum of Modern Art Film Library, New York, material covering his work in motion pictures from the time he made his first full length film, "Judith of Bethulia," in 1913 through "Isn't Life Wonderful," in 1924. Besides films which total a quarter of a million feet Mr. Griffith donated stills, musical scores with orchestration for 15 productions, press books and scrap books of clippings, correspondence, business papers and other memorabilia covering more than a decade in his career.

Loew "Forecasts" Reach 300,000

A circulation of 300,000 is claimed by Screen Forecasts, four page tabloid publication distributed among schools by Loew's circuit in New York. The publication started a month ago and is used to publicize current and coming films, with the publicity element subdued. It is planned to make the publication a monthly. Because of conflicting bookings editions will not be published for theatres outside the metropolitan area.

Fox Closes Two Houses

Fox Rocky Mountain Theatres has closed two houses in the Denver for all but one day a week, when Spanish films will be shown. They are the Del Rio, Las Cincas, N. M., and the Kit Carson, La Junta, Col.

Stone Library Moves

The Stone Film Library, New York, has moved from its present offices, 444 West 56th Street to 218 West 49th Street.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Renaissance

A renaissance of activity is promised at the Denham Studios and is likely to take place in the course of the next few weeks. Though no official date has been mentioned it is understood that Alexander Korda will recommence production shortly, probably starting with a film entitled "Lions Starve in Naples," a circus story adapted from a recently published novel. This is to be directed by Michael Powell, whose "Edge of the World" was one of the prestige successes of the last production year.

Robert Kane, who has arrived in this country but who has not yet announced his precise production plans, is expected to make six for 20th Century-Fox.

Closing Operations

Rock Studios, Ltd., and Leslie Fuller Pictures, both of them backed originally by John Henry Iles, and producers of modest British features—and of the Foula film, "Edge of the World"—are to be dissolved.

Compulsory orders to close their books have been executed on the petition of Kodak, Ltd., which claimed it was creditor of Leslie Fuller Pictures to the extent of £1,197 (\$5,985) and of Rock Studios for £5,741 (\$28,705). The petition against Rock was supported by creditors totaling £26,800 (\$134,000).

Leaves Pinewood

The entire Gaumont British production organization has now quit the Pinewood Studios where it had been working for some time, and is at the old studios of Gaumont British at Lime Grove, Shepherds Bush. It is not impossible that the next Jessie Matthews picture, temporarily delayed, will be made there.

Increasing Output

Among the studios whose activities have not been affected by the present production situation is Gaumont-British-Gainsborough, which has added three to the list of films already announced.

Alfred Hitchcock is to direct "Perjury," with probably Nova Pilbeam in the leading role.

Other subjects to be made include a special adaptation of Roland Pertwee's novel "Such An Enmity," and "The Empty World" and "Death of a Ghost."

A romantic team, consisting of Margaret Lockwood and the new discovery Michael Redgrave, is being sponsored by Gaumont-British-Gainsborough for a series of pictures to be made this year. Pictures under schedule in which the two are to play opposite each other include "Rob Roy," "The Wheel Spins," which Alfred Hitchcock is to make at the Gainsborough studios, "Blue Lagoon," and the recently acquired Roy Vickers story, "The Girl in the News."



Sabu, Indian lad who won fame in "Elephant Boy," with Desmond Tester who appears with him as a drummer boy in Alexander Korda's London Films production, "The Drum." The film is directed by Zoltan Korda and made in colour.

Itemized

"Queer Cargo" which is based on the play by Noel Langley, and in which Judy Kelly, John Lodge and Kenneth Kent appear, has taken the floor at Associated British Studios, Elstree.

* * *

Austin Melford, British author and screen writer, has joined the writers' department of Warner-First National Productions at Teddington. Mr. Melford has been associated with script work on the George Formby comedies made by Associated Talking Pictures.

* * *

A series of two-reel films entitled "Seeing Stars," introducing British film folk to British film audiences, has been launched by Charter Film Productions and will be directed by Roy Boulting. Among those who already have been featured are Charles Laughton, Vivien Leigh, Richard Goolden, Vic Olivier and Binkie Stuart.

* * *

Recent acquisition to the cast of "St. Martin's Lane" is the London-born Irishman Edward Lexy, whose success in Eric Pommer's "Farewell Again" and Victor Saville's "South Riding" has brought him to the front rank of London character actors. Lexy has been playing the part of a Cockney landlord in "St. Martin's Lane," his fifteenth film in fifteen months.

* * *

For Bernard Shaw's "Pygmalion," Gabriel Pascal has set up at Pinewood a replica of St. Paul's Church, Covent Garden.

"Husbands" on Floor

"Too Many Husbands," film version of the stage play "Mirabelle," is now on the floor at Worton Hall and is being produced by Liberty Films. Leading players in the film are mostly those who have appeared with success in the stage version and include Iris Baker, Jack Melford and Geoffrey Sumner. Ivar Campbell is directing and Ernest Palmer is in charge of the cameras.

The story revolves around an absconding share-pusher who, though supposedly a victim of an air crash, turns up at Monte Carlo, much to the embarrassment of his wife.

Bible in Color

Howard Welsh, chief of Vogue Film Productions, a British company which has just produced a musical, "Kicking the Moon Around," announces that his organization is preparing to produce the Bible in color.

Mr. Welsh says he will spend £400,000 (\$2,000,000) on the production and that his enterprise will give work to 10,000 persons in a year.

The picture, he adds, will be directed in separate parts, by different directors, at Pinewood.

OFFER BY JAPAN TO BUY REPUBLIC REJECTED, YATES TELLS INVESTORS

President of Consolidated Says Republic Has \$6,000,000 in Bookings in Hand; RKO's Old Indebtedness Is Cleared

Financial and corporate operations and structures of both Republic Pictures Corporation, state-right producer-distributor, and Consolidated Film Industries, were explained to stockholders last week at the annual meeting of Consolidated in New York, by Herbert J. Yates, president of Consolidated, which holds substantial interests in Republic. Consolidated is the largest film developing and printing project in motion pictures.

Mr. Yates said Consolidated had had various offers for the purchase of Republic, including one from the Japanese Government for use for "propaganda purposes," and that today Republic has \$6,000,000 in exhibition bookings in hand.

No longer is RKO indebted to Consolidated; Technicolor is not considered a competitor of Consolidated, and business for 1938 has good prospects, although there was a fall-off last month, he told the stockholders.

Japanese Offer Rejected

Mr. Yates said the Japanese Government's offer, which was rejected, would have given Consolidated a \$1,000,000 profit over the total investment in the picture company. He said he surmised that the Japanese wanted to purchase the company to have control of an American producing and distributing organization for "propaganda purposes."

Although the only official business before the meeting was the election of four directors for three-year terms, the stockholders plied Mr. Yates with questions. In answer to a query as to the earnings of Republic, Mr. Yates said an amortization table was being set up and until that was completed it would be difficult to estimate the earnings accurately.

He promised he would make a statement on earnings at the end of Republic's fiscal year, April 30th. However, after the meeting he privately estimated Republic's earnings last year at \$200,000. He also pointed out that the franchise holders had earned \$800,000 in the same period and that he considered the two amounts unbalanced. He said he would ask the franchise holders to reduce the percentages charged for distribution, which range from 20 to 45 per cent.

\$2,211,783 Unpaid Balance

The unpaid balance of Consolidated's loans to Republic amounted to \$2,211,783.78 as of the first of this year. In 1937 the parent company paid \$902,100 for Republic's stock and this brought a query from a stockholder who wanted to know why Consolidated became so heavily involved.

"Consolidated has been interested in Republic since June, 1935," Mr. Yates replied. "Since 1917 it has been lending money at interest to film companies to control their printing. It has been our experience that producers, after emerging from their swaddling clothes, opened their own laboratories or forced down the price of printing."

"When Consolidated went into Republic it was on a basis of having control. We saw an opportunity where a lineup of product at a

BILL OF 23 YEARS AGO IS RECALLED

The State of New York Constitutional Convention, to convene in Albany, April 5th, which it is expected will consider resolutions affecting the motion picture industry, brings to mind the last Constitutional Convention of the state which, however generally unknown or remembered, gave consideration to film censorship.

Held in the spring and summer of 1915, the convention considered 725 proposals, many of which were amended. One of the resolutions introduced was by Delegate Mark Eisner of New York City, whose bill provided for "amending Section 8, Article 1, by prohibiting the censorship of motion pictures by providing that no law shall be passed to restrain or abridge the liberty of the motion picture screen."

medium cost of from \$55,000 to \$100,000 per picture would be acceptable to exhibitors. The company has been through the usual trials and tribulations of building a picture company. It is now in its third year and I don't think I'm exaggerating to say that it has a tremendous future. In due time it will earn more money for Consolidated than all of its other companies combined."

He said Consolidated now owned 150,000 shares of Republic stock direct and 155,000 shares through the Setay Corporation. Consolidated also has an interest in the Kajo Corporation which owns 225,000 shares.

Republic's Business Growth

While informing the stockholders that Consolidated's profits in February were off sharply from a year ago, Mr. Yates announced that Republic, in the last four weeks, had done more business than in any comparative period since it was started, and that playdate bookings would increase. He said the \$6,000,000 in exhibition contracts held by Republic is a lien owned by Consolidated since the parent corporation has first call on collections.

Republic rejected an offer of \$500,000 for Gene Autry, its top acting name, Mr. Yates said. He said differences between Mr. Autry and the company over salary would be settled "in a week or two."

The decline in Consolidated's February profits was attributed by Mr. Yates to the fact that studios sent a smaller number of films to be processed during the month.

Subsidiaries Report

Ralph Poucher, head of Consolidated Film Laboratories, reported this subsidiary "in excellent shape." He said he was negotiating for a new account which would add about 30 per cent to gross business. The contract would be for five years.

R. W. Altschuler, president of American Record Company, another subsidiary, announced his company was showing a profit and that business was as good as in 1927 and 1928. He said the retail price of the company's records

would be increased from 25 to 35 cents on April 7th. The company, he reported, is planning to obtain a national distribution of its product, and a contract has been made with Electric and Musical Industries, Ltd., providing for European distribution.

A report on another subsidiary, Consolidated Moulded Products Corporation of Scranton, formerly part of American Record Company, was submitted by J. P. Case, president.

RKO Indebtedness Cleared

RKO has liquidated its past indebtedness to Consolidated and owes the company nothing except current bills, Mr. Yates reported.

Although the company is keeping up with color technique, it has discontinued color film development after an investment of more than \$250,000, Mr. Yates said, adding that if the industry turns to color, the laboratory can begin production "over night."

While noting that Technicolor is not in competition with Consolidated as yet, Mr. Yates said that "if they can ever get their process down to the cost of black-and-white, they would be a serious threat."

There was no discussion of a recapitalization plan for Consolidated. M. H. Lavenstein, attorney for the Yates enterprises, said the Delaware courts had held invalid the plan approved by the stockholders in 1936, on the ground that it required the unanimous consent of the stockholders. He invited suggestions on a new plan, but only two or three stockholders made proposals.

One of the suggestions was made by Norman Johnson, plaintiff in the action in which the original plan was held illegal. He said he was working on an alternative proposal which he would submit to the officers soon.

Eastern Production Unprofitable

Mr. Yates disclosed that the Biograph Studio in the Bronx, New York, is owned by a separate corporation. He said that he had found eastern production unprofitable, but would not give any indication as to whether the lease on the studio would be renewed when it expires next fall.

E. H. Seifert, described by Mr. Yates as general manager of Consolidated's laboratory at Fort Lee, N. J., was elected to the board of directors to succeed Ben Goetz, who resigned a few months ago to become a production executive for Metro-Goldwyn-Mayer in England. Three directors reelected are H. W. Coffman, J. E. MacPherson and M. J. Siegel, president of Republic Productions.

Fifty persons attended the meeting, a total of 510,496 common and preferred shares of stock being represented. There were 924,973 shares outstanding as of Dec. 31, 1937.

Miller Named Universal Manager

Dave Miller, Cleveland branch manager for Universal, has been appointed district manager for that territory, with supervision over the branches in Albany, Buffalo, Cleveland, Cincinnati and Pittsburgh. A. J. Herman, district manager, who was formerly located in Boston, will move his headquarters to New York and supervise a new district which includes branches in Boston, New Haven, New York, Philadelphia and Washington. Joe Engel, Universal branch manager in Philadelphia, who has been shifted to Cleveland, was tendered a testimonial dinner at the Warwick Hotel, Philadelphia, Monday, by his friends.

Clark Gable
plays the role of
the test pilot



Spencer Tracy
is his friend

Myrna Loy
is so
appealing



There's a rainbow in
the sky and a pot of
gold at the end of it
thanks to M-G-M and
three of America's best
beloved personalities.



"Test Pilot"

the season's flash!

If you bear in mind the bigness and thrill of M-G-M's "Hell Divers" you will realize what we set out to do in this great melodrama of men, women and ships of the sky. It is essentially the love story of a reckless, courageous chap who blasts his way through life endearing himself to women and gaining the admiration of men. The three stars, Gable, Loy and Tracy, plus Lionel Barrymore are born to their roles. The director, Victor Fleming and producer Louis D. Lighton (they did "Captains Courageous") are a winning combination. They have turned out a big box-office attraction in M-G-M's "Test Pilot".

(Story by Vincent Lawrence & Waldemar Young)



HAYS CITES ACCOMPLISHMENTS OF SELF-REGULATION, HITS PROPAGANDA

Opposes Advertising in Films; Emphasizes That "Function of Entertainment Screen Is to Entertain"; Protests Quotas

Industrial democracy no longer can be taken for granted anywhere in the world but must be defended, Will H. Hays, president of the Motion Picture Producers and Distributors, warned on Monday in his annual report to the board of directors.

Mr. Hays lauded self-regulation in the motion picture industry and cited seven accomplishments which, he said, have been attained through self-rule. "There is no real substitute for successful self-government in industry," he declared. "There can be no permanent progress for a creative industry controlled in the interest of economic regimentation or political dictatorship."

Mr. Hays also:

Denounced propaganda in motion pictures, declaring that even if disguised as entertainment it "would be neither honest salesmanship nor honest showmanship."

Declared that exhibitors share a joint responsibility with distributors in keeping "social hygiene" and other "bootleg" films from the screen.

Warned that extension of advertising into the entertainment on the screen invites public ill will toward the industry.

Reaffirmed the industry's contention that films should pass freely between nations without artificial restrictions or quota barriers.

Advised that there are still millions of persons who cannot be counted as regular patrons and that "in this fact lies the importance of our work in bringing new customers to the motion picture theatre."

Reported that the industry is continuing its cooperation with educators who seek to develop the usefulness of the motion picture in the processes of pedagogy.

In speaking of industrial democracy, Mr. Hays pointed out that self-regulation in the film industry was a successful laboratory experiment of self-government in industry in general.

"Industrial democracy can no longer be taken for granted anywhere in the world," Mr. Hays continued. "It must be defended. The problem of our national economy very properly has been stated to be the problem of maintaining to the highest degree initiative, enterprise and freedom in industry and business. But these are rights that must be matched by equivalent responsibilities, both social and economic."

"There is no real substitute for successful self-government in industry. There can be no permanent progress for a creative industry controlled in the interest of economic regimentation or political dictatorship. Yet every error of judgment in the movies brings immediate criticism and inevitably jeopardizes the essential freedom of expression and action on which our democracy has been built. Our own industry is an important and significant case

HAYS REELECTED MPPDA PRESIDENT

Will H. Hays, president of the Motion Picture Producers and Distributors of America, was reelected for the 17th consecutive year at the annual meeting of the board of directors Monday.

Nate J. Blumberg, president of Universal, was elected a member of the organization and of the board of directors, succeeding R. H. Cochrane, former head of Universal. All other officers and directors were reelected.

Officers are Carl Milliken, secretary; Frederick L. Herron, treasurer, and George Borthwick, assistant treasurer. Directors are Barney Balaban, Mr. Blumberg, Harry D. Buckley, Jack Cohn, Cecil B. DeMille, E. W. Hammons, Sidney R. Kent, Sol Lesser, Hal Roach, David Sarnoff, Nicholas M. Schenck, Leo Spitz, and H. M. and Albert Warner.

study of the economic, artistic and social achievement of self-government in industry."

The seven gains achieved through self-regulation were enumerated by Mr. Hays as follows:

"1. The development of moral and artistic standards in motion picture production which have vastly improved the supply of popular entertainment and raised the artistic stature of the screen.

"2. The maintenance of the highest possible advertising standards to make certain that pictures are properly exploited to the proper audiences on the basis of non-suggestive and honest advertising.

"3. The creation of a widespread and consistent educational campaign to bring new audience elements to the theatre and secure support for the better pictures.

"4. The establishment of a successful system of self-government and arbitration in the employer-employee relations of the industry. Today our labor wage scales are among the highest in the world; employment conditions in our studios include every provision for safety and health; the problems incident to the employment of children artists have been satisfactorily solved; and a Central Casting Bureau is operating successfully to meet the conditions imposed by the employment of thousands of 'extras' in Hollywood.

Trade Practice Structure

"5. The upbuilding of a trade practice structure in the industry, which, whatever additional implementation it may still require, today functions in the interest of more than 16,000 theatres throughout the country, allows for a distribution system which makes available the most expensive production of the industry at a price within the means of the smallest theatre in the land, and maintains a level of admission prices to the theatre within the economic means of our population.

"6. The organization of safety and conservation measures which have reduced to a fraction fire and other losses incidental to the

handling of 27,000 miles of film per day through the motion picture exchanges of the country.

"7. Finally, through the success of self-regulation, a new economic foundation has been built for the industry. The motion picture public is no longer the millions more or less conditioned to the suggestive and sensational. It is a universal public attracted to the movie theatre by a vast variety of clean and artistic entertainment."

Mr. Hays cited the motion picture criticism published by the press as one of the definite contributing factors to the better picture movement.

"The fact that the cinema, like the stage, the concert hall, and literature, has a public that wants and looks for the best in the art, and also has a body of critics who weigh and appraise, is excellent proof of the fact that the cinema has really come of age," he said.

At the same time he emphasized that propaganda has no place on the entertainment screen, and that while propaganda has reduced the artistic and entertainment validity of the screen in many other countries, American motion pictures "continue to be free from any but the highest possible entertainment purpose."

"The industry," he declared, "has resisted and must continue to resist the lure of propaganda in a sinister sense persistently urged upon it by extremist groups."

"The function of the entertainment screen is to entertain, by whatever wholesome theme or treatment writers, artists, and dramatists can create. There is no other criterion. Only those who have selfish purpose to serve can cry out against such a policy."

The theatre, Mr. Hays contended, can afford the soft impeachment that pictures reflect no higher sense than to entertain, "with 'escapist' entertainment if you please."

"As for 'bootleg' films, Mr. Hays explained that only a mere fraction of American picture footage is outside the code of self-regulation. Some in this class, he added, are importations, while others are domestic product of a purported purpose to aid in educational campaigns to meet the menace of social disease. "To open the general entertainment screen to such films without restriction is to invite crowd psychology to do its worst," he warned.

Mr. Hays said the industry's policy is still firm against use of the screen for advertising purposes. He said it was recognized that small theatres have developed a "reasonable" use of advertising trailers as an element of support.

Concurring in the industry's contention that foreign quotas and restrictions should be eliminated, Mr. Hays pointed out that the motion picture is the favorite entertainment of the peoples of the world and that it is an unofficial ambassador of goodwill and understanding.

Commenting on studio trends, the MPPDA head advised that the "American theatre public may look with confidence upon a continuing high quality of motion picture entertainment."

An experimental poll, taken at the close of 1937, indicated there are still 26,000,000 persons over 12 years of age in this country who do not attend motion pictures more than five times a year, Mr. Hays said, adding, "and there are millions more who cannot be considered regular patrons of the movies."

Mr. Hays plans to leave for Hollywood within the next two weeks for a visit of indefinite duration. A second meeting of the MPPDA board may be held next week to complete business which remained unfinished at the adjournment this week.

NO LICENSE REQUIRED TO DISTRIBUTE CIRCULARS

Ordinances Requiring City Permits Violate Freedom of Press, U. S. Court Decides

Establishing a precedent in a decision of importance to exhibitors in those hundreds of towns where local ordinances prohibit distribution of circulars, the United States Supreme Court on Tuesday ruled that no license is required for such distribution.

Theatre owners down through the years have been troubled by prohibitions placed on the common method of circularizing the public with handbills, so-called "throw-aways," and the like to announce their programs and playdates. The Supreme Court now holds that an ordinance requiring persons distributing circulars or advertisements first to obtain a license from the city manager, or other officer of the city government, violates constitutional guarantees of freedom of the press.

Chief Justice Charles Evans Hughes delivered the court's opinion that the ordinance "is invalid on its face." He announced no dissent. Justice Cardozo did not participate in the proceedings.

The case was one involving Griffin, Ga., in which the Workers' Defense League had filed an *amicus curiae* brief after Mrs. Alma Lovell, of Griffin, had been arrested for distributing literature about the sect Jehovah's Witnesses, of which she is a member.

Calls Ordinances Invalid

David L. Clendenin, treasurer of the League, said that all municipal ordinances restricting the free distribution of handbills and leaflets became invalid as a result of the Supreme Court's decision.

"Whatever the motive which induced its (the ordinance's) adoption, its character is such that it strikes at the very foundation of the freedom of the press by subjecting it to license and censorship," said the Chief Justice.

"Legislation of the type of the ordinance in question would restore the system of license and censorship in its baldest form."

"The liberty of the press is not confined to newspapers and periodicals," the court continued.

In Defense of Liberty

Because of this restriction on hand-bills and leaflets, many exhibitors in towns requiring circularization beyond the reaches of a local newspaper complained that their merchandising efforts were unfairly limited. Elsewhere, restrictions on hand-bills practically forced them to do their advertising in newspapers.

"The liberty of the press," said the Supreme Court, "necessarily embraces pamphlets and leaflets. These indeed have been historic weapons in the defense of liberty."

However, it was said, a local ordinance restricting public circularization may be limited to "literature" that is obscene or offensive to public morals."

FARM BUREAU BUYS FILM PROJECTOR

The Grundy County, Iowa, Farm Bureau has purchased a new film projector which they plan to use in community halls over the county.

The opening show was held at the Ivester Community hall and brought out more patrons than could be accommodated.

Poster Exhibition Opens in New York

The first annual one, two and three-sheet poster exhibition, sponsored by Transit Advertisers, Inc., opened Wednesday in Rockefeller Center, New York, with a total of 61 displays, which included those of 10 motion picture companies.

The film companies who entered posters are Warner Brothers, United Artists, Columbia, Twentieth Century-Fox, GB, RKO Radio, Paramount, Metro-Goldwyn-Mayer, Amkino and Universal.

The exhibition is restricted to posters which have been used in the past year. Three prizes will be awarded in addition to honorable mention certificates. The exhibition will end on April 12th.

The fourfold purpose of the display is:

1. "To foster the idea that, because of its relative size in keeping with its surroundings, the small poster, artistically conceived and appropriately placed, can be made an adornment and colorful attraction to otherwise drab settings.

2. "To reveal the already wide use, by a host of varied advertisers, of the small poster and to show its usefulness when areas are limited in size and its value, as a close-up, where concentrated audiences are near at hand.

3. "To stimulate a keener interest for creative design and pictorial technique in poster art.

4. "Finally, to urge those engaged in the small poster business themselves, the importance of attractive framing, the individualization of displays by the elimination of crowding, and proper maintenance at all times, for it is only by scrupulous adherence to these essentials that the medium will be well received by the public, welcomed on their properties by landlords and accepted for its true value by advertisers."

Councilman Straus of New York City has suggested that a film depicting the operation of the city government under the leadership of Mayor LaGuardia be made at a cost of \$50,000 and exhibited at the World's Fair next year. The film then would be turned over to the Board of Education for exhibition in New York and other cities.

Shelving of Patent Revision Indicated

Patent revision legislation, currently the subject of hearings in Washington by a House patents subcommittee, this week appeared unlikely or enactment at the current session of Congress as opposition to the several measures under consideration mounted rapidly.

Designed to divest the large corporations of their control of industry through the ownership of patents, bills sponsored by Representatives W. D. McFarlane of Texas and Lawrence J. Connery of Massachusetts would make possible the securing of licenses to manufacture under patents, under the McFarlane bill three years after issuance of the patent, and under the Connery measure where patents are used to control industries.

The hearings before the subcommittee have developed into a technical controversy between patent lawyers, with the majority of test many definitely opposed to the measures. Small manufacturers as well as large are against the measure, the former fearing that the latter will be able, after three years, to secure licenses under patents which they have developed, while the latter, naturally, fear that the small companies will take advantage of the opportunity to secure benefits under "hit" patents which promise to be profitable.

Members of the subcommittee are divided as to the desirability of the legislation and have called upon the Department of Justice for an opinion by the Attorney General as to whether the measures are necessary as a part of the Government's anti-trust drive.

Sponsors of the bill called attention to speeches by former Assistant Attorney General Robert H. Jackson, complaining that the efforts of the Department of Justice to stamp out monopoly were hampered because of the fact that another Government agency, the Patent Office, was issuing monopolistic charters in the form of patents.

Under the present law, the owner of a patent is the only person who may produce thereunder, except where he licenses others to manufacture—a monopoly extending over a period of years. The McFarlane bill would limit that monopoly to three years, after which time any person could apply to the Commissioner of Patents to manufacture on a royalty basis, regardless of whether the patent owner had gone into production under the patent or not.

The Connery bill would be more acceptable to the smaller industries, since it provides for involuntary licenses only where patents have been used for the purpose of dominating industry.

The bills avowedly are aimed at such organizations as American Telephone & Telegraph, General Motors and Aluminum Company of America which occupy dominant positions in their industries. In the case of the A T & T, however, it was charged the company not only dominated the telephone industry but was a major factor in the sound picture equipment business and threatened to dominate television.

RKO Radio has opened a new branch office in Sante Fe, Argentina, with F. Baranco as manager. Victor Astraldi has been appointed branch manager at Rosario, Argentina, replacing Antonio Pascazzi, resigned.

SHARP UPTURN IN THEATRE RECEIPTS; FOX, GTE AND AGFA REPORT PROFITS

Admission Tax Collections for February Increase \$306,000 Over January; Three Companies Report Larger Earnings

A series of healthful signs were discernible this week, pointing toward favorable operating conditions in several sectors of the business of the motion picture.

A sharp upturn in box office revenue was reflected in the tax collections reported by the United States Internal Revenue Bureau. February collections were \$1,659,641, an increase of \$306,000 over the \$1,353,415 collected in January and \$186,000 over the \$1,473,353 collections of February, 1937.

Net profit of Twentieth Century-Fox Film for 1937 was reported at \$8,617,114, some \$894,160 above the \$7,722,954 net of 1936, the upturn continuing through the fourth quarter, on a \$3,718,200 net, which compared with \$1,143,000 for the previous quarter, and \$3,472,275 for the fourth quarter of 1936. (Details of Fox's financial statement appear on page 16.)

General Theatres Equipment Corporation earned \$1,199,415, net, in 1937, compared with \$959,509 in 1936.

Agfa AnSCO Corporation, raw film manufacturer, increased its net profits in 1937 to \$723,025, from \$157,486 in 1936.

Republic Pictures reported \$6,000,000 in booking business for exhibition.

Consolidated Film Industries showed a slight fall-off for February, but reported the outlook bright. (Additional details of operations of both Republic and Consolidated, correlated companies, appear on page 30.)

The ticket tax increase, of course, comes from those theatres charging admissions of 40 cents and over, to which the tax is applicable.

The Internal Revenue Bureau's monthly statement showed that for the first seven months of the fiscal year, ending with February, collections from admissions of stage and motion picture theatres were \$1,268,000 ahead of a year ago, amounting to \$14,467,073 as against \$13,199,206. For the first two months of the calendar year, however, revenues were \$34,000 ahead of a year ago, totaling \$3,013,056 against \$2,979,029, it was shown.

Chiefly from Broadway Sector

Improved business in the Third New York (Broadway) District accounted for more than half of the total increase in collections over January, the bureau disclosed.

Total collections in that area were \$506,240 against \$339,074 in the first month of the year, most of the increase being attributable to heavier collections at the box office, which advanced from \$271,505 to \$417,766.

Other collections in the Broadway sector were reported by the bureau as follows: free or reduced rate admission, \$5,249 in February against \$4,966 in January; tickets sold by brokers, \$26,643 against \$15,535; tickets sold

OKLAHOMA SALES TAX COLLECTIONS

Oklahomans spent more money during February for groceries and meat than for any other commodity, an analysis of sales taxes collected for the month shows.

Motion picture theatres paid \$18,886.58 in sales tax while athletic events and other amusements contributed \$6,157.72 during February.

Groceries and meat markets throughout the state paid \$147,831.29 sales tax, with department stores second. They paid \$83,886.56.

by proprietors in excess of established prices, \$4,230 against \$243; permanent use or lease of boxes and seats, \$2.95 against \$5.84; admissions to roof gardens and cabarets, \$52,349 against \$46,819.

Agfa AnSCO Assets

Current assets of Agfa AnSCO Corporation as of Dec. 31, 1937, including \$385,875 cash, amounted to \$4,859,973 and current liabilities were \$1,517,640 comparing with cash and marketable securities of \$475,136, current assets of \$3,982,553 and current liabilities of \$383,936 on Dec. 31, 1936. Inventories were \$3,219,976, against \$2,523,122 at end of 1936.

Total assets as of Dec. 31, 1937, amounted to \$8,723,798 comparing with \$7,108,982 on Dec. 31, 1936. Capital surplus was \$4,878,411 against a similar amount at end of preceding year, and operating deficit at end of 1937, was \$776,911 compared with deficit of \$1,259,941 on Dec. 31, 1936.

Employment, payrolls and Agfa AnSCO products in 1937 reached new high levels, Dr. Ernest Schwartz, president, said, adding that the year was marked also by plant expansion and marketing of new products. Among these was the development of two new high-speed motion picture films. Other new lines included super-panchromatic and super-plenachrome press film for amateur and professional still cameras.

In the year, payroll additions amounted to \$101,071.

Toronto Theatre Shows Profit

Before payment of preferred and common dividends, the Imperial theatre, Famous Players Canadian house in Toronto, showed net profit of \$44,056 for the last calendar year, as compared with net profit of \$5,731 for the previous year, according to the annual report of Eastern Theatres, Ltd., the operating company.

Dividends totalling \$16,000 were paid on the common stock, whereas none was paid in the preceding year. Current assets are figured at \$246,321 and current liabilities at \$27,067.

KAO To Reduce Common Stock

Keith-Albee-Orpheum Corporation has notified the New York Stock Exchange that it proposes to reduce its authorized common stock from 2,000,000 to 1,400,000 shares. The move is being made as a franchise tax economy measure.

Syndicates Seek R. H. Cochrane's Universal Stock

Several syndicates are understood to have been formed to purchase Robert H. Cochrane's stock holdings in Universal Pictures, with either company officials or financial interests already identified with the company reported to be represented on each of them. Mr. Cochrane's holdings consist of 70,500 shares of common stock, or about 20 per cent of the total outstanding. At current market prices the holdings are worth approximately \$260,000. Mr. Cochrane, former president, was one of the founders of the company with Carl Laemmle.

The negotiations are expected to be advanced with the return of Mr. Cochrane to New York this week from a vacation in Arizona. Mr. Cochrane will also consider various future activities, one of which is an executive post with a major company. Another involves his becoming associated with an advertising agency, together with P. D. Cochrane.

There is no deal on at present for the purchase of Electrical Research Products, Inc., security holdings in Universal, it was said. It was pointed out that ERPI does not regard the investment as a permanent one and that ERPI's policy is to relinquish all direct ties with producing and distributing companies, which means that the \$1,250,000 ERPI investment in Universal will be disposed of in time.

CBS Casting Director Speaks at AMPA Lunch

A suggestion that all showmen, especially talent scouts, devote more attention to performers on sustaining radio programs was advanced last Thursday when Earle McGill, head of Columbia Broadcasting System casting department, spoke at the Associated Motion Picture Advertisers luncheon at the International Casino, New York City.

The smaller radio programs, Mr. McGill declared, can serve as a testing ground for motion picture producers. He pointed out that radio stations can experiment with talent without heavy costs that are necessary in the production of films.

Signora Claudia Volta, Italian singer, entertained with two songs. Paul Lazarus, Jr., vice-president, presided in the absence of Ralph Rolan, president.

A program planned as a memorial to Martin Johnson will be held at Carnegie Hall, New York, Friday. Mrs. Osa Johnson will lecture during the showing of a film containing excerpts from the explorer's productions. A list of sponsors is headed by Mayor LaGuardia.

BRANDT TO TRY STAGE SHOWS IN 20 THEATRES

Circuit Head Says Public Has Tired of Chance Games; Other Houses Add Vaudeville

Believing the public has been surfeited with chance games and giveaways, the Brandt Theatres circuit this week revived its plans to introduce vaudeville into 20 houses in the metropolitan area of New York City.

Originally advanced four months ago when several theatres in other sections of the country also decided to experiment with stage productions, the Brandt plan was delayed pending completion of agreements with unions. Arrangements with the musicians now have been made, William Brandt said, but negotiations are still in progress with the stage hands' union.

"They want to charge us the same as they do in the Music Hall," Mr. Brandt complained, but predicted the differences would be ironed out soon and the proposed vaudeville-motion picture policy inaugurated.

Others Adding Vaudeville

Other houses which in recent weeks have turned to vaudeville include:

The Newman, Kansas City; the Main, Columbus, Ohio; the Palace, Akron; the State, East Liverpool, Ohio; Loew's, Worcester, Mass.; Keith's, Indianapolis; the Columbia, Alliance, Ohio, and the Fox, St. Louis.

To much emphasis has been put on "outside attractions" such as chance games, Mr. Brandt said, so that theatre operations now "need a hypodermic."

When vaudeville is installed at the Brandt houses, Screeno, which now runs in some of the theatres seven days a week, will be eliminated, and houses will be returned to single bills if the stage attractions are strong enough. There will be no change in admission prices.

The arrangement will provide 10 full weeks of playing time to stage performers in the New York area, with the possibility of arrangements with theatres in nearby cities to provide a vaudeville circuit of 20 or more weeks.

Kansas City Newman's Plan

The Newman Theatre in Kansas City had offered nothing from its stage in several years until it opened recently with Major Bowes' "collegiate" unit. The house will now present stage shows occasionally, Jerry Zigmond, manager, said.

A weekend policy of stage shows and pictures was adopted by the Main in Columbus, and the Palace, Akron, reinstated vaudeville after three years of a straight picture policy. At Worcester, Loew's inaugurated Sunday vaudeville, the only vaudeville the city has, and Keith's, at Indianapolis, launched its new Saturday and Sunday policy of stage shows and pictures with eight acts of vaudeville.

Thursday and Fridays were selected as stage show days at the Columbia, in Alli-

OMAHA WILL SEE MORE STAGE SHOWS

The Orpheum Theatre, Omaha, will book between 18 and 20 stage shows during the present year, according to Evert R. Cummings, district manager for Tri-States Theatres.

During 1937, nine shows were booked and in the previous year there were eight. Mr. Cummings' plan calls for one or two stage shows a month with a big name attraction in addition to a single feature. The house shows double features the rest of the time.

ance, Ohio, while in St. Louis the Fox adopted a full week policy of vaudeville and films. Although there were no advances in prices at the Fox, there was an adjustment of the time at which price changes are made. For Saturdays and Sundays tickets cost 25 cents until 1 P. M., 35 cents from 1 to 4 P. M. and 55 cents thereafter. On other days the admission is 25 cents until 1 P. M., 35 from 1 to 6 and 55 cents thereafter.

Exhibitors Elect In Two States

Aaron Saperstein was elected to serve his seventh term as president of Allied of Illinois at its convention held in Chicago last week. Van Nomikos was elected vice-president, Benjamin Bartelstein, secretary; Joseph Stern, treasurer, and Harry Nepo, sergeant at arms.

Members of the board of directors are Charles Nelson, Jack Rose, Benjamin Laske, Tippy Barison, Ludwig Sussman, Harry Reckas, Jack Kirsch, Samuel Roberts, Abe Gumbiner, Richard Salkin and Verne Langdon.

F. W. Huss, Jr., has been advanced from second to first vice-president of the Independent Theatre Owners of Ohio to fill the vacancy caused by the death of Sam E. Lind. Robert C. Menches has been named as second vice-president. Caldwell H. Brown of the Zanesville Theatres Company has been named a director.

Five national directors of the Motion Picture Theatre Owners of America have informed Morris Loewenstein, secretary of the national association and president of the Oklahoma MPTO, that they are in favor of awarding the coming national convention to Oklahoma City.

They are Judge Roy Walker, Lampasas, Tex.; Sidney Lust, Washington; Ed G. Levy, general counsel for the MPTOA, New Haven, Conn.; L. C. Griffith, Oklahoma City, and M. A. Lightman, head of Malco Theatres, Memphis, Tenn.

PLAYING BROADWAY SHORT PRODUCT

Week of March 26

CAPITOL

Three on a Rope.....MGM
Pipe Dream.....MGM

CRITERION

His Best Friend.....RKO Radio

MUSIC HALL

Donald's Ostrich.....RKO Radio

PARAMOUNT

Tears of an Onion.....Paramount
Gold.....Paramount
Popular Science, No. 4.....Paramount

RIALTO

Breathless Moments.....Universal
Bosco in Bagdad.....MGM

RIVOLI

Manila.....Major Peter P. Devlin
Donald's Ostrich.....RKO Radio

ROXY

Mountain Romance.....Educational
Wanna Be a Model.....Educational
Blue Coast.....Major Peter P. Devlin

STRAND

Shoppirl's Evidence.....Vitaphone
Little Me.....Vitaphone
Porky's Five and Ten.....Vitaphone

Trade Commission Control Increased

Legislation recently given the approval of President Roosevelt expands materially the control of the Federal Trade Commission over advertising of foods, drugs, cosmetics, and other material coming under the food and drug act.

This enlarged authority will extend to both motion pictures and radio, but commission officials, although refusing to commit themselves do not believe that motion pictures will require much of any consideration or control.

Basically, the legislation was designed to give the Department of Agriculture a stronger control over foods and drugs, particularly drugs, in view of the great amount of improper, ineffective and undesirable preparations now on the market. Originally, it was sought to give that department the control over advertising, as well as over all other activities of the manufacturers coming under the food and drug act, but the advertising authority was given the Federal Trade Commission because that body already is vested with the responsibility of eliminating unfair methods of competition, including advertising.

So far as could be learned in advance of any formal action by the commission under the new act, it is not proposed to undertake any "drive" against food or drug advertising. Action will be taken only in individual cases called to the attention of the Government.

A study of the food and drug advertising disseminated through various media, including motion pictures, probably will be undertaken soon, to give commission officials a picture of the situation.



For the millions waiting
for Irene and Doug... a
fling in a realm of
romance new to
the screen!

**EASTER WEEK
ATTRACTION
AT LEADING
FIRST RUNS
EVERYWHERE**



Irene sings—and your heart listens!



Irene's family faced with the loss of her \$10,000 a week salary!

Go all the way back to "Roberta," come up through "Theodora" and "Awful Truth"—and you've never seen an Irene as sweet and lovely and bewitching!... Think of Doug's hit in "Zenda"... and imagine a role more dashing, more headlong, more charming than "Rupert"... Put them both together, add one of the greatest comedy casts ever assembled, sprinkle with four magic melodies by Jerome Kern, mix in a little of this, a lot of that, and plenty of those—and you've got a show that will pull crowds and crowds till even you holler help!



You'll never forget that night they raise the roof in a Tyrolean beer garden on \$1.85—for two!

IRENE DUNNE

Joy of Living

DOUGLAS FAIRBANKS JR.

with

ALICE BRADY

GUY KIBBEE • JEAN DIXON • ERIC BLORE

LUCILLE BALL • WARREN HYMER

Music by **JEROME KERN**

Lyrics by **DOROTHY FIELDS**



DIRECTED BY
TAY GARNETT

PRODUCED BY
FELIX YOUNG

A TAY GARNETT Production
Screen play by Gene Towne,
Graham Baker, Allan Scott
Based on an Original Story by
Dorothy and Herbert Fields



THE HOLLYWOOD SCENE

Upward Swing

The upward swing in new production continues. Twelve pictures started during the week. Total number of new films put into work during the past fortnight is twenty-five. During the past seven days eight features were finished.

Three pictures started at 20th Century-Fox. "The Mysterious Mr. Moto" will feature Peter Lorre with Mary McGuire, Henry Wilcoxon, Harold Huber and Otto Hoffman. The principal trio in "Three Blind Mice" is Loretta Young, Joel McCrea and Marjorie Weaver. "Handle With Care" will present June Lang, Dick Baldwin, Andrew Tombes and Sidney Toler among others.

Universal matched the 20th Century-Fox pace also by starting three films. Undoubtedly the most important, if merely as a matter of topical interest, is "The Rage of Paris." The studio's newest continental importation, French Danielle Darrieux, of whom much is expected, will make her debut with Douglas Fairbanks, Jr., and Mischa Auer as the leading supporting players. The principals in "Letter of Introduction" will be Adolphe Menjou, Andrea Leeds, Edgar Bergen and Charlie McCarthy. A serial, "Flaming Frontiers," also started.

Newly organized Progressive Pictures started "Wayward Daughters." Verna Hillie, Marjorie Reynolds, Dennis Moore, Sheila Bromley and Monte Blue are the most important players.

Paramount finally got its long deferred "Spawn of the North" under way. It will feature George Raft, Dorothy Lamour, Akim Tamiroff, John Barrymore and Georges Rigaud. The second picture, "Sing You Sinners," will team Bing Crosby and Fred MacMurray in the leads with Erin Drew and Elizabeth Patterson heading the support.

"Lord Jeff" was started at MGM. The first "long pants" picture for Freddie Bartholomew, it will also offer Mickey Rooney, Gale Sondergaard, Ian Hunter and Herbert Mundin among its name players.

Republic's contribution to the new work is "Under Western Stars." Roy Rogers, Smiley Burnette and Carol Hughes head the cast.

For Columbia release, Larry Darmour started "Crime Takes a Holiday." Jack Holt, Russell Hopton, Douglass Dumbrille, Arthur Hohl, Marcia Ralston and Kathleen Howard are in the cast.

Warner Bros. are credited with three of the eight completed pictures. The important players to be seen in "Goldiggers in Paris" are Rudy Vallee, Rosemary Lane, Hugh Herbert, Gloria Dickson, Melville Cooper, Mabel Todd, Fritz Feld, Curt Bois, Edward Brophy, Rosella Towne, Georges Renevant, the Schnickelfritz Band and the glamorous Goldigger girls. The cast of "White Ban-

CAGNEY AND O'BRIEN WITHOUT A FIGHT

Jimmy Cagney and Pat O'Brien have been reformed. They won't indulge in any fisticuffing in "Boy Meets Girl." To the followers of the often repeated Cagney-O'Brien feud this transformation should be something in the nature of a minor millenium.

They fought, always over a woman of course, in "Here Comes The Navy," "Devil Dogs Of The Air," "The Irish In Us" (naturally) and "Ceiling Zero." But in the forthcoming feature not so much as a harsh word passes between them.

ners" includes Fay Bainter, Claude Rains, Bonita Granville, Jackie Cooper, Donald Crisp, James Stephenson, Kay Johnson, Edward McWade, Frank Darien and William Pawley. Kay Francis, George Brent and Ian Hunter are the leads in "Secrets of An Actress." The support lists Gloria Dickson, Isabel Jeans, Dennis Moore, Penny Singleton, Selmer Jackson and Herbert Rawlinson.

Two productions were finished at Paramount. Lloyd Nolan, Mary Carlisle, Lynne Overman, J. Carroll Naish, Delmar Watson, Larry Crabbe, Anthony Quinn, Dorothy Peterson, Johnny Downs, Regis Toomey and Fern Emmett will appear in "Crime Gives Orders." The stars of "You and Me" are George Raft and Sylvia Sydney. Robert Cummings, Lloyd Nolan, Harry Carey, Roscoe Karns, Guinn Williams, Warren Hymer and Vera Gordon will also be seen.

Progressive completed "Delinquent Parents," in which Doris Weston, Maurice Murphy and Helen MacKellar are featured.

"Thunder in Alaska" was finished at Republic. Richard Arlen, Beverly Roberts, Lyle Talbot and Silver Wolf head the cast.

A serial, "Secret of Treasure Island," finished at Columbia. It will feature Don Terry, Gwen Gage, Walter Miller, Hobart Bosworth, George Rosener, Warner Richmond, William Farnum and Colin Campbell.

Hoofer De Luxe

We have had Number Two star Clarke Gable in about everything from a gangster, aviator, doctor, hitch-hiker up to Parnell, and there are rumors that he is going to be Rhett Butler. But in the meantime arrangements have been completed for Clark to take a course of lessons, prior to the filming of "Idiot's Delight," which are designed to train him as a full-fledged song and dance man. His role will be that of the hoofer

with a Brooklynese accent, the same which Alfred Lunt made famous in the stage version of the story.

Maybe Albertina Rasch will teach him the terpsichorean rudiments. Applicants desiring to teach him Brooklynese please form on the right.

Get a Reputation

No sooner had the steed Battleship flashed under the wire a winner in the Grand National Sweepstakes, or at least as soon as some astute press agent could think of it, Wesley Ruggles contacted Randolph Scott, whose wife owns the horse, to get it for the role of "Uncle Dudley," the nag that saves the fortunes of Bing Crosby, Fred MacMurray, Erin Drew and Elizabeth Patterson in "Sing You Sinners."

Says Ruggles, or maybe the press agent said it for him, "You just don't hire any actor for an important role, you get somebody with a reputation and I think Battleship's presence in the picture would help materially at the box office."

No doubt about it, and maybe Mr. Ruggles is one of that growing army which is rapidly coming around to the belief that animals are more intelligent than actors.

Itemized

It has been decided at Warner Brothers to start production immediately on "My Country First," the story of Haym Salomon's service to America in the Revolution. Claude Rains will have the lead, Crane Wilbur has written the original and the screen play and Lewis Seilers will direct.

Universal's follow-up for "Three Smart Girls," to be called "Three Smart Girls Leave Town," will have none of the original cast. Joel McCrea will have the male lead and Archie Mayo will direct. Both were borrowed from Goldwyn.

With Samuel Goldwyn in England, his studios have announced that "Graustark" will go into production this month with Gary Cooper, Merle Oberon and Sigrid Gurie. Miss Oberon left London for Hollywood last week.

MGM is negotiating to regain the rights to Edgar Rice Burroughs' Tarzan stories which it relinquished to Sol Lesser two years ago.

Twentieth Century-Fox, long sceptical of color, has announced that its production of "Jesse James," starring Tyrone Power, which will go before the cameras late in the summer, will be its first vehicle in that medium.

Barrett Keisling of Metro-Goldwyn-Mayer's studio publicity department will leave New York shortly on a tour of about 70 key cities during which he will contact newspaper editors and critics.

SHOWMEN'S REVIEWS

Rose of the Rio Grande

(Monogram)

Romantic Adventure

Any exhibitor who desires to provide his customers with high class entertainment will do well to start thinking of and talking about "Rose of the Rio Grande" right now. When exhibitors take advantage of all the showmanship material available and do their best to convince the public that "Rose of the Rio Grande" is an entertainment treat worthy of anybody's time and money, they probably will find it needs no extra inducements.

Only in rare instances, and very seldom in pictures produced at comparable cost, has so much pleasing entertainment been packed into a film which runs but sixty minutes. All qualities of this fictional historical romance of pastoral Mexico of a hundred years ago have been intelligently compounded and each exerts a direct influence on the other. The picture is a combination of romance, melodrama, excitement, pathos, music, comedy, all giving a new character and meaning to a subject treated many times before. The production may not present big names, but no players, directors, producers, writers or musicians have ever done much better.

Mexico has been despoiled. Comes an aristocrat, masquerading as an outlaw soldier, with a song in his heart and a burning desire to right the chain of wrongs. As a rebel he makes love to the girl who does not know he is the one she long has worshipped as her hero and the savior of her country. In his ancestral home, he fights a savage death duel with the outlaw chieftain. When peace is restored it is made known to the girl that the man she feared was the one she loved.

That's the theme. Embellishing features set it apart from the routine semi-historical romantic melodrama. The musical content, marching songs, love ballads and folk songs, sung by John Carroll, bear a Nelson Eddy comparison. Movita, heretofore an exotic South Sea Island native in pictures, is revealed as a singing, dancing personality of no little talent. The action, with its man-to-man and mass fights and chases, gives the film a tone of wild excitement. The production effects, interior and exterior settings, endow the film with pictorial class. All are so welded as to argue that "Rose of the Rio Grande" should become a formidable box office bet. The picture possesses peculiar power to make audiences believe what they see, to feel that they are actual participants in what is happening before their eyes.

Previewed in studio projection room in Hollywood. The selected audience, some of whom came as doubting Thomases, probably thinking more of how much they would enjoy the gastronomic epilogue than of the picture, was quick to place a stamp of approval on it. It may be recalled that Monogram's "Boy of the Streets" did surprising things to many box offices. There is ample reason to anticipate that this will fare at least as well and the chances are, if exhibitors really go out and do an exploitation job of it, that it will do better.—GUS MCCARTHY.

Distributed by Monogram. Dorothy Reid, associate producer. Directed by William Nigh. Story by Jonston McCulley. Screen play by Dorothy Reid and Ralph Bettinson. Hugo Riesenfeld, musical director.

Music and lyrics by Charles Rosoff and Eddie Cher-kose. W. B. Eason, assistant director. Russell Schoengarth, film editor. Photographed by Gilbert Warrenton. P. C. A. Certificate No. 4139. Running time, 60 minutes. Release date, April 7, 1938. General audience classification.

CAST

Rosita	.....	Movita
El Gato	.....	John Carroll
Lugo	.....	Antonio Moreno
Anita	.....	Lina Basquette
Pedro	.....	George Cleveland
Castro	.....	Gino Corrado
Sebastian	.....	Duncan Renaldo
Don Jose	.....	Don Alvarado
Luis	.....	Martin Garralaga
Maria	.....	Rose Turich

Over the Wall

(Warners-Cosmopolitan)

Prison Melodrama

The central figure of this prison story is a husky Irish-American who has hopes of becoming a champion in the prize ring. Framed and sent to the penitentiary, he delights in the role of trouble maker until, under the guidance of the prison's chaplain, he loses some of his beligerency, develops into a singer and eventually proves his innocence.

The production is based on an original story by Warden Lewis E. Lawes of Sing Sing prison—readymade exploitation highlight—that was adapted by Crane Wilbur and George Bricker. It inculcates Warden Lawes' theories of rehabilitation of prisoners.

Dick Foran, who, like many another actor, graduated to stardom from westerns, portrays the trouble maker and is aggressive enough for the role. June Travis is the girl. John Litel as the chaplain handles his assignment with fine reserve and sincerity. His performance is a continuation of the fine work he displayed in Vitaphone's historical short subjects, notably, "The Man Without a Country."

"Jerry Davis" (Foran) after much pleading is signed for his first prize fight. Knocked out by the first punch, he is disconsolate until he learns that he was doublecrossed by his manager. "Jerry" hits him and leaves the scene. A gangster settles a grudge with the manager by murdering him and the crime is pinned on "Jerry."

"Father Neil Connor" (John Litel) takes a liking to "Jerry" and when he learns that "Jerry" can sing he features him on his radio program. With the Governor of the State, the prison warden, the chaplain and "Kay Norton" (June Travis) all working to prove "Jerry" innocent, he escapes and confronts the murderer. The arrival of the priest saves "Jerry's" life. The pardon comes at a radio broadcast in the Governor's chambers.

Reviewed at the Strand Theatre, New York. The picture was received quietly for the most part. A favorable reaction was noted in the earlier sequences where action predominated.—PAUL C. MOONEY, JR.

Distributed by Warner Brothers. Produced by Cosmopolitan Pictures. Directed by Frank McDonald. Screen play by Crane Wilbur and George Bricker. Adapted from a story by Warden Lewis E. Lawes. Photography by James Van Trees. P. C. A. Certificate No. 3617. Running time, 66 minutes. Release date, April 2, 1938. General audience classification.

CAST

Jerry Davis	.....	Dick Foran
Kay Norton	.....	June Travis
Father Neil Connor	.....	John Litel

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Ace Scanlon	.....	Dick Purcell
Maxine	.....	Veda Ann Borg
Gyp	.....	George E. Stone
Eddie Edwards	.....	Ward Bond
Warden	.....	John Hamilton
Governor	.....	Jonathan Hale
Jimmy Davis	.....	Tommy Bupp
John Davis	.....	Robert Homans
Convict	.....	Raymond Hatton
Joe	.....	Alan Davis
Keeper	.....	Eddie Chandler

Battle of Broadway

(20th Century-Fox)

Legionnaire Comedy

The American Legion convention in New York City enjoyed attendance and publicity in such measure as to make it a pretty practicable exploitation idea to shout to the local populace the news that this picture offers Victor McLaglen as one of the louder and funnier, albeit well intentioned and behaved, of the veterans taking part in the festivities. Brian Donlevy is his buddy this time, and the amorous rivalry which constituted the chief subject matter of previous Service comedies of the Captain Flagg-Sergeant Quirt cycle has slight and secondary part.

Messrs. McLaglen and Donlevy are seen as "Big Ben" and "Chesty," steel workers in the employ of "Bundy," another Service veteran, who sends them to the Legion convention in New York to break up at any cost a romance between his son, "Jack," and an unidentified showgirl. They mistake "Linda Lee" (played by Louise Hovick) for the object of "Jack's" affections and heap costly gifts and attentions upon her in an effort to win her away from him. "Jack" is really in love with one of the girls in "Linda's" chorus, but, learning the purpose of the Legionnaires, conspires with her and "Linda" to outwit them. The father finally comes on to put a stop to the expense and winds up by falling in love with "Linda" and marrying her in a lunatic asylum while a free-for-all fight between Legionnaires and attendants rages about them.

Sidney Clare and Harry Akst wrote the two musical numbers featured in the proceedings.

Previewed at the Alexander theatre, Glendale, Cal., where the audience laughed loudly enough to drown out repeatedly the by no means subdued dialogue.—WILLIAM R. WEAVER.

Produced by Sol M. Wurtzel. Distributed by Twentieth Century-Fox. Directed by George Marshall. Screen play by Lou Breslow and John Patrick. Original story by Norman Houston. Music by Sidney Clare and Harry Akst. Dances staged by Nick Castle and Geneva Sawyer. Musical direction, Samuel Kaylin. Film editor, Jack Murray. Photography, Barney McGill. P. C. A. Certificate No. 4101. Release date undetermined. Running time, when seen in Glendale, 85 minutes. General audience classification.

CAST

Big Ben Wheeler	.....	Victor McLaglen
Chesty Webb	.....	Brian Donlevy
Linda Lee	.....	Louise Hovick
Homer C. Bundy	.....	Raymond Walburn
Marjorie Clark	.....	Lynn Bari
Mrs. Rogers	.....	Jane Darwell
Jack Bundy	.....	Robert Kellard
Turkey	.....	Sammy Cohen
Opal Updyke	.....	Esther Muir
Svenson	.....	Eddie Holden
Agatha	.....	Hattie McDaniel
Professor Halligan	.....	Paul Irving
Pinky McCann	.....	Frank Moran
Judge Hutchins	.....	Andrew Tombes

(Continued on page 42)

DON'T LOOK NOW,
MERLE, BUT THE
"HALL" IS JAMMED!

I WON'T, BUT HAVE YOU
HEARD ABOUT OUR
BEING A HOLDOVER
COMEDY SMASH IN
SAN FRANCISCO?*



Radio City Music Hall presents
ALEXANDER KORDA'S
Comedy in Technicolor
Merle OBERON
*"The Divorce
of Lady X"*
with **LAURENCE OLIVIER**
BINNIE BARNES · RALPH RICHARDSON
MORTON SELTEN · Directed by Tim Whelan
Released thru United Artists

To George Schaefer

Divorce of Lady X opened to outstanding business playing to unusual high proportion of women. Audience reaction on comedy situations uproarious and comments on fast moving pace of story and color and cast were actually raves. Gauging from audiences picture comparable to any recent top comedy smash hit.

Herman L. Cohen
HERMAN L. COHEN THEATRES

State Police

(Universal)

Melodrama

Action is the keynote of this story of the Pennsylvania state police in conflict with coal mining racketeers. Featured are a group of Universal younger players, among whom have been sprinkled a few more experienced performers.

There is a slow spot or two in getting started, but once the picture goes into the real theme, things pick up.

Strong characterizations, smartly contrived and interesting situations and suspense, accentuated by menacing excitement and thrill, give the production a highly melodramatic pace. Romance has been included and there is slight comedy, but these are of secondary importance.

Forced to join the state police by his father, "Colonel Clark," the incorrigible play boy, "Private Smith," continues his antics, first making a play for "Sergeant Prescott's" girl, "Helen Evans." "Smith" goes AWOL during a murder investigation and at a time when honest miners are threatening to revolt against racketeer influences. Quitting the force, "Smith" turns renegade to lead a caravan of bootleg coal through the miners' barricade. At the same time, "Trigger Magee," henchman, believed dead, of boss gangster "Evans," returns to exact revenge. With the miners seething, "Prescott" holds them off until the arrival of reinforcements, but not long enough to prevent "Corporal Duffy" from killing "Magee." "Prescott" making "Smith" appear to be a hero in his father's eyes, the recruit policeman deserts a field competition for "Miss Evans'" favor.

Built to a tried and true formula, "State Police" serves up a kind of exciting entertainment which the action fans appreciate. In its field the exhibitors should experience no difficulty in selling it despite the absence of banner names. By telling the folks it contains plenty of fighting, shooting and suspense, little love but much hokum, they should know what to expect.

Previewed in the studio projection room in Hollywood.—GUS MCCARTHY.

Produced and distributed by Universal. A Trem Carr production. A story and screen play by George Wagner. Director, John Rawlins. Associate producer, Paul Malvern. Photographer, Harry Neumann. Film editor, Charles Kraft. P. C. A. Certificate No. 4410. Running time, 61 minutes. Release date, March 18, 1938. General audience classification.

CAST

Sergeant Dan Prescott.....	John King
Private Smith	William Lundigan
Helen Evans.....	Constance Moore
Trigger Magee	Larry Blake
Charlie	J. Farrell MacDonald
Corporal Duffy	David Oliver
Evans	Ted Osborn
Colonel Clark	Pierre Watkin
Hughes	Guy Usher
Captain Halstead	Charles Wilson
Constable Higgins.....	Eddy Waller
Palmer	Sam Flint

Penrod's Double Trouble

(Warner Bros.)

Comedy Adventure

Those elements naturally appealing to juveniles—comedy, adventure, suspense and surprise—comprise the essence of "Penrod's Double Trouble." A story about kids, it is intended for youngsters, although several parts of it are of interest to grownups. The picture was written, directed and played in a natural spirit, just as if a group of neighborhood kids were enacting any of the Booth Tarkington "Penrod" stories in a back lot. As it is developed on the screen it is crowded with potential showmanship material.

"Penrod" bounces "Rodney" out of the Junior G Man Club, whereupon there's trouble for "Penrod" and, in a way, for their fathers, "Mr. Schofield" and "Mr. Bitts." Forbidden to attend a carnival, but going anyway because "Rodney" is taking "Delia," "Penrod" hides in

the basket of a captive balloon. The balloon gets loose and carries him with it. His parents and "Mr. Bitts," believing he will be lost or killed, offer a reward for his rescue. The parachute jumper contacts a pair of medicine show operators, "Professor" and "Tex," who have a boy working for them who looks exactly like "Penrod," and conspire to pass him off as the missing boy and claim the reward. Before the deception gets very far, "Penrod" returns, only to be kidnaped by the gang, but "Danny," repenting his participation in the fraud, joins "Penrod" and the young G Men in capturing the criminals. When "Penrod" is safe at home again, he prevails upon his parents to adopt "Danny."

The show moves at a speedy and exciting pace. Practically no time is wasted on non-essentials. Dialogue has been held down as much as possible. For a Saturday matinee offering, or at other times when a goodly attendance of children and family is desired, "Penrod's Double Trouble" should prove a strong attraction.

Previewed at the Alexander theatre, Glendale, Cal. While there were comparatively few youngsters in attendance, those present stamped their stamp of approval on the picture. The adult reaction was just as might have been expected from a crowd which patronizes a theatre which usually pre-releases more pretentious offerings, but some of the grown-ups evinced quite a bit of pleasure out of the experiences and escapades of the kids.—G. M.

Produced and distributed by Warner Bros. Directed by Lewis Seiler. Based on Booth Tarkington's characters. Original screen play by Crane Wilbur and Ernest Booth. Drew Ebsen, assistant director. Frank Dewar, film editor. Photographed by Arthur Todd. P. C. A. Certificate number 4035. Running time, 60 minutes when seen in Glendale. Release date: not set. General audience classification.

CAST

Penrod.....	Billy Mauch
Danny.....	Bobby Mauch
Mrs. Schofield.....	Kathleen Lockhart
Mr. Schofield.....	Gene Lockhart
Tex.....	Dick Purcell
Professor.....	Hugh O'Connell
Mr. Bitts.....	Charles Halton
Delia.....	Bernice Pilot
Vermin.....	Phillip Hurlic
Sam.....	John Perrone
Donald.....	Billy Lechner
Piggie.....	Billy Wolfstone
Monk.....	Sonny Bupp
Rodney.....	Jackie Morrow
Chuck.....	Donald Hulbert
Jerry.....	Jerry Tucker
Jack.....	Jack Cunningham

Reckless Living

(Universal)

Light and Humorous

A quick assaying of the cast, plus the knowledge that "Reckless Living" is a story about race track folk, might not be sufficiently convincing that this production is more than routine entertainment. Yet it's a fast moving, evenly balanced piece of much good old-fashioned 10-20-30 hokum, pepped up with a few new twists, that is meant to get under the skins of the masses.

"Danny Farrell" heads a band of race track followers which includes "Laurie," "Stuffy," "Freddie," "Jeff," "Colonel" and "Dreamboat." Unfortunately the horses on which they bet rarely do right by them, and as "get-away" day approaches all are broke. "Danny," who wants to make a stake so that he can go home and quit the game, is having trouble winning "Laurie's" affections, and wealthy "Stanley" sticks his oar in. With humorous incidents interluding, "Danny" collects \$300 damages for being hit by an auto, and, as some funny business having to do with a golden statue that smiles is rung in, he hits a winner for the crowd. On closing day he goes to the track with "Jeff" who, unknown to "Danny," has bet his little nest egg on a horse that runs second. "Danny" pays off out of his own bankroll rather than let "Jeff" be disillusioned, and as the crowd moves on to the next track, "Danny" is

with it, with "Laurie" and a job that insures both a safe future.

The show can be sold as one that should bring smiles, in many cases good hearty laughter. Average audiences should find it keenly interesting, for it includes enough diversified romance, comedy, action and excitement to suit most regular folk.

Previewed in Pantages theatre, Hollywood. The audience, which had been watching "Mad About Music" and was awaiting a midnight benefit show, was of the opinion that "Reckless Living" was satisfactory average entertainment. The value of Miss Grey's song number was somewhat handicapped inasmuch as she was in competition with Deanna Durbin. The film may be used to round out any ordinary program.—G. M.

Produced and distributed by Universal. Directed by Frank McDonald. Screen play by Charles Grayson. Story by Gerald Beaumont. Song, "When the Stars Go to Sleep," by Jimmy McHugh and Harold Adamson. Photographed by Elwood Bredell. P. C. A. Certificate number 4143. Running time, 65 minutes when seen in Hollywood. Release date: April 8, 1938. General audience classification.

CAST

Danny Farrell.....	Robert Wilcox
Laurie Andrews.....	Nan Grey
"Stuffy".....	Jimmy Savo
Stanley Shaw.....	William Lundigan
Freddie.....	Frank Jenks
"General" Jeff.....	Harry Davenport
Mother Ryan.....	May Boley
Harry Myron.....	Charles Judels
"Colonel" Harris.....	Harlan Briggs
"Dreamboat".....	Eddie Anderson

I See Ice

(Associated Talking Pictures)

English Comedy

As a specimen of the brand of unsophisticated comedy and inconsequential slapstick which amuses the English masses this is valuable. As an example of British production in its soundest moneymaking spirit it is significant. As potential entertainment for the American proletariat it is a bird of a different feather.

From a purely British standpoint, George Formby, regional comedian and second strongest moneymaker in British pictures, has never been seen to better advantage than in this effervescent trifle about a photographer's assistant who falls in love with a star of the ice, and encounters myriad slapstick pitfalls in so doing.

It is lowbrow nonsense of the most venerable variety, with ancient and bewhiskered gags repeated two or three times, but it is hilariously funny none the less, partly because its comedy gets down to bedrock and partly because Formby is, to English eyes, so human. The gags are, as we have suggested, none too resourceful, with a recurrence of the baby's diaper joke, some indelicate play with castor oil, and an inoffensively naughty episode in which George in lady's costume penetrates the ladies' room.

But the scene is an England which the English will recognize and relish. Lancashire dialect with its clipped prepositions and elongated vowels plays a not insignificant role. Yet "I See Ice" is hearty physical comedy of a brand the demise of which many showmen lament.

Directorially Anthony Kimmins has done a slick job. It's well knit and neatly paced construction with brisk treatment of the slapstick episodes serving as a model to English directors. (The word *English* is used deliberately.) Two sequences, a nonsensical passage where Formby gets involved in an ice ballet, and another where he is an unwilling referee at a hockey match, were voted by the trade show audience as infectious slapstick seldom seen in a year of film viewing. And Formby is constantly winsome, as much so in the more human moments as in those of physical duress. He is probably worst served of all in the singing episodes when his inimitable and rhythmic solos with ukulele accompaniment are photographed flatly without the remotest imagination or resource of cutting.

The story is a splendid peg on which to hang

(Continued on page 44)

TRIPLE-PROVED

PHOTOGRAPHIC quality . . . fine grain . . . speed . . . Eastman Super X has been proved more than adequate on all three counts. It is the unusually happy combination of these qualities in one film that has made Super X the most outstanding negative material in the entire motion picture field. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

(Continued from page 42)

the fun, about a photographer with a bow tie camera, who falls for an Ice Queen, gets involved in the amours of a newspaper editor. Kay Walsh as George's feminine partner is intelligent and efficient.

Previewed to an all trade audience, the film provoked one large barrage of laughter, and was voted one of the most obvious money-makers for the popular class of hall to be shown this year.—AUBREY FLANAGAN.

An Associated Talking Picture. Distributed by Associated British Film Distributors. Produced by Basil Dean. Directed by Anthony Kimmins. Scenario and dialogue, Anthony Kimmins and Austin Melford. Photography, Ronald Neame and Gordon Dines. Art director, W. Shingleton. Running time, 81 minutes. General audience classification.

CAST

George Bright.....	George Formby
Judy Gaye.....	Kay Walsh
Mrs. Hunter.....	Betty Stockfield
Paul Martine.....	Cyril Ritchard
Galloway.....	Garry Marsh
Detective.....	Frederick Burtwell
Outwaite.....	Ernest Sefton
Night Club Singer.....	Gavin Gordon
Theatre Manager.....	Ernest Jay
Lotus Club Manager.....	Andrea Malandrinos
Lord Felstead.....	Gordon McLeod
Colonel Hunter.....	Archibald Batty
The Bride.....	Esma Cannon
The Bridegroom.....	R. Meadows
Commissionaire.....	Ernest Borrow
Railway Guard.....	Jack Vyvyan

The Call

This production, despite the special circumstances attending a Broadway amusement screen presentation at the Astor Theatre, is in the nature of a religious document, addressed at a special audience interest. The picture was made in France primarily for showing at parochial schools and with little or no utilization of the technique of narration of the modern studio product.

The story, illustrated rather than pictured, concerns the spiritual adventures of a young officer of the French army stationed in the Sahara, following him through sin to redemption and to a martyr's death.

English dialogue has been dubbed into the sound track.

Written, directed and produced by Leon Poirier. Photography, Georges Million. Chief operator, Georges Goudard. Assistant operator, Maurice Menot. Administration, Henri Le Brument. Music by Claude Delvincourt and J. E. Szyfer. P. C. A. Certificate No. 02030. Release date, March 28, 1938. Running time, 75 minutes. General audience classification. "Charles de Foucauld" is played by Jean Yonnel. "General Laperrinne" by Pierre De Guingand.

Blue Monday

(MGM)

Cartoon

Based on the United Features comic strip, "The Captain and the Kids," this issue of the series concentrates on the adult members of the Katzenjammer family. The Captain arises on a Monday morning in irate mood and vents his wrath on the long suffering Mrs. Katzenjammer, alleging that the household is poorly managed. She appoints him official cleaner-upper for the day. With the assistance (a matter of opinion) of the Inspector, the Captain goes to work. A washing machine, a vacuum cleaner and sundry other devices that are temperamentally inclined plus the complete inefficiency of the Captain and his satellite, the Inspector, causes havoc, which is the scene Mrs. Katzenjammer finds on returning home. Running time, eight minutes.

Bear Facts

(MGM)

Our Gang Comedy

This is an interesting "Our Gang" comedy with Spanky McFarland, Alfalfa Switzer, Porky Lee and Buckwheat Thomas comprising the Gang. Spanky and Alfalfa are spending a quiet Saturday morning playing checkers when Porky and Buckwheat arrive at the clubhouse with the news that a circus owner and his young

SOCIOLOGY STUDENTS STUDYING FILMS

Although produced for entertainment, many Hollywood motion pictures contain an "untapped treasury of learning," Mrs. Edna K. Denman, public relations counsel for the village of Bronxville, N. Y., said this week in explaining a Bronxville High School sociology project.

Sequences are condensed to 20 minute showings, Mrs. Denman explained, pointing out that the films are edited but that no fundamental changes are made. The social problems uncovered in features are pursued in reading courses and correlated with everyday living, she said.

Use of films in sociology classes is one of the experiments of the human relations division of the Progressive Education Association.

daughter have moved into the neighborhood. Whereupon the boys decide to become animal trainers. Alfalfa regales the circus owner and his daughter with tall tales of his prowess as a hunter in Africa while the scene shifts to Alfalfa's imagined hunting expedition. The boys are cured of any desire to be animal trainers when the circus owner dons a bear's skin and attempts to be sociable. Alfalfa et al. hurriedly return to the clubhouse and checkers. Running time, 11 minutes.

Screen Snapshots No. 7, Series 17

(Columbia)

Personalities

This is another in the interesting Snapshots series wherein the camera visits various activities in and around Hollywood and meets with some two score film players on holidays of their own. The places of meeting are at the Pomona Fair, the dedication of the American Legion clubhouse in Beverly Hills, a candid camera party and a visit with Gene Autry while he beams for some of the younger Hollywood talent. Also shown are "Tuffy," the dog star, and his trainer. Running time, 10 minutes.

Glimpses of New Brunswick

(MGM)

Travelogue

The interesting country that is New Brunswick and especially the city of St. John's, founded by English Loyalists at the close of the American Revolution, has been made the subject here of a pictorial study in color by James A. FitzPatrick. Mr. FitzPatrick finds occasion to point out the schoolhouse where a famous native son of St. John's was a pupil and to pay tribute to him, Louis B. Mayer, of Metro-Goldwyn-Mayer. The camera has photographed various historical and other points of interest including the Bay of Fundy and its Black's Harbor, headquarters of the Canadian sardine industry. Running time, eight minutes.

The Old Raid Mule

(Columbia)

Andy Clyde Comedy

Andy Clyde forsakes both his feud with Robert McKenzie, who appears but briefly, and the usual locale, Mooneyville, to do here an adaptation of a story that appeared in Esquire. The sum and substance of the change is practically

nil, for he is the same Andy and in lieu of McKenzie the feud is with Olin Howland. The setting is hillbilly instead of small town. Howland inveigles Andy to trade his favorite mule for Howland's dilapidated car when Andy becomes intrigued with the way the car takes a hill in low gear and goes downhill with the ignition turned off. When the car falls apart Andy goes gunning for Howland, but he tricks Andy into trading his gun for a grandfather's clock that doesn't work. And has the last laugh when Howland pulls the trigger of the overloaded gun and the explosion wrecks Howland's house. Running time, 17½ minutes.

Time Out for Trouble

(Columbia)

Charley Chase Comedy

This involves a series of crazy situations and adheres to the familiar style of comedy seen in other Charley Chase short subjects. Charley is engaged to Louise Stanley, but before the marriage scheduled to be held in the afternoon of the day the story opens comes off Charley gets himself involved with a gangster and his girl friend. Louise calls the wedding off so Charley attempts to kill himself but without much success. He makes a deal with his new-found gangster friend, who agrees to "bump" Charley off. When Louise changes her mind and decides to marry Charley after all he is hard put to escape the designing gangster, who meanwhile has found other reasons for killing Charley. The gangster is played by Dick Curtis and his girl friend is played by Ann Doran. Running time, 16½ minutes.

No Sale

(RKO Radio)

No Good

A theatrical agent, whose sales attack is more physical than verbal, presents his talent wares by means of having a photographic likeness of performers come to an animated life performance. In the array are the usual specialties that run from a blues singer, Russian glee club and colored harmonizing group through a tap dance act to an original southern jazz band. There is a lot offered in number and variety but less in quality of entertainment.—Running time, 11 minutes.

The Foolish Bunny

(Columbia)

Cartoon

In this animated cartoon is pictured the wayward path through the years of one Pee Wee, aged bunny who never has been able to graduate from school. The scene opens in a classroom where the teacher leads the class in song. Old Pee Wee falls asleep and the teacher relates to the class the sad story of the same Pee Wee. A cut back to Pee Wee's childhood days shows him a mischievous bunny playing pranks on the teacher and disrupting class work in some amusing sequences. Running time, eight minutes.

Three Authors Win New Plays Contest

Three authors this week won fellowships of \$1500 each in the Bureau of New Plays' nationwide Second Play Competition. They are Helene Hanff, Philadelphia; Philip Freund, New York, and Daniel Taradash, Hollywood. The judges were Ina Claire, Professor Sawyer Falk, Producers Alfred de Liagre, Jr. and Delos Chappell, and Theresa Helburn, director of the Bureau of New Plays.

The Bureau was established two years ago with funds supplied by major motion picture companies excepting Columbia to discover and encourage young authors with financial aid and professional criticism.



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If you're an exhibitor and you run a theatre . . . count us in "two" . . . prevues on your screen . . . National Screen accessories in your lobby ★ ★

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...the magic touch of showmanship!

EXHIBITORS OF ALL AUSTRALIA TO MEET

Powers of NSW Committee Expanded; Sydney Showmen at Outs with Newspaper

by CLIFF HOLT
in Melbourne

An agenda paper is being drawn up for an Australian Congress of theatre owners to be held in Sydney on April 11 and 12. Delegates will come from all States and from New Zealand.

Each interstate association and the New Zealand Association will be represented by three delegates, who will be empowered to announce their organization's policy towards general trade problems.

Quota laws, protection, standard contracts, licensing laws, admission prices and rejection rights probably will be the chief topics.

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Committee Powers Broadened

A special meeting of the New South Wales Exhibitors Association decided by a majority of three to one to widen the association's rules and invest the controlling committee with considerably increased power.

In the past the executive committee had its hands tied because few decisions of importance could be made without going through the unwieldy procedure of contacting members, whose theatres are scattered throughout the State. This made the association almost completely an instrument of defense on industrial matters affecting theatre operators, and not the aggressive and spirited influence its most enthusiastic members desired it to be.

Discussing the result of the ballot, A. J. Beszant, president of the association, said the executive had spectacular plans for advancement of the organization as a political force in the industry.

Under the new rules, the committee of management is empowered to decide on a wide variety of matters. These include the right to handle disputes on behalf of members through the arbitration court, to enter into industrial agreements, and to decide disputes between members and distributors or other persons or organizations.

Mr. Beszant proposes to sail in the *Mariposa* on April 20 to make contact with all sections of the industry in the United States and especially to establish a closer affiliation between American and Australian exhibitors. It is probable that W. R. Harrop, honorary business manager of the association, also will make the trip.

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Ad Rate "Warfare"

Open warfare has been declared between the Sydney *Telegraph* and city picture interests following the *Telegraph's* decision to increase its contract advertising rates from 9/- per inch to 12/-. Managements restricted their advertisements to 4 inches daily. In retaliation the newspaper then increased its rates to 16/6 and the theatres replied by reducing their advertisements to two inches daily. Thereupon the *Telegraph* jacked its rates to 19/6 and except in the case of

MGM, and the Liberty theatre, which are said to have contracts at 9/-, all theatres withdrew all their advertising.

The *Telegraph* then published a film guide to its readers. Under the heading, "Our Advice Is," films were classified under three subheads which read, "Go to See These," "Stay Away from These," and "If You Like Stars." Under the subheading reading, "Stay Away from These," every picture mentioned was current at a non-advertising theatre.

The *Telegraph* is one of the four daily newspapers circulating in New South Wales and its published circulation averages 190,000 daily. Until a few months ago it received a moderate proportion of the amusement advertising revenue, but it then entered into an arrangement with theatre managements to publish each Friday a profusely illustrated motion picture supplement in return for a more generous proportion of amusement advertising allocations. The supplement proved extremely popular.

The *Telegraph* claims that in view of its bigger circulation the increased rates are justified. Theatre interests say that because the supplement they supported brought about this circulation or had a great part in it, they should receive more consideration.

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Joseph S. Hummel, general foreign manager of Warners, who is visiting Australia, finds the industry in a much happier position than on his previous visit four years ago. That was at the time of the local "film war," when, he says, distributors were being painted as an octopus about to swallow up the business.

At a luncheon tendered to him by Hoyts, Mr. Hummel pointed to his company's 10-year franchise with the circuit as the most important ever made in this country.

Charles E. Munro, managing director, said that Warners and Hoyts had virtually become partners.

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Broadcaster Attacked

In an action begun with issuance of a writ on behalf of J. C. Williamson, Ltd., theatrical producers, the High Court of Australia is asked to determine whether the Australian Broadcasting Commission is legally entitled to promote public concerts and to charge admission.

In recent years the Australian Broadcasting Commission has brought many world-famous artists to Australia to broadcast and give public recitals.

Reinstate WPA Theatre Men

Seven supervisory employes of the Federal Arts Projects of the WPA in New York, who had been dismissed for taking part in a work stoppage last February, were reinstated in accord with a recommendation by the appeal board of the projects.

Armand Cohn of All-Star Feature exchange, San Francisco, is handling eight new reissues in northern California from the list of Artcinema Associates, national distribution organization.

New UA Plan Aimed to Benefit Active Producers

A proposal for redistribution of United Artists stock to permit active producers to obtain an increased share in the earnings of the company and to make it possible, as well, for non-stock owning producers releasing through the company to participate in the earnings of their individual pictures, is being proposed to company partners by Samuel Goldwyn, it is understood.

Mary Pickford sailed Thursday for London to participate with Mr. Goldwyn and Alexander Korda and Douglas Fairbanks in conferences to determine company policies for next season. She admitted existence of discussions of a plan to redistribute United Artists stock, and added that there is no present possibility of any one of the five partners disposing of his or her holdings, declaring, also, that there is little likelihood of Mr. Korda withdrawing from the company.

Mr. Goldwyn's proposal reportedly contemplates stabilization of the controlling ownership of United Artists as it is now constituted, that is, without any sale of the stock interests held by Charles Chaplin, Mary Pickford, Douglas Fairbanks, Alexander Korda and himself.

The present inactive partners, however, are asked to exchange their present common stock for a new issue of preferred which would pay a fixed dividend rate. Active producers would exchange their present common stock for a new issue of common stock which would be entitled to participation in company earnings remaining after payment of dividends on the preferred.

For non-stock owning producers, percentage deals would be made on individual pictures and long term distribution deals between United Artists and individual producers would include options to purchase common stock, if desired by the producer.

Mr. Goldwyn's proposal is understood to have been tentatively approved by Mr. Chaplin, although Miss Pickford and Mr. Fairbanks are reported not to have committed themselves on it.

The plan is said to have been put forth as an alternative adjustment method upon the recent discontinuance of negotiations by John Hay Whitney and Selznick International for the acquisition of a partnership stock interest in United Artists from either Miss Pickford, Mr. Fairbanks and Mr. Chaplin, or all of them. The discontinuance of these negotiations, following the collapse last fall of the Goldwyn-Korda option deal for purchase of three-fifths stock interest not held by them, is said to have impressed the five United Artists stock owners with the futility of attempting to consummate a deal for the sale of the controlling interest at this time.

Arrange "Marco Polo" Dates

With 102 dates already set United Artists estimates that more than 300 bookings will be arranged for "The Adventures of Marco Polo" for its national release during Easter week. Loew's has scheduled the picture for 22 major situations to open two or three days before Easter Sunday.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Harry Ellis, of the Franklin theatre, Bay City, Texas, distributed thousands of envelopes on the streets down his way as "teaser" exploitation for his movie of the day. "How would you like to win \$5,000.00?" was the legend across the envelope front. And when the free-cash-hungry populace savagely tore into the contents they found the April-foolish answer: "Who wouldn't like to win \$5,000? But, confidentially, the next best thing is a trip to see 'Hollywood Hotel'."

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From no less than authority than Francis Emmett Williams of St. Louis, champion antagonist of theatre chance games, we learn that this form of so-called "lottery" originated in 1889 when Yellowstone Kit, an Indian "medicine fakir," brought to Mobile, Alabama, a greased pig, a greased pole and a "greased" lottery called "Jubilee Night." A boy succeeded in climbing the greased pole one cold day, but no one could hold the greased pig, and a grand jury caught the "greased" lottery, which was eventually released by the Supreme Court and has been at large ever since.

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"It is the directors, far more than the stars or the big producers, who have made the film industry what it is today," says William K. Howard, director. And all along the stars and producers have been blamed.

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Some ministers use the movies to attract parishioners to services, frequently basing a sermon on the subject. And with good results, too. The Reverend Sherman H. Epler, of the First Methodist Episcopal Church, goes them one better, with "sleight of hand" tricks, to "pack 'em in." The Reverend Mr. Epler studied legerdemain before theology; now combines both. "They watch the tricks, then usually stay for the rest of the services," he reports.

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Walter (Huck) Betts, former National League baseball pitcher with the Boston Braves, decided to enter motion picture exhibition at Millsboro, Delaware. With financing arranged, and contracts let for construction, Huck gave the signal to the excavators to start digging. First thing they unearthed were two human skeletons. Now Huck is wondering.

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Anything-for-publicity item from Warner Brothers Hollywood Studio:

"Wayne Morris and Priscilla Lane have made application to Lloyd's of London for one of the most unusual insurance policies of record.

"They are asking for a \$50,000 assurance that their love will never fade. The Warner Brothers stars are confident that personally they will never tire of each other; that they will never change.

"They want to protect themselves against the subversive influences of Hollywood; against scandal mongers and vicious forces."

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The Music Librarian handling Filmack's extensive library of some 2,200 musical selections is frequently called upon to pick numbers that add "atmosphere" to trailers. Sometimes he hits a new high note in service, as, for instance, the brand new Bank Night Trailer he made with a musical background on "Once in a Million."

The great Sarah Bernhardt had a sense of stark realism strange to the idealistic nature of some artists. No incident in all of her long life on the stage better exemplified this than the one described in "The Real Sarah Bernhardt." It shows that she was made of sterner stuff than some of the "prima donnas" of this day.

In 1874 Sarah Bernhardt was advised to give up acting if she wished to live, but she returned to the theatre as soon as she was able to leave her bed. When she was asked by an admirer what gift he could send her, she replied, "They say that I am to die, so you may send me a coffin."

A week later she was notified by a famous coffin maker that an order had been received for a coffin, to be constructed according to her wishes. Sarah was most particular about its design, finally agreeing that it should be made of rosewood, with handles of solid silver, later changed to gold.

For the remainder of her life this coffin never left her side, even during her travels. She had a trestle made on which it stood at the end of her bed, so she could see it without effort, on awakening.

"To remind me that my body will soon be dust and that my glory alone will live forever," she explained.

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Film Daily headline:

"THE RIVER" TIED IN
WITH DAM ELECTION

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J. A. Tanney, president of S. O. S. (Sales-on-Sound) theatre equipment dealer in New York, is in receipt of a letter from a prospective customer down in South Carolina, who writes: "Business is so lousy that I don't use printed letterheads any longer and the sheriff has my typewriter. Woodworth's do not give me credit, so I have to write in pencil. Now, on a falling market, and with tears in my eyes, how much will you charge for two reconditioned Powers B soundheads. They must have running parts."

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Hartz-Mountain-Canary Department, from Columbia Pictures home office publicity:

"NIGHT BIRDS CROON UNREQUESTED
TUNE UNDER MOVIE MOON

"California 'nightingales,' which are really mocking birds, proved a disturbing influence one night this week at the Columbia Studios ranch, near Burbank.

"So realistic was the artificial moonlight created for a garden scene in 'There's Always a Woman,' with Joan Blondell and Melvyn Douglas in the leads (adt.), that the birds flocked to the set trees and gave voice to a nocturnal melody that made recording impossible. Director Alexander Hall (adv.) had to silence the concert by having propertymen, armed with long-handled fans, stand under the trees and act as human scarecrows."

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W. P. (Mayor Bernie) Bernfield "plugs" United Artists films pretty constantly, since that is his job as exploiter for the company in Kansas City. The other evening he was ballyhooing "Goldwyn Follies," when someone inquired in all seriousness, who are the parents of Charlie McCarthy.

"Mr. and Mrs. Hultz," answered Bernfield.

Freddie Bartholomew's \$100,000-a-year salary from Metro-Goldwyn-Mayer is taxable to the extent of some \$67,000, leaving him \$33,000, of which \$20,000 goes to relatives, \$10,000 to his agent, and the remaining \$3,000 to his lawyers, living expenses, claims against his estate, and an occasional Sunday lollypop. All of which brings us to the conclusion that Freddie could solve his court and relative economic problems merely by taking a voluntary cut of about \$90,000, working for the comparative pittance of \$10,000, on which he would only have to pay \$3,420 to taxes, relatives and agents, and which would leave him \$5,580 a year, instead of the \$3,000 he now gets from the \$100,000.

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Alfred Wallenstein's NBC "Voice of Firestone" program on Monday was to play "Vienna, City of My Dreams."

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Radio commentator Boake Carter the other morning was the central figure in a controversy in the House of Representatives, with Representative Virginia E. Jenkes (Dem., Indiana) assailing him for allegedly manhandling on the air a speech she had made in such a way as to favor Japan. It took eight full pages in the Congressional Record to outline her grievance, and plenty of taxpayers' money. The biggest disclosure was that Boake Carter really is Harold Thomas Henry Carter, and that he got the "Boake" from the name of his Russian birthplace, Baku, pronounced "Boake."

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C. A. Paul used his "Charlotte Roundup" column in the Charlotte (N. C.) News to threaten local exhibitors with picket lines unless they bring "Snow White" to his town pretty soon. W. C. Daye, managing the Tryon theatre there, rushed right into print with a 14-inch advertisement, begging Mr. Paul to please keep those pickets away from his door, pleading that he has been trying and trying to get "Snow White," that he offered Walt Disney the terms he wants, and whatnot, to no avail.

▽

Herbert Crooker, of Charlie Einfeld's New York publicity department at Warner Brothers, is, justifiably, right proud of the progress of his wife, Delight Evans, in the field of fan-paperism. Delight has delighted Herb with her conduct of the editorship of Screenland Magazine. She delighted him again, the other evening, when she carried home her first radio broadcasting contract. She'll do 13 weeks on the air with a chit-chat on Hollywood stars, a pleasant little topic, agrees Herb. It's to be hot off the griddle, sponsored by the American Stove Company.

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Exhibitors who have thought that all the chewing gum made in this country is pasted on the bottoms of their oppry chairs, might feel a bit relieved to learn that the U. S. sold \$1,177,521 worth of chewing gum to foreign countries in 1937, enough to buy some 588,760,500 wads of stick-gum, or 1,177,521,000 chicklets, and exceeding U. S. 1937 exports of false-teeth, fly swatters, golf balls, saxophones, razor blades and vacuum cleaners. The total gum shipments abroad would cover the underneath parts of every seat in Radio City's Music Hall, Grauman's Chinese theatre in Hollywood, Soldier's Field in Chicago and Minsky's on Broadway.

OBITUARIES

J. W. Beals Dies; 'Exhibitor' in 1896

J. Whitney Beals died March 28th in Milford, Conn. He was 71 and had been a broker in many cities in the East. He was a native of Boston.

Mr. Beals met Auguste and Louis Lumiere, inventors of Cinematographe, a picture projector based on the Edison Kinetoscope, in France in 1896. He brought one home with him.

William Randolph Hearst sent a tug down the bay to meet Mr. Beals and the new device. Mr. Hearst procured the projector and the film, which had their first showing Election Day that year. A film showing scenes of the Czar was projected against the wall of the New York Journal Building.

Mr. Beals married Winifred Quinby in 1905. She died in 1929. She was the daughter of the late William E. Quinby, former owner of the Detroit *Free Press* and United States Minister to The Netherlands.

J. H. Michael Dies; 40 Years as Exhibitor

Jules H. Michael, member of the board of the Motion Picture Theatre Owners of America and an early exhibitor in Buffalo, died of heart disease there March 26th. Mr. Michael was 68. He had spent nearly 40 years in exhibition.

A native of New York City, Mr. Michael started in 1901 as manager of a Boston theatre owned by B. F. Keith. He was with the Keith organization for 10 years. Later he managed several New York houses for Mitchell H. Mark. He went to Buffalo in 1918 as a partner of the late Henry Brock, with whom he operated the Regent and Academy. Thirteen years ago he became an official of the MPTOA and in 1933 he gave up active work as an exhibitor.

Joshua Smith Rites Are Held in Canada

Funeral services were held at Toronto Tuesday for Joshua Smith, artist and husband of Ray Lewis, publisher of *Canadian Moving Picture Digest*. Pallbearers included N. L. Nathanson, president of Famous Players Canadian Corporation; J. J. Allen, president of Premier Theatres Corporation, Hon. W. D. Ross, former lieutenant governor of Ontario, and J. P. Bickell, a director of Famous Players. Interment took place in Mount Hope Cemetery.

Edward Moncries

Edward Moncries, 79, stage and screen actor, who appeared in early Chaplin comedies, died in Hollywood last week from a heart attack.

Basil A. Barron

Basil A. Barron, 41, Comptroller of Educational Films Corporation, died at Roosevelt Hospital, New York, Tuesday night. Mr. Barron was formerly on the staff of Fox Film Corporation.

Films Seen Holding Popularity Abroad

Restrictions against American pictures abroad have been fostered by the governments and not by the people, by whom our films "ordinarily are received with admiration and enthusiasm," Nathan D. Golden, chief of the motion picture division of the Department of Commerce, said this week following a study of more than 80 markets in which American film distributors do business.

"One may confidently and vigorously assert that American films retain a gratifying popularity with nearly all foreign audiences," Mr. Golden said.

"Foreign government restrictions, high taxes, exchange controls, tightening censorship in a number of countries, growing national tendencies to 'coddle' feeble local film industries—all these factors again were strongly evident in the foreign motion picture scene."

Willmark Expands Business, Offers Exhibitor Service

Willmark Service System, Inc., described by its officers as a "fact finding" organization, this week launched an expansion move, offering motion picture exhibitors a service designed to minimize the losses suffered by theatre owners through "leaks" at the box office and through inefficient management.

The corporation, with its main offices in New York, has 26 branch offices in key cities throughout the country and maintains a regularly employed field staff of approximately 600 men and women.

Post Forms Company

Harry A. Post, who recently resigned after a 14 year association with P. A. Powers, has organized Post Pictures Corporation. The new company will distribute 16 mm. and 35 mm. pictures and has opened offices at 723 Seventh Ave., New York.

Altec Servicing Fox Exchanges

Altec Service Corporation this week completed negotiations with Twentieth Century-Fox for the furnishing of Altec service to all the Twentieth Century-Fox exchanges in the United States.

Tri-Guild Ball April 21st

The tri-guild ball, sponsored by the Screen Actors Guild, the Screen Writers Guild and the Screen Directors Guild, will be held April 21st at the Hotel Ambassador in Hollywood.

Paramount Board Meets

A monthly meeting of the Paramount Board of Directors was held in New York Thursday. Barney Balaban, president, and Stanton Griffis, chairman of the executive committee, are planning a trip to the Coast to confer on plans for the new season.

More than 300 theatres playing "Gold Is Where You Find It" will receive records of the Weaverville premiere broadcast, for possible use as lobby exploitation.

IN COURTS

Court Writ Petitioned In William Fox Action

The affairs of William Fox this week were again brought to the attention of the supreme court, Washington, with an application by Hiram Steelman, trustee, for an order directing the third circuit court of Appeals to announce its decision as to the validity of an order calling for examination of the books and records of the All Continent Corporation. This was the second time the trustee was forced to appeal to the high court for aid in his efforts to secure access to the corporation's records.

The order was issued in 1936 by the referee appointed by the New Jersey courts, following the refusal of Eva Fox, wife of the former picture magnate, to testify. All Continent has fought the case through several courts, and argument was heard in the third circuit court last December.

In asking the supreme court for a writ of mandamus, Mr. Steelman said that Mr. Fox and all Continent to all intents and purposes "are one and the same" and that for a definite appraisal of the Fox estate it is necessary to examine the corporation's books. Immediate decision of the third circuit court was desirable, he said, because the Fox estate may suffer irreparable loss due to the fact that assets of the All Continent Corporation have been hard hit by the recent stock market decline.

Harms Sued by April

April Productions, Inc., assignee of the Shubert Theatre Corporation and Shubert Theatrical Corporation, filed nine infringement suits seeking \$900,000 damages against Harms, Inc., in the New York supreme court this week. The complaint charges that exclusive publication and mechanical rights were granted to Harms on songs from 11 Shubert shows, but that no radio rights were included. It is claimed that Harms has failed to account for royalties received from broadcast licenses. Harms has filed a general denial and contends that an account has been rendered to the plaintiff's predecessors.

Patent Upheld

Western Electric, in a statement issued Wednesday, said that its Wente Patent, covering the reproducing unit in its dynamic theatre speakers, has been upheld for the third time in United States district court in New York.

Ban on Liquor Scenes Shelved

The provision inserted in a House approved liquor bill to ban motion pictures depicting drinking, divorce or murder was rejected Wednesday by the South Carolina Senate Judiciary Committee.

Carl Strumpf Dies

Carl Strumpf, a member of Columbia Pictures' art department, who died Tuesday night in New York of a heart attack, was buried Wednesday in Mount Carmel Cemetery. He was 29 years old.

WHAT THE PICTURE DID FOR ME

Columbia

COUNSEL FOR CRIME: Otto Kruger—Quite a heavy drama. Well made and well received.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DANGEROUS ADVENTURE, A: Don Terry, Rosalind Keith—Very good action picture. Terry looks and acts the type he plays. Big, rough and human. Played March 7-8.—C. E. Fisser, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

I'LL TAKE ROMANCE: Grace Moore, Melvyn Douglas—This is supposed to be a special, but we would not even call it a program picture for a small town. Played to the poorest Sunday crowd in over a year. Played March 13-14.—Frank J. Biberstein, Attica Theatre, Attica, Kan. Small town patronage.

IT CAN'T LAST FOREVER: Ralph Bellamy, Betty Furness—Swell comedy. A bow to National Screen for a trailer that helped the B. O. Played March 9-10.—C. E. Fisser, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

IT'S ALL YOURS: Francis Lederer, Madeleine Carroll—Our crowd is strictly western and action fans, but took to this like a duck to water. Word of mouth built up a dandy second day. Played March 14-15.—C. E. Fisser, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

KING OF THE WILD HORSES: William Janney, Dorothy Appleby—A fine little picture. The horse Rex pleased old and young. A small town natural. Down to earth pictures like this one is what the small town needs. Played midweek to capacity house. Played March 16-17.—Frank J. Biberstein, Attica Theatre, Attica, Kan. Small town patronage.

LEAGUE OF FRIGHTENED MEN: Walter Connolly, Irene Hervey—This is a well made detective mystery drama that pleased the midweek crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LEAGUE OF FRIGHTENED MEN: Walter Connolly, Irene Hervey—O. K. mystery for double bill. Played February 28-29.—C. E. Fisser, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

ROARING TIMBER: Jack Holt, Grace Bradley—Holt doesn't have the draw he did a few years back. Not much to this. Just fair. Played February 28-29.—C. E. Fisser, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

TWO FISTED SHERIFF: Charles Starrett, Barbara Weeks—This is the biggest boner any company ever made. It won't mean anything unless you have a western house and buy all the bang bangs available, but it could happen to you. Columbia sold us the Starrett series and a series of Tim McCoy reissues last year and here we are with Starrett in the same story that we played a few months back with McCoy. With very few exceptions it is word for word and scene for scene. If you've ever tried to explain to an irate patron, multiply the incident by a couple of hundred and you will understand what we were up against. Either one of the pictures are o. k. but two in one season. Ouch! Played March 18-19.—C. E. Fisser, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

First National

CAPTAIN BLOOD: Errol Flynn, Olivia de Havilland—Played return engagement on Bargain Night. Still a wonderful show. Stars great.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DANCE, CHARLIE, DANCE: Stuart Erwin, Jean Muir—Not so good. Only fair. Many said they didn't like it, and I agree. Business no good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PRAIRIE THUNDER: Dick Foran, Ellen Clancy—The usual Dick Foran western. Some beautiful scenery and some singing. We could stand more singing by the "Singing Cowboy." Running time, 58 minutes. Played March 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—A stark drama with no comedy relief. Needs plenty of comedy on the program for contrast.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—Excellent production. Sure did go over here on Saturday date. Running time, 72 minutes. Played March 12.—Ouida Stephano, Grove Theatre, Grovetown, Tex. Small town patronage.

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan—Entertaining programmer. Will stand alone in smaller spots. A double in the big burghs.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SH! THE OCTOPUS: Hugh Herbert, Allen Jenkins—Well, I can't say this is even up to par with a regular program picture, but if your people enjoy comedy, and plenty of spine chills, then give this to them and you need not be afraid that it will not please them. Would advise for Bank Night or any other Giveaway Night. It will please, but nothing to rave about. Running time, 54 minutes. Played March 7-8.—Drew E. Kolb, Municipal Theatre, Millheim, Pa. Small town patronage.

THAT CERTAIN WOMAN: Bette Davis, Henry Fonda—Wonderful picture. Business below average. Didn't near pay expenses.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Metro-Goldwyn-Mayer

ARSENE LUPIN RETURNS: Virginia Bruce, Melvyn Douglas, Warren William—Entertaining programmer. Okay in small spots. A double for the big spots. Running time, 81 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Dennis O'Keefe—Right up our alley again. MGM on this picture is the answer to small town exhibitor. "Navy Blue and Gold" and "Bad Man," this is all we can ask for from any producer. This man O'Keefe is going places. Miss Bruce in the small part she has was never better. Play it any day of the week. Running time, 89 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BROADWAY MELODY OF 1938: Eleanor Powell, Robert Taylor—This was quite a disappointment, especially in the business it did on Sunday and Monday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DAY AT THE RACES, A: Marx Brothers, Allan Jones, Vivien Fay, Ivy Anderson and the Crinoline Choir. For those who relish the Marxian type of slapstick comedy this feature is made to order, for they clown their way throughout the picture in a typical manner. Allan Jones contributes several songs. Vivien Fay and her ballet add a twinkling toe dance routine which seems out of place, and Ivy Anderson and her Gang give a "swing" rendition of "All God's Chillun Got Rhythm." There is a nonsensical plot which amounts to nothing, but none is necessary as the picture moves along at high speed and is primarily a Marx Brothers vehicle. It is grand entertainment for the masses. Running time, 110 minutes. Played March 19.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice, Billie Burke—Plenty good. Judy Garland can really sing and Allan Jones did good also. One thing, no opera singing small towners, they really liked it here. Business pretty good. Running time, 80 minutes. Played March 8-9.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

GOOD EARTH, THE: Luise Rainer, Paul Muni—All due praise has already been given this truly great picture. However, its box office attraction failed in our town. Played four days. Didn't pay checkers' expenses.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—Bob Montgomery is no matinee idol here, Rosalind Russell is not very popular and this struck a new Saturday-Sunday low. It is really better than the box office showed it to be. The trailer was the poorest one I ever ran and did not help the gross. At least I "learned" I do not want any more Bob Montgomery pictures. Running time, 78 minutes. Running time, 78 minutes. Played March 4-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOVE IS A HEADACHE: Gladys George, Franchot Tone, Mickey Rooney, Virginia Weidler—The headache came at the box office. Metro is slipping along with the rest of them, and while this picture is fair, the thing did not draw film rental. This makes two in a row for Miss George, "Madame X" and this one. No dice on either. The kids were the best part of the show and there is a newcomer, Frank Jenks, that I would put my shekels on, rather than Tone. What little part he had, that part of the picture he stole.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—Better than her last two, and you can see why they put Spencer Tracy in: to bolster up a star that is on her way out. Tracy, "Manuel" in "Captains Courageous," is not a fisherman in this one. He is in the Coast Guard now, throwing out a life line to Crawford, and after "The Bride Wore Red," she is going to need it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAN-PROOF: Myrna Loy, Franchot Tone—Played mid week, single bill to extra business and splendid patron reaction. Running time, 73 minutes. Played March 9-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

MERRILY WE LIVE: Constance Bennett, Brian Aherne, Billie Burke—This one was a dandy. Did twice as much business on the second day. Best comedy put out to date. Beat "Topper." Don't be afraid of playing this one. Will need a lot of selling because of the star value, which is none as far as a draw is concerned. Running time, 94 minutes. Played March 15-16.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Tex. General patronage.

MY DEAR MISS ALDRICH: Edna May Oliver, Maureen O'Sullivan, Walter Pidgeon—Played this to a fair midweek audience which received it well.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—Poignant. Human. Magnificent. This mighty MGM picture truly a great picture of the past. Will make money if tieup with churches and schools. Fine performance by Huston, Stewart and Charles Coburn. Running time, 105 minutes. Played March 15-16.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

PARADISE FOR THREE: Frank Morgan, Robert Young—Will stand alone in any spot. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROSALIE: Nelson Eddy, Eleanor Powell—Pleased almost everybody. Did not do as good as we would have on account of two stormy nights, and it must have been good to get them out at all. Played March 17-18.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

Monogram

GOD'S COUNTRY AND THE MAN: Tom Keene—This drew largely with the western fans and seemed to please.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOD'S COUNTRY AND THE MAN: Tom Keene, Betty Compton—I did not like this western at all. I asked a few people and they said they liked it. Now I don't know what to say about it. Of course, some people like any western as long as they fight and race each other over the hills. I did not see anything about this but the scenery, which was good. Business off. Am afraid Tom Keene is no go here for me. Also too
(Continued on following page)

(Continued from preceding page)

MUCH COMPIEN in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HOOSIER SCHOOLBOY: Mickey Rooney—Pleased a Saturday crowd and won a lot of favorable comments.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RIDERS OF THE DAWN: Jack Randall, Peggy Keys—Very good western, almost ruined by Randall's singing. Monogram, please don't let him sing. I'll never buy next year Randalls if he continues to sing. People complain very, very much.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SHADOWS OF THE ORIENT: Regis Toomey, Esther Ralston—Monogram has given us so many good ones it wouldn't be fair to jump on this too hard. Let's say fair and let it go at that. Played March 9-10.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

TELEPHONE OPERATOR: Judith Allen, Grant Withers—Second half of our Jack Randall bill and a whiz of a picture. Genuine flood shots well spotted in the disaster scenes in this picture. Weakest portion was the quick finish. Appeared as though the director said "Let's just quit here." Running time, 60 minutes. Played March 19.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

WHERE THE WEST BEGINS: Jack Randall—Excellent western. Randall with his he-man voice and his good looks is a favorite with our audiences. Monogram is backing Randall up with good stories, excellent direction and photography. Running time, 60 minutes. Played March 19.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Paramount

BARRIER, THE: Leo Carrillo, Jean Parker—A really wonderful picture of its type. Stars, while none of them mean much at the box office, all are fine. Do not believe a better cast could have been selected in so far as their performance was concerned. Played this on Sunday and Monday and business went down 'way below average. Very beautiful scenery in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—It's a crime to charge admission for a thing like this, and that's what my patrons said as they tore for the exits. It drew well the first day, but didn't hold up after they found out what it was like. W. C. Fields was good, but this senseless bit of disconnected footage fell as soon as he left a scene. Running time, 93 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour, Bob Hope—Not by any chance the best "Broadcast" of them all. Songs were pretty, if they would only sing them right. Martha Raye's singing is good, but lots could have been left off. Shep Fields' orchestra was okay. Lamour, Ross miscalc. Bob Hope not so hot. Kirsten Flagstad shouldn't have been in it at all. For small towns and the rest in this show of shows, it may be "Paramount on Parade," but it was a parade of walkouts for me. Running time, 100 minutes. Played March 13-14.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

BUCCANEER, THE: Fredric March, Akim Tamiroff, Franciska Gaal, Margot Grahame—This one was a dandy. Some showmen would think it too drawn out, but it is very fast in action and story. One would never realize that it was that long after seeing it. Running time, 125 minutes. Played March 11-12.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Tex. General patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal, Margot Grahame, Akim Tamiroff—To say this picture is a failure at box office is too bad, but I am compelled from actual box office performance to tell you I grossed more money with "Thrill of a Lifetime" than with "The Buccaneer." After you see this marvelous Cecil B. DeMille spectacle, you will agree that he has surpassed himself and done his biggest picture. The cast is made up of some of the finest movie stars, two of the loveliest women in moviedom, Margot Grahame and Franciska Gaal, and March, Tamiroff and many more make a great big picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

EASY LIVING: Jean Arthur, Edward Arnold—This farce comedy sent the crowd into hysterics.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FORLORN RIVER: June Martel, Larry Crabbe—A good western for the Saturday trade.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

INTERNES CAN'T TAKE MONEY: Barbara Stanwyck, Joel McCrea—Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NIGHT CLUB SCANDAL: John Barrymore, Lynne Overman, Louise Campbell—Very good murder story. Cast all fine. Played on Bargain Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THREE SHOWMEN ADD COMMENT

Three showmen adding their reports to the exhibitor comments on pictures in this week's columns of "What the Picture Did for Me" are the following:

Frank J. Biberstein, Attica Theatre, Attica, Kansas.

C. E. Fismer, Lyric Theatre, Hamilton, Ohio.

Drew E. Kolb, Municipal Theatre, Millheim, Pennsylvania.

Mr. Biberstein reports this week for the first time. Exhibitors Fismer and Kolb were reporters to the department more than a year ago.

SCANDAL STREET: Lew Ayres, Louise Campbell—Entertaining programmer for small spots. Lower half of bill for big spots.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THRILL OF A LIFETIME: Yacht Club Boys, Judy Canova, Ben Blue, Betty Grable—Here is another one that you can get them in with star value, but will go ready to shoot you. Very poor program picture. Running time, 75 minutes. Played March 17.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Tex. General patronage.

THRILL OF A LIFETIME: Johnny Downs, Eleanor Whitney—These young people are good, and the specialties offered by Ben Blue, The Yacht Club Boys, Judy Canova, etc., were okay, but some of our patrons thought the story holding them together was too slender, giving too much the effect of a vaudeville short.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WELLS FARGO: Joel McCrea, Frances Dee, Bob Burns—Fine picture. Business not as good as expected.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

MANHATTAN MERRY-GO-ROUND: Leo Carrillo, Ann Dvorak, Phil Regan—Average business only. Patrons' reactions were split wide open, some finding it good entertainment, others saying it was just fair. All agreed Carrillo was just about the whole show. Running time, 84 minutes. Played March 11-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

MICHAEL O'HALLORAN: Wynne Gibson, Warren Hull—Played this to a good house on a midweek night and it had a lot of favorable comments.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—How the patrons ate this one up and comments indicated they thought it the best Autry to date. Business big and every one happy. Running time, 60 minutes. Played March 4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burnette—Except for Gene's fine singing, this is a very ordinary western. Played this to better than average weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PUBLIC COWBOY, NO. 1: Gene Autry, Ann Rutherford—The title fits him like a glove. Hurry back to work, Autry; we are only three pictures behind release of your next and will need a couple for July and August. Played February 27.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

TRUSTED OUTLAW, THE: Bob Steele, Lois January—Pretty well liked by all. Story a little different for a western, but not too much. Played March 6.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

YODELIN' KID FROM PINE RIDGE: Gene Autry, Betty Bronson—Autry is a good Saturday drawing card, but his pictures are slapped together rather carelessly.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RKO Radio

BEHIND THE HEADLINES: Lee Tracy, Diana Gibson—Lively action comedy which pleased.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BORDER CAFE: John Beal, Armida—This is a different type of western which pleased a good midweek crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MEET THE MISSUS: Victor Moore, Helen Broderick—Very amusing comedy drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker—Classy production. A bit tedious in spots, but why hold that against this picture which presents such a varied assortment of screen and radio stars. It's entertainment and that is what the public wants. Running time, 90 minutes. Played March 20.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. Small town patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker, Ann Miller—Here's entertainment to give the fans the time of their lives, and the exhibitor the show of the year. Advertise it big. In my opinion the best Bob Burns and musical made so far. A great show for best playing time. Thanks, RKO; after this picture I will forget "Hitting a New High." Running time, 85 minutes. Played March 19-20.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice—Very good comedy, but it seemed to lack the punch that Joe E. Brown pictures used to have.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Lucille Ball—Boy, what a swell show. Our hats off to RKO. The lines were so fast and furious that the audience did not get all of them due to the laughter of the previous remarks. A well pleased audience certainly left our house. Hepburn comes to the front in this, but Rogers can quit her dancing and go to acting and still be a draw. She stole the show. The little girl, we did not catch her name [Lucille Ball—Ed.], who read the letter from home and also greeted Butch in the last reel, will go places. Watch her smoke. Running time, 92 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THERE GOES MY GIRL: Ann Sothern, Gene Raymond—Entertaining comedy drama. Pleased a fair midweek audience.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—Betty Philson, Marianna Strelby—No one ever made a more clever little comedy than this one. The cast was well selected, directed and was very talented. The two little girls were exceptionally good. Don't be afraid of this one, as every one should enjoy it. Running time, 72 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Twentieth Century - Fox

ANGEL'S HOLIDAY: Jane Withers—Played this with an indoor circus. It pleased the Withers fans.—Roy W. Adams, Mason Theatre, Mason City, Mich. Small town patronage.

BIG BUSINESS: Jed Prouty, Spring Byington—This pleased the Saturday crowd.—Roy W. Adams, Mason Theatre, Mason City, Mich. Small town patronage.

CHARLIE CHAN AT THE OLYMPICS: Warner Oland—Another entertaining mystery drama of this series which pleased a Saturday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CHARLIE CHAN ON BROADWAY: Warner Oland, Joan Marsh—Good program fare. Business only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CHECKERS: Jane Withers, Stuart Erwin—Well done. Where Jane Withers clicks, extended time for all. Running time, 78 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CITY GIRL: Ricardo Cortez, Phyllis Brooks—A pleasing surprise in a program picture. Nothing big, but on a double bill, with a comedy feature for contrast, this will hold up nicely. Running time, 60 minutes. Played March 2-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

COUNTY CHAIRMAN, THE (Reissue): Will Rogers, Evelyn Venable—Typical Rogers homely humor, but not the draw at the box office of the previous pictures. My guess is that they are being released too long after his death, and this we noted, that we got very few of our regular patrons, mostly the older generation and not many of the younger. I would say that from now on it would be well to cease the releases of this star.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

45 FATHERS: Jane Withers—Enjoyable from all angles and pleased our patrons.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

45 FATHERS: Jane Withers—Good in any spot. This little girl is going places. Will draw fine in any spot that cares at all for little Jane. We need more

of this type of pictures. Played midweek to capacity house. Outdrew a so-called special played on a Sunday date. Played March 2-3.—Frank J. Biberstein, Attica Theatre, Attica, Kan. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—All I have to say is, play it and watch the box office click as in the old days. It is pictures of this type that brings them out evenings and make them movie minded. Running time, 100 minutes. Played March 16-17.—Drew E. Kolb, Municipal Theatre, Millheim, Pa. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—Say, what a peach this one was. Swell show, good singing and skating picture. Raymond Scott Quintet was well liked here. Many came back the second night. Good old Fox, who really knows how to make a high allocation picture. Running time, 105 minutes. Played March 10-11.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—Just about the best musical to hit the screen this season. And how Miss Henie has improved her acting. Patrons raved; the cashier was kept busy. It was a "Happy Landing" all around. Running time, 102 minutes. Played March 13-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HAWAIIAN BUCKAROO: Smith Ballew, Evalyn Knapp—Okay western type picture with action set in Hawaiian Islands. Plot typical horse opera, action plenty hammy in spots and scenery true Californian, but all in all got by on a double bill in midweek to fair business. Running time, March 2-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye, Don Ameche, Alice Brady—It filled my theatre and they all left moist-eyed, friendly, some deeply stirred, human beings with faces showing that deeper, worthier emotions had been stirred. All seemed shorn of artificialities, at least, pro tem. What this film did for me it will do for any theatre, any community, any audience, high brow or low. It sounds most all the depths, and scales many of the heights of human life and emotion. And (sub rosa), if Alice Brady doesn't get the Academy Award for her character portrayal of the widow O'Leary, it will be because this rural and urban scribe is not on the committee. Alice Faye and Don Ameche were fine, and even Tyrone Power's impersonation of an unlovable political scamp; all were vitally convincing. As to the theme it is epic in scope. All the hackneyed Hollywood three and four syllable words, colossal, stupendous, magnificent, can be used truly in an attempt to re-create, to resurrect a chapter in America's history when the midwest was a frontier. If producers would stop making so many cheap little studio program pictures which we small exhibitors lose money on, and give us more like "In Old Chicago," most everybody from hillbilly to savant would become movie conscious. Then the theatre would take its place definitely as one of the four fundamentals of civilization, viz., churches, schools, newspapers, theatres.—Mary Hayes Davis, La Belle Theatre, La Belle, Fla. General patronage.

JUDGE PRIEST (Re-issue): Will Rogers, Anita Louise, Henry B. Walthall—Honors in this reissue are about evenly divided between America's best loved star and Henry B. Walthall. A good story, excellent cast and plenty of humor furnished by the old Confederate soldiers in the jury box, makes excellent entertainment, even though it is a reissue. Running time, 79 minutes. Played March 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—Not so hot. Wouldn't have missed it if never played. Who said Simone can sing? Thanks to National Screen Service for not giving us a sample of her singing in the trailer. Running time, 89 minutes. Played March 17-18.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

OFF TO THE RACES: Jed Prouty, Shirley Deane, Spring Byington, Slim Summerville—Slim Summerville is always welcome here. We will always remember him in "The Road Back."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Randolph Scott, Jack Haley, Gloria Stuart—Boys, here's a picture you want to be sure to push 100 per cent and you'll be right out front when the show is over ready to receive the roses. This is the best Temple since "Bright Eyes," and, if advertised right, you'll pack them in. We are going to run a return showing on this one in the near future. Running time, 87 minutes. Played March 18-19.—Drew E. Kolb, Municipal Theatre, Millheim, Pa. Small town patronage.

SALLY, IRENE AND MARY: Fred Allen, Alice Faye, Tony Martin, Joan Davis—Something slipped some place in the making of this one. Somehow, you keep waiting for something to happen and it never does. Has plenty of pleasing spots scattered throughout and all in all proves fair entertainment, but with the cast of big names and Zanuck's reputation for turning out musicals, this could certainly have been a far better piece of entertainment. Business better than average. Running time, 85 minutes. Played March 6-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor

PAGING JAYSEE FOR NEW EXHIBITOR FRIEND

"This is our first report on pictures, so hope you see fit to print them.

"We certainly get a lot of good from the Herald; in fact, cannot get along without it.

"Have old J. C. Jenkins call on us."

—FRANK J. BIBERSTEIN,
Attica Theatre, Attica Kan.

Holm—Entertaining all the way.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TARZAN'S REVENGE: Glen Morris, Eleanor Holm—More careful work by the director might have made this a real winner. It did draw fairly well and seemed to please, but could be taken apart too easily. Somewhere, too, they lost the revenge idea, that was played up in the title.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen, June Lang—Very fine picture. Although it may not be classed as a suitable picture for Shirley Temple, I still think it one of her best as far as I am personally concerned, because I do not care for her ordinarily, but really liked this. Victor McLaglen perfect in his role.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WILD AND WOOLLY: Jane Withers, Walter Brennan, Frank Melton, Robert Wilcox—Fine picture. Stars all fine. Wilcox liked. Glad to see Frank Melton; he was good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

United Artists

COME AND GET IT: Edward Arnold, Joel McCrea, Frances Farmer—This is truly a wonderful picture. We did not do a big business on it, but the reason for that is it is the wrong time of the year to do much good in the show business in this locality. Edward Arnold was tops, the best we have ever had. Better than "Diamond Jim." Frances Farmer made a hit with our patrons in this picture. The supporting cast was so good they are worth mentioning. Go after this picture with all you have to advertise a picture. Sell the stars, not the title. Running time, 99 minutes. Played March 11-13.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

GOLDWYN FOLLIES, THE: Edgar Bergen and

"Charley McCarthy," Adolphe Menjou, Ritz Brothers, Andrea Leeds—You can get them in on this one because of the star value, but try and help half of them by the time half of it is over. Had the "Audioscopsiks" these two days and so did well after all. Running time, 110 minutes. Played March 13-14.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Tex. General patronage.

LOVE FROM A STRANGER: Ann Harding, Basil Rathbone—Shy clear of all English. Don't even talk about them and then you won't get beaten. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STAND-IN: Joan Blondell, Leslie Howard—Pleased a few. I don't believe these takeoffs of Hollywood have any interest for the general public who come to a show to be entertained. Running time, 90 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Universal

EMPTY SADDLES: Buck Jones, Louise Brooks—Played on Saturday night and it pleased our patrons on that night. Box office was okay and that is what counts. Played March 19.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

LET THEM LIVE: John Howard, Nan Grey—Very pleasantly surprised with this little picture. Picked it up quite old and it did very well for us. Played March 14-15.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

LOVE IN A BUNGALOW: Kent Taylor, Nan Grey—Pleasing little comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROAD BACK, THE: Richard Cromwell, John King—This picture drew fairly well on Sunday and seemed to create quite an impression.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SOME BLONDES ARE DANGEROUS: Noah Beery, Jr., Dorothea Kent—Pretty poor stuff and played double feature with Buck Jones in "Sudden Bill Dorn," which is a lot worse than this, so what chance do you think Universal will have in selling me more of this kind next year?—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WINGS OVER HONOLULU: Wendy Barrie, Ray Milland, Kent Taylor—This is a fairly entertaining picture which did a fair business on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Brothers

KID GALAHAD: Edward G. Robinson, Bette Davis—This is a good picture, but did not draw well on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston, Lee Dixon—They don't seem to care for singing, or marines or Dick Powell here any more. At

(Continued on following page, column 2)

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ADDRESS

CITY STATE

(Continued from preceding page)

any rate, this was a big disappointment at the box office on Sunday. It's a good picture, but does not rate the classification that Warners gave it.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SWING YOUR LADY: Nat Pendleton, Humphrey Bogart, Louise Fazenda—Don't fail to play this and play it two or three days, as it's a picture everyone will enjoy advertising for you. It pleased about everyone. Nat Pendleton was pretty swell in this. He should be in line for some sort of award or other for his portrayal of a slap happy wrestler. I could use plenty like this. Running time, 72 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Short Features

Columbia

BURY THE HATCHET: Monte Collins—Pretty good. Quite a few laughs.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

CASH AND CARRY: 3 Stooges—Our audience like these maniacs. Good for a barrel of laughs. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

INDIAN SERENADE: Color Rhapsodies—Good color cartoon.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

INDIAN SERENADE: Color Rhapsodies—Another good one from Columbia.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LET'S GO: Color Rhapsodies—This is as good as any Disney that I have played, although I haven't played many, and won't as long as I can get one this good at a much lower rental. I find Columbia cartoons (colored) all fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PLAYING THE PONIES: 3 Stooges—This slapstick farce knocked the audience for a loop.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SCARY CROWS: Color Rhapsodies—And still another excellent cartoon from Columbia. This one is one of the best. Wish their features were all as good as their colored cartoons.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

UNTRAINED SEAL: Color Rhapsodies—Good colored cartoon. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Educational

POT LUCK: Song and Comedy Hits—Very good. Running time, 11 minutes.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

Metro-Goldwyn-Mayer

BOSKO AND THE CANNIBALS: Harman-Ising—Good cartoon. In color.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

BOSKO IN BAGDAD: Happy Harmonies—Very poor cartoon. Too much color. Too much useless animation and sound effect. Not a laugh in the whole reel. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

COPENHAGEN: FitzPatrick Travel Talks—These MGM travel talks are the tops. Hats off to FitzPatrick. Better than any in the business. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

EVERY SUNDAY: Deanna Durbin, Judy Garland—This is a pleasing little subject which gives these two young girls plenty of opportunity for self-expression, but it did not do any extra business. Running time, 1 reel.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FISHY TALES: Our Gang—Up to Gang standard.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

HOLLYWOOD PARTY: Elissa Landi, Charley Chase and a Galaxy of Stars—Metro certainly has what it takes with these musicals in color. This one is no exception. It has everything that makes a box office smash. Beautiful girls, music, dancing, comedy and a color perfection that is hard to equal. Book it and feature it. Running time, 21 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

MAIL AND FEMALE: Our Gang—Another laugh riot from Our Gang. These kiddies are go-getters when it comes to entertainment. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NATURAL WONDERS OF THE WEST: FitzPatrick Travel Talks—The wonders of the West shown in natural colors. It was especially interesting to me, as I have visited the Grand Canyon, and would rather

see one of these Travel Talks than a feature. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PERFECT SETUP: Crime Doesn't Pay Series—This is one of the Crime Doesn't Pay Series and is a very entertaining and satisfactory short. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SUNDAY NIGHT AT TROCADERO: Musical Comedies—Fine talent made up for lack of color. Boswell extra good with organ accompaniment.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

WHAT DO YOU THINK: M-G-M Miniatures—A splendid single that hits a new idea in short subjects and carries it through convincingly well. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Paramount

FOOTBALL TOUCHER DOWNER: Popeye the Sailor—Average Popeye cartoon. Will please about everyone as all Popeyes do. Running time, seven minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FOWL PLAY: Popeye the Sailor—Nothing more can be said about these Popeyes. They are the tops of all the black and white cartoons, and this one is better than usual. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IT'S A GOOD STUNT: Paragraphics—Very good subject dealing with daredevils.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RIVER, THE: U. S. Government Documentary Film—A very fine three-reel subject produced by the Government and distributed gratis by Paramount. This subject is well worth playing and I believe it will help your box office. I advertised it at the schools and let all the teachers in free. They spoke many good words for "The River." If you play it, contact the schools and it will help. This subject is very, very good, or at least that's my opinion. Advertising matter furnished on gratis rental. Running time, 3 reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WATER, WATER EVERYWHERE: Grantland Rice Sportlights—Ted Husing is, in my estimation, the tops of all sport reels. Mr. Eaton and Mr. Rice have chosen all their subjects with great care and Mr. Husing certainly puts them over. Tops. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WATER, WATER EVERYWHERE: Grantland Rice Sportlights—My patrons go nuts over these water sport reels. This one is exceptionally good and very interesting. Play it. I could use many reels like this one. Let's have more of them. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WHISPERS IN THE DARK: Screen Songs—Have played only two or three of these. This one seemed to be O. K. Music very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

HARRIS IN THE SPRING: Phil Harris—One of the best musical comedies we have ever presented. Patrons commented which is unusual on a short subject. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LONESOME GHOSTS: Mickey Mouse—Another Disney click that brought forth many good chuckles. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

MORNING JUDGE: Edgar Kennedy Shorts—Up-roarious fun. Worth a preferred spot on any program that needs laughs. Running time, 20 minutes.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

MORNING JUDGE: Edgar Kennedy Comedy—Very good comedy with Kennedy reaching a new height in trials and tribulations. It had our audience in an uproar from start to finish, and believe me, that's a good test for any comedy. Running time, 18 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

PATHE PARADE, NO. 4: These single reels are consistently good and this one holds to that reputation. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RHYTHM ON THE RAMPAGE: Ted Fiorito and Orchestra—Good musical featuring Ted Fiorito and orchestra. It has a small plot with some good comedy by the piccolo player and some grand singing by the "Debutantes." Worthwhile addition to any program. Running time, 18½ minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

RHYTHM WRANGLERS: Smart Set—Exceptionally good western music and songs. Our people went for it in a big way. Running time, 18 minutes.—C. McKusick, Community Theatre, Guilford, Me. Small town patronage.

RHYTHM WRANGLERS: Smart Set—A very clever musical western that will hold up a weak feature. Why doesn't some producer grab up this Ray Whitley? We need a few new western stars. The old boys are getting the "rheumatiz" and if the cowboys must sing, this one can. Running time, 18 minutes.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

RHYTHM WRANGLERS: Smart Set—Again RKO scores with this little short. Just another good musical that we are going to rebook later in the season. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SHOULD WIVES WORK: Leon Errol Comedies—A perfect comedy on a perfect date with a perfect picture, "Radio City Revels." Running time, 19 minutes.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

WHITE MAGIC: RKO Pathe Sportscope—Interesting even if it is on a commercial advertising basis for Sun Valley. Wonder why the exhibitor has to pay for shorts advertising for tourist business. Running time, 10 minutes.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

Twentieth Century - Fox

FOX MOVIE TONE NEWS: Just a little better than the rest, in our opinion.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

United Artists

SELF CONTROL: Mickey Mouse—Donald Duck this time, and excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

ALL AMERICAN DRAWBACK: Edgar Bergen, "Charlie McCarthy"—This one gets the laughs. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ALPINE GRANDEUR: Colortour Adventure—Beautiful and interesting. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BOLTED DOOR, THE: Floyd Gibbons' "Your True Adventure"—Again Mr. Gibbons gives us a swell short. This one especially appeals to the women due to the subject matter. It was trifle scary for the children but has a very good lesson. Well acted and good subject matter. The best of the newer shorts. Running time, 13 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DAFFY DUCK AND EGGHEAD: Merrie Melodies—The craziest cartoon I've played for some time. Don't pass this one up. It's good for plenty of laughs. They'll all enjoy this. Running time, seven minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DAFFY DUCK AND EGGHEAD: Merrie Melodies—Well liked, plenty of laughs for adults or children. Running time, 8 minutes.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

DANGER—HIGH VOLTAGE: Floyd Gibbons' "Your True Adventure"—These Floyd Gibbons series are becoming more popular with each showing. Worth your best playing time. Running time, 13 minutes.—A. Goldson, Gold Coast Theatre, Chicago, Ill. Neighborhood patronage.

"GIVE ME LIBERTY": John Litel—I was afraid the audience would find this tiresome, but most of them must have learned Patrick Henry's oration in school because this Broadway Brevity aroused a great deal of interest. Running time, 2 reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOTEL A LA SWING: Broadway Brevities—Very ordinary musical short. Some clever dance routines.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

JAN RUBINI AND HIS ORCHESTRA: Melody Masters—Good music but music of this sort hasn't any appeal to the majority of my patrons. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MALAYAN JUNGLES: Colortour Adventure—These travel tours are not put across like MGM's. Vitaphone's subjects are just as good but the color spoils them. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NECKIN' PARTY, A: Edgar Bergen, "Charlie McCarthy"—Fine. Am bringing it back later.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PORKY'S POPPA: Looney Tunes—A better black and white cartoon with plenty of music so that all enjoyed it. Running time, 7 minutes.—J. A. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serials

Mascot

FIGHTING MARINES, THE: Grant Withers, George Lewis—I picked up this old serial from Monogram in New Orleans at a very reasonable rental and it is pretty good. Print in pretty fair condition. It's as good as some I have played that cost much more.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HURRICANE EXPRESS: John Wayne, Shirley Grey—A very good serial. No regrets as yet. Pleased with extra weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Republic

PAINTED STALLION, THE: Ray Corrigan, Hoot Gibson—Good serial that held up throughout the 12 weeks.—C. E. Fisser, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

S.O.S. COAST GUARD: Ralph Bellamy, Maxine Doyle—Off to a bad start, though no fault of the serial. Should build up if it holds to standards of Episode One.—C. E. Fisser, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Universal

RADIO PATROL: Grant Withers—On the fifth episode. This is proving a consistent attraction.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

The Heart of Showbusiness



VARIETY CLUBS of AMERICA

4th ANNUAL WINTER QUARTERS NATIONAL CONVENTION

April 23rd and 24th 1938

(Business Meeting April 23rd ... and National Banquet April 24th)

NOTE.. Reserve Tickets through
JOHN H. HARRIS
Nat'l Chief Barker, 711 Clark Bldg., Pittsburgh
or JOSEPH OULAHAN
Variety Club, Netherlands Plaza Hotel, Cincinnati, Ohio

At Last—Sponsored Shorts You're Proud to Show and Paid to Play



A LOW BOW OF THANKS FOR THE TIDAL WAVE OF CRITICAL APPROVAL LAUNCHING *Boy Meets Dog* AND CARAVEL'S Sponsored FILM PLAN

One of the cleverest sponsored shorts ever produced. "Ad" element injected deftly and only a flash. Will set a standard for all future productions of sponsored films.

Jack Harrower — Film Daily

★

Picture is an ambitious effort, being 90% entertainment, with only about 30 seconds outright advertising.

Weir — Variety

★

Should be a welcome part of any program. Animation perfect. Songs catchy. Kids will love it. Grown-ups will get a great kick out of it, too.

Hank Linet — Showmen's Trade Review

★

Contains an entertainment emphasis and a minimum of advertising unique among sponsored reels.

James Cunningham — Motion Picture Herald

★

Finest example of sponsored film. Few cartoons contain production values inherent here. Packs a wallop throughout every inch. Grand cartoon in Technicolor.

Leonard Weisberg — Box Office

★

The actual presentation of the name of the sponsor doesn't last more than a few seconds. Without this, the film could probably be sold on the same basis as the best of the color animations.

*J. M. Jerauld, Managing Editor
— Motion Picture Daily*

★

Pure entertainment. Fine musical background by Nathaniel Shilkret and Frank Churchill, composer of "Snow White." Has high appeal.

Paul Denis — Billboard

★

Clever animation and color effects. Should find ready audience acceptance.

Harry Blair — Film Curb

★

Very entertaining. Ranks in front division of color cartoons. Commercial angle brief ten second flash.

Philadelphia Exhibitor

With pardonable pride, justified by the tidal wave of unanimous trade press praise of "Boy Meets Dog," Caravel now offers to discriminating exhibitors everywhere, including the finest motion picture theatres in the country, an opportunity to substantially increase their revenue and delight their patrons by availing themselves of our Sponsored Film Plan.

Caravel offers this Plan under the following guarantees:-

First run Short Subjects, all in Technicolor, equal in production, audience and name values to the finest single reels on the market.

Assured, continued revenue for each and every showing.

Co-operative Exploitation Campaigns, with assured local dealer tie-ups, intended to exploit, not only our Sponsored Shorts, but your entire program during each run.

"Boy Meets Dog," . . . Produced by Caravel . . . based on Gene Byrnes' world famous syndicated newspaper feature . . . "Reg'lar Fellers," . . . songs by Frank Churchill, composer of "Snow White," . . . Voice impersonations of several famous radio and screen stars, including Fred Allen . . . Symphonic-Swing orchestra directed by Nathaniel Shilkret . . . directed by Walter Lantz, creator of "Oswald, the Rabbit," sponsored by Bristol-Myers Company, on behalf of Ipana.

IT PAYS TO PLAY CARAVEL SPONSORED SHORTS

Booking Department
CARAVEL DISTRIBUTING CORPORATION
730 Fifth Avenue, New York

Gentlemen:—

I am interested in booking "Boy Meets Dog" at a guaranteed revenue for each showing.

Please send contract for my inspection, together with complete details concerning your Sponsored Film Plan for your series of Technicolor short subjects.

..... Theatre
..... City
..... State
..... Manager

CARAVEL DISTRIBUTING CORPORATION
730 Fifth Avenue • New York





MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



THE AWARDS

Following is a letter addressed to Martin Quigley, editor-in-chief of Quigley Publications, from Rick Ricketson, president of the Fox Inter-Mountain Theatres, Denver, in reply to a wire advising him that Ted Kirkmeyer, manager of the Rio Theatre, Helena, Montana, had been voted the Quigley Silver Grand Award for 1937. Says Mr. Ricketson:

Dear Mr. Quigley:

"We were delighted to hear that Mr. Ted Kirkmeyer, manager of our theatres in Helena, Montana, had won the Quigley Grand Award for Showmanship for 1937.

"Mr. Kirkmeyer is a splendid young man, deserving of the honor, and represents the finest traditions in our business. I am certain, also, that the fact a Montana theatre won the Award this year will be a stimulus to Quigley Showmanship participation throughout the Rocky Mountain west during the coming year.

"I want to congratulate you upon the splendid success of the Quigley Awards and the great purpose it is serving in our industry. Today, more than ever, showmanship is needed in theatres, and the Quigley Awards inspire it in its truest sense."

* * *

The mail bag also produced a letter from Mr. Kirkmeyer, who thus expresses his appreciation for the honors bestowed:

"Your wire informing us that we won your 1937 motion picture Grand Award thrilled us beyond words.

"We have always felt deeply indebted to your publication for the way you so clearly presented the news of the motion picture industry and its most outstanding exploitation.

"You are well aware that a full campaign is made possible only through the warm cooperation of a community, its newspapers and the theatre employees. In behalf of the people of Helena and our theatre employees, we thank you most sincerely."

* * *

Also heard from is Julius Seltzer, winner of the Quigley Bronze Plaque for his campaign put on at the Warner Boyd Theatre, Philadelphia. Mr. Seltzer speaks:

"I want to take this opportunity of thanking you for the distinction accorded me by Motion Picture Herald in the Quigley

Award. I assure you that the plaque will be one of my most prized possessions and an honor that I will always point to with pride."

* * *

The essence of the idea behind these annual awards is that the whole show does not come in the can.

Through the presentations of the Round Table and its recordings and recognitions of what showmen do out on that frontier where the product meets the public, it is made evident that the creative work of this industry is not all done until the take is counted on Saturday night.

So while we are glorifying the award winners, let's remember that they are but the representatives of that great array of the workers entrusted with the final, conclusive process of getting the gross.

▽ ▽ ▽

SELLING SHORTS

In a recent issue of the "Ohio Mouthpiece", Warner Cleveland zone house organ, edited by Manny Pearlstein, publicity director Sid Dannenberg advocates planning complete campaigns on the excellent short subjects now available. Program construction, a highly specialized art in itself, would fail miserably if the manager, in presenting his show to the reading public, overlooked the merchandising of his timely short productions. Often theatres have hung up new highs by seeing to it that subjects strong enough to offset a comparatively weak feature were booked and then selling the entire program for all it was worth.

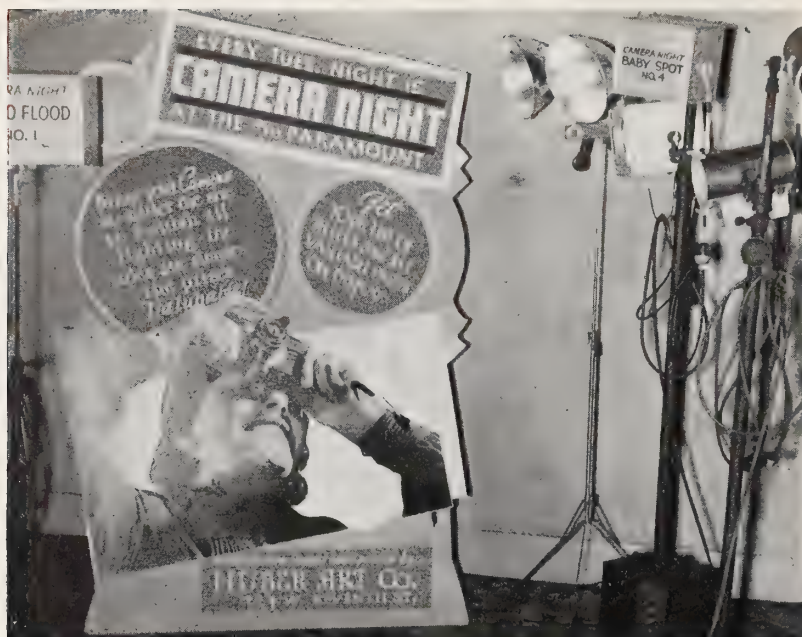
The wise manager never sells his shorts short.

▽ ▽ ▽

YOU'RE WELCOME

Vacation time approaches, and with many of our Round Tablers trekking New Yorkwards an invitation is extended to one and all to come in and get personally acquainted. We've polished up the handle on the big brass door, and await with keen anticipation the visits of our old and new friends. Remember, the welcome mat is but freshly scrubbed. How about using it?

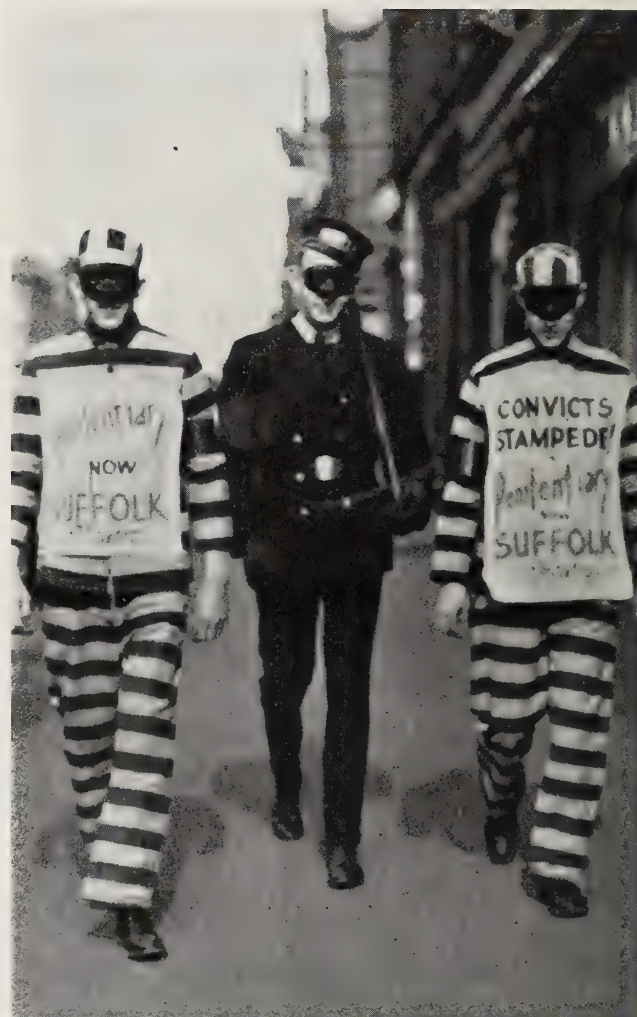
GERTRUDE MERRIAM
Associate Editor



Described in detail elsewhere in the Round Table section will be found camera night gag inaugurated by Joe Goetz, RKO Paramount Theatre, Cincinnati. Shown at left is lobby setpiece constructed by the theatremen as part of the lighting equipment made available for use of the amateurs who entered the contest for awarded prizes.

Two days ahead of opening of "Penitentiary" at the Suffolk Theatre, Holyoke, Mass., Manager Paul Kessler sent a guard and two "convicts" out on streets with their copy on chests and backs. Heralds were distributed by newsboys who shouted "Extra, all about the Penitentiary break at the Suffolk Theatre."

Round Table In Pictures



Put on by Manager Harry Bodie, Warner's Sixth Street Theatre Coshocton, Ohio, was street ballyhoo for "Swing Your Lady." Two hillbillies carted small wagon through main thoroughfares on which was planted phonograph. Stopping at crowded sections, boys would play hit tunes from the picture before the assembled crowds.

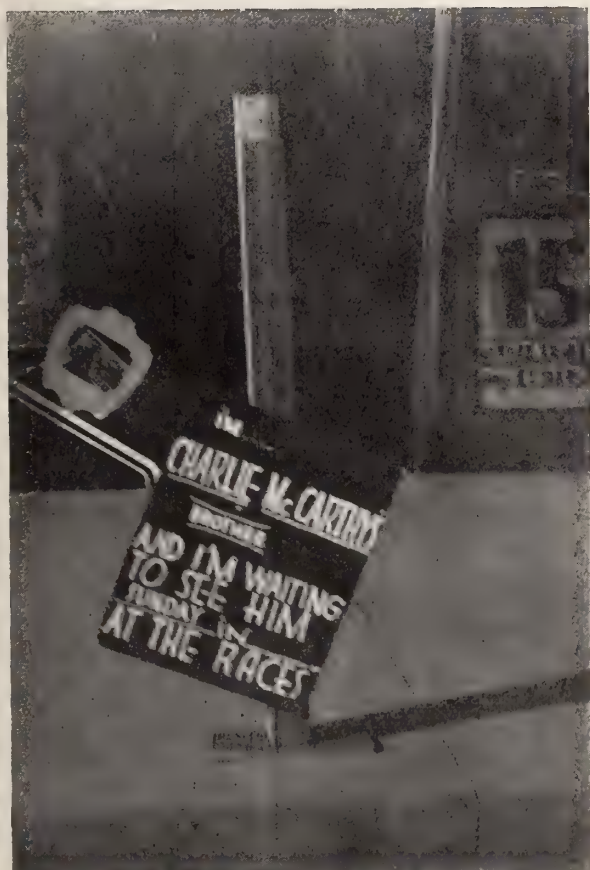


To the left is shown view of the atmospheric lobby display in the Encanto Theatre, Havana, Cuba, arranged by Manager Ernesto Smith during the run of "The Hurricane." Lobby and front contained large easels on which were planted scene stills from the picture together with rave reviews culled from the dailies.

Twelve boys with caps and gowns were utilized by Manager Sam Gilman, Loew's Theatre, Harrisburg, Pa., to publicize his date of "A Yank at Oxford." Riding on promoted bicycles, each lad had a letter fastened to his back, which when arranged in proper formation spelled out the picture title. At intervals boys would scatter and then return to correct places.



Art Morton, Scollay Square Theatre, Boston, Mass., promoted use of a Ford, vintage 1912, for street ballyhoo on "Sez O'Reilly to Mac-Nab". Car was properly bannered and entered in local St. Patrick's Day parade. Lizzy broke down "accidentally" in the middle of the parade, causing a halt in the procession, thus getting plenty of attention and laughs from the crowd.



Tying in with Don Dickerman's Pirate Ship stationed in Biscaye Bay, Austin Moon, Colony Theatre, Miami Beach, for "Buccaneer" bannered the boat with title. Ballyhoo on picture was broadcast from loudspeaker, message being heard from some distance.

Second hand piece of lumber reminiscent of an old hitching post was used by Joe Stribling, Kiowa, Hobart, Okla., to publicize his McCarthy short "At the Races." Planted at curb, "post" had sign attached reading, "I'm McCarthy's brother, waiting to see, etc., etc."

QUICK REPORTS FROM THE FIELD

Garland Stop-Over

When Judy Garland recently stopped in Houston for 30 minutes en route, Francis Deering together with some newspapermen boarded the train about 40 miles outside the city and interviewed the star, bringing back some swell stories for the Post and Chronicle. Arriving at the station, Judy was met by a delegation of Houstonians, headed by Mayor R. H. Fonville.

The brief stop-over was fine excuse for a 15 minute broadcast from the Southern Pacific station over KPRC with announcer introducing the Mayor and extending greetings of the city. Guard of honor, composed of 25 girls from the Black Battalion, protected Judy from the onrush of autograph seekers and big surprise came when six youngsters, dressed in costumes identical to the one Judy wore in "Everybody Sing," presented her with a small cotton bale packed with Mexican pralines.

Radio interview continued with questions about her trip, her new picture, her work on the "Good News" radio program, her next assignment, etc., etc.

Spelling Bee

An innovation at the Fox Carmel Theatre, Hollywood, Cal. was started by Dick Moss with the presentation of an old fashioned spelling bee on the stage Saturday matinee. Children registered in the lobby for the contest and five boys and girls were brought on stage to contest for the prizes, theatre passes going to runners-up.

Moss reports that the contest went over big, with the audience rooting for its favorite and adults receiving as much enjoyment out of the proceedings as the children. Age limit was for children from eight to ten and Dick plans repeating the gag with kids from 10 to 12.

Premiere

Fireworks, an American Legion parade and a reception preceded the opening of "Rawhide" at the Capitol Theatre, St. Petersburg, Fla. Entire personnel of the New York Yankees and the St. Louis Cardinals attended with sports writers from all newspapers covering the event. The Cardinals, rivals of the Yankees in an intra-city training camp series then in progress, helped honor Lou Gehrig by furnishing the preliminary parade with music, with the Mayor lending an official note to the proceedings.

BOTWICK INAUGURATES "HOME OF STARS" SERIES

Running on the amusement page, four columns wide, Harry Botwick, M. & P. State Theatre, Portland, Maine, has started a series of photographic layouts of the homes of various screen stars. This week, the theatreman is using cut of the exterior of Margaret Lindsay's home with descriptive caption and picture plug.

Harry plans to run this series weekly, furnishing the stills to the co-operating newspaper and concentrating on those tying in with his then current picture.

Nautical Lobby

Concentrating on the nautical angle of "Submarine D-1," George D. Irwin, Lyceum Theatre, Duluth, Minn., promoted ship's wheel, miniature lighthouse with flasher light, various types of life preservers, ship's light and other boat accessories, for lobby display. Also exhibited was complete deep-sea diver's outfit ahead of date, and during engagement man donned it, parading streets.

Novelty sailor hats were worn by entire staff, doorman in sailor's garb stood behind ship's wheel and at the time of reporting, Irwin was checking with government engineers with regard to the safety of sending someone out on the ice of Bay of Lake Superior to stencil title letters in large black letters on the snow.

Employees Contest

Highlight of the advertising campaign put on by Manager J. J. Cahill and assistant Alec Hurwitz, Brockton Theatre, Brockton, Mass., for "Wells Fargo," which started four weeks ahead was printing of 16-page booklets, 11 pages of which were devoted to photostatic copies of reaction cards filled out by patrons at a preview and four pages devoted to plugging the picture. Last sheet provided room for names and addresses.

Employees were given these booklets and told to have people whom they contact, read the book and then sign their names and addresses. To the employee obtaining the most signatures \$5 was awarded, \$2.50 going to runnerup. As an incentive to the people to read and sign, it was stated that one week prior to opening 30 names would be drawn and each would be mailed a guest ticket.

Submarine Tie-up

To publicize "Submarine D-1" from the stage of the Symphony Theatre, Chicago, A. Blasko contacted local deep sea diver to make a personal appearance. The theatreman acted as master of ceremonies and questioned the diver regarding his various accessories. During the interview, points regarding the underwater picture were discussed.

For the remainder of the week, the equipment was made into a neat display and placed in lobby against red plush background on which were mounted stills and cards designating what each item was and what it was used for.

Rosalie Visits Shops

Christening an attractive girl as "Rosalie," Manager H. Mintz, Parthenon Theatre, Hammond, Ind., had the girl visit all shops three days ahead of opening of that picture. Wearing a different colored rose each day, girl gave passes to those who properly identified her. The tour of Rosalie through the stores was publicized in the Hammond Times.

With several sequences in the picture set in a naval academy, Mintz dressed seven ushers as West Point cadets carrying regulation rifles and sent them out as a street ballyhoo, going through drill formations at all prominent corners.

Selling McCarthy

Sammy Cohen, United Artists foreign publicity manager, under the supervision of Arthur W. Kelly, has just released a 14-page booklet on the "Goldwyn Follies." Since the Charlie McCarthy character is not well known in Europe, unique angles are presented on how to "sell" the dummy through a series of teaser ads to be planted in newspapers three weeks ahead. Campaign winds up with a questionnaire on Charlie in contest form, for which guest tickets are awarded winners, in addition to tinted fan photos of the wooden-head.

Amateur Slant

Scouting around for a kid angle to sell "You're a Sweetheart," Marlowe Conner, Rhodes Theatre, Chicago distributed pluggers to schools announcing a contest on stage with promoted prizes going to those best imitating Oswald, who appears in the opus. Audience applause decided the winners.

EASTER PROMOTION PLANNED BY AL COX

Theatreman Cooperates in Citywide Observation; Prepares Own Film

Reported by W. E. Schmidt, district manager Comerford Theatres, Wilkes-Barre, is Easter parade conceived by Manager Al Cox, Capitol Theatre. Realizing that any commercial angle would have to be submerged in putting across his promotional plan, Al proposed that the slogan "Go to your church on Easter Sunday" be incorporated in all newspaper ads of merchants and run on all Comerford screens in a carefully prepared trailer of not more than two frames.

The Mayor will issue a proclamation for this day. All parking lots will extend free parking during the hours of Masses. All street cars and buses will extend a special fare of not more than five cents to general public during the hours of Masses.

Cox will take five hundred feet of film of prominent people entering the churches in their Easter regalia, strolling on the avenues, etc. Each newspaper will have a man with a still camera accompany his cameraman taking stills of the movies shot; these pictures to be run in their newspapers the following week. The movie he takes will be shown on the screen at the Capitol for one week.

At seven o'clock on Saturday night preceding Easter the shades will be drawn on every merchant's window, and will not be raised again until Easter Sunday at 1:00 P. M., with a complete new spring display.

Monster Choir Recital

Arrangements are being made for an activity to take place in Public Square in the form of several of the Churches' most popular choirs. This will take place at 1:30 in the afternoon, and will last forty minutes, which will tie in with Wilkes-Barre's Fashion Parade.

All newspapers will extend every cooperation in the promotion of this activity, giving the plan every consideration, and rather than try to make it their own activity, Cox will put it over from a community standpoint. With that in view he has contacted the head of the Merchant's Association, and after securing his approval contacted the town's leading merchant. He, too, it is reported, heartily approved of the plan suggesting that it be made an annual event.

Cox feels the "Go to Your Church" angle on Comerford screens will create a lot of good will towards his company, as well as towards the Sunday Movies in that town. The thought behind all the activity, however, is that with the Merchants' Association backing the plan, there should be, conservatively speaking, about 20,000 people on the streets of Wilkes-Barre Easter Sunday afternoon; and the services on the Square as set up at the present time will not last over an hour, so the theatres should certainly benefit considerably, from the box office standpoint as well as future good will.

SWEENEY STAGES "MANNEQUIN" HUNT

Identification contest was held recently to publicize Wayne Sweeney's "Mannequin" opening at the LaPorte Theatre, LaPorte, Ind. Stories were run in papers that girl representing "Miss Mannequin" would walk masked to the city court house, at which point she would remove her domino, enabling passersby to get a good look at her.

Announcements were then made that the following day, the same girl in a complete change of outfit and unmasked would cover the same territory and to the first person identifying her a \$25 cash prize was awarded. Tickets went to runnersup.

Man-On-Street Broadcast Helps Sell "Paradise"

Through tieup with well-known jeweler who sponsors a man-on-the street broadcast, Lou Cohen, Loew's Poli, Hartford, Conn., for "Paradise for Three" had man pick passersby at random and question them on the picture. In each case, person called to the microphone was asked names of cast, who wrote the film, etc., etc., guest tickets going to each whether or not they could answer correctly.

Concentrating on the skating sequences in the picture, Cohen dug up a flock of old skates which he proceeded to "lose" throughout the city opening day. Attached to each was tag offering reward if turned into the theatre. Theatreman also wired Frank Morgan, who consented to ship skis worn by him in the film. The arrival of these was covered by reporter and photographer from paper, who took pictures of the hostess on the airplane handing the skis to the manager. Further publicity was netted by insuring these with leading company, papers again covering the event and using photo of agent handing the policy to Cohen.

"Let's Hear From You!"

Charninsky Again Makes Good-Will Trip in Field

Two years ago, Karl Hoblitzelle, president of the Interstate Circuit, Dallas, Texas, appointed Louis Charninsky, Capitol Theatre manager, as emissary for his company on the "Good-Will" trips sponsored by local organization. Men are chosen to represent various lines of endeavors and cover the surrounding suburban towns. Trips have a two-fold purpose; to help small towns better themselves which in turn results in the betterment of Dallas. Louie has just completed his second trip in the field which netted his theatres newspaper breaks in Dallas and in the towns covered.

Goetz Features "Camera Nights" In Cincinnati

Cashing in on the current camera craze that has swept the country, another alert showman to take advantage of this box-office slant is Joe Goetz, RKO Paramount Theatre, a deluxe suburban in Cincinnati.

In a tieup with leading camera and photo supply house, Goetz "Camera Night," to which only amateurs are eligible, is promoted every Tuesday night. No type of camera is barred, not even the most inexpensive small "Brownie." There is no limit to the size of the finished photograph to be submitted, as long as it is within reasonable size limits. Finished prints may be mounted or unmounted, at the option of the contestant. The theatre, through the cooperating merchants, furnishes all backgrounds and lighting equipments, such as spotlights, floodlights, etc. Pictures must be taken on the theatre premises by a patron on the night of the contest. Any subject may be photographed, including candid shots of subjects on the screen, although flash bulbs are not permitted to be used in the auditorium.

First, second and third prizes are awarded weekly. These consist of cameras, camera equipment and photo supplies. A varied assortment of prizes of equal value in the three awards are constantly on display in the lobby throughout each week, as is credit card and spotlights (see photo in Round Table picture section) and the winners of each prize may select his own prize in the group which applies to the value of his award.

To stimulate added interest, a special prize of \$10 is offered to anyone who photographs an all-mirrored vanity in the lobby without including himself in the reflection. This has given rise to shots being made from all sorts of angles, behind furniture and other objects, with the cameraman lying on the floor, perched on a stepladder and similar ludicrous positions. So far, no one has qualified for the special prize. The lobby is a veritable beehive of amateur photographers on "camera Night." They are there in droves—male, female, old and young, and interest is growing by leaps and bounds.

"Let's Hear From You!"

"Fargo" Invite Delivered To Mayor by Pony Express

To receive additional publicity on "Wells Fargo" in the Baltimore papers, Rodney Collier, Stanley Theatre, aided by Norris Nelson, used the pony express gag, whereby rider dressed in special costume rode to the Mayor's office and presented him with special invitation to attend the opening. Picture and story ran in papers following day.

Through cooperation of B. & O. railroad, a special display was placed in the lobby showing development of transportation. Invitations were sent to all railroad and express officials inviting them to attend preview. Tieup was effected with railway express agencies whereby all truck drivers distributed heralds with all parcels delivered week ahead. All trucks were bannered and a special railway express night was held at theatre with all employees turning out en masse to attend.

SHOWMEN'S LOBBY LAFFS

'Snow' Post Office Planted by Neary In Leading Store



This cartoon was
created by Club
Cartoonist Milt
Rosenfeld.

CHIEF OF SERVICE: This is your last warning, Sheridan, *no* peeping at the pictures!

Conner Inaugurates "Movie-ng" Guide

Tying in with the usual apartment hunting and moving that goes on during the month of April, Marlowe Conner, Rhodes Theatre, Chicago, has gotten out a novel circular which he calls a "Movie-ng Guide." Leaflet lists available apartments and pictures to be seen at the Rhodes during the month, and offers tickets to any family renting an apartment listed in the circular, immediately on occupancy.

Second page which contains the calendar setup of the month's bookings, carries a heading "move in on this swell entertainment," etc., etc. Remainder is devoted to apartment listings and ads which cover entire cost of printing and distribution.

"Let's Hear From You!"

Arkin Distributes "Swing" Glossary

Eli Arkin, manager of the Paramount in Hammond, Ind., for "Hollywood Hotel" as a medium of reaching the youth of his city, publicized the picture at high schools and large dance palaces by distributing throw-aways capitalizing on "swing."

Five thousand of these were used containing cut of Benny Goodman, the "swing king," with copy as follows: "Brush up on your glossary of swing, Benny Goodman is coming to town in," etc., etc. Bottom of card contained terms and their definitions.

Murphy Presents "Sawyer" Broadcast

The cast and three understudies were selected by Manager Frank Murphy, Loew's Theatre, Wilmington, Del., at an audition at his house for the "Tom Sawyer" presentation to be broadcast over WDEL. The selections were made from a total of 55 aspirants from five to 25 years of age.

Another rehearsal was scheduled before the presentation was broadcast and a "Tom Sawyer" dinner held for the cast and representatives of the newspapers and radio station. Prize tickets for the picture were awarded for the best impersonations of the characters of the film.

"Let's Hear From You!"

"Prevaricators' Preview" Launched by Aydelotte

Unique indeed was the gag used by Frank Aydelotte, Tower Theatre, Drumright, Okla., for "The Awful Truth" in the form of a "prevaricators' preview." Contestants were invited to compete by seeing who could tell the biggest lie. Each contestant was limited to two minutes, lies were submitted in written form in advance. First ten persons whose lies were selected appeared on stage prevue night and told them to the audience. Winners received cash and ticket prizes, with ducats going to all contestants. Top winner also was presented with large badge making him an honorary member in good standing of the Ananias Club.

Through the efforts of Manager Jack Neary, Orpheum Theatre, Dubuque, Iowa, owner of leading department store received wire of authorization from Walt Disney to establish a "Snow White" post office in his store. Replica of the dwarf's home with cutout of the fairy princess standing in the door and dwarf dolls looking out of the windows was built. Card to one side invited all children to drop their letters or cards addressed to one of the dwarfs or Snow White, care of the Walt Disney Studios, in slot for mailing purposes at side of house.

Cooperating merchant and theatre advertised the opening of the post office, three "Snow White" departments were established to sell the merchandise, using photographs and a 40 by 60 as a background in each window. Cards with theatre and playdates were also planted. Merchant further purchased replica of Snow White coach used in the picture which he featured in center window, surrounded by seven three-foot rubber dwarfs, and one of the princess.

Through tieup effected by the manager, local baker featured small cakes, seven to a box, with molded dwarfs, each with their respective names iced on. Baker ran 33 inch ad in Telegraph Herald on these cakes with copy selling the idea of dinner parties or children's parties. Two front windows were devoted to the cakes with playdates and picture copy, in addition to placing a herald in every cake box leaving the establishment. As a further buildup, colored souvenir photos of all the characters were presented with each purchase.

Five and tens featured Snow White counters, plugging all the accessories with one-sheets over counters throughout stores carrying dates. Front main windows also contained cards plugging the engagement and blowups of the New York critics' reviews were spotted inside.

NEWSPAPER ADS TO THE RIGHT

Origin of ads on the next page and who did them are as follows:

Two-column "Bad Man of Brimstone," "Ted Emerson, Tri-State Theatres, Des Moines; two-column "We Guarantee," Cliff Work, Golden Gate, San Francisco; three-column "Hawaiian Follies," E. V. Dinerman, RKO Theatres, Cincinnati; two-column "Love and Hisses," George Irwin, Lyceum, Duluth, Minn.; two-column "Hollywood Hotel," E. J. Hieble, Weller, Zanesville, Ohio; two-column "Hurricane," Earl Hayter, Plaza, Vancouver; two-column "Wide Open Faces," R. B. Manderson, Olympic, Utica, N. Y., and two-column "Victoria the Great," G. E. Georgoussy, RKO, Cairo, Egypt.

REPRESENTATIVE NEWSPAPER ADS

Today VIVA VILLA'S GREAT STARR RIDES AGAIN! ... filmed in Technicolor ... Western Wonderslands!

ORPHEUM

WALLACE BEERY
VIRGINIA BRUCE
DENNIS O'KEEFE

The BAD MAN of BRIMSTONE

TED LEWIS IN PERSON

the JONES FAMILY
Borrowing TROUBLE

2 MAJOR FEATURES

Ben WINCHELL
Simone

BERNIE SIMON
Love and HISSES

BERT LAHR **JOAN DAVIS**

STARTING FRIDAY

LYCEUM

READ WALTER WINCHELL'S COLUMN DAILY IN THE DULUTH HERALD

1st WEEK
2nd WEEK
3rd WEEK
4th WEEK
5th WEEK
6th WEEK
now in it

7th WEEK

THE HURRICANE
GARRICK THEATRE

PRICES
12 to 25c
2 to 6c
EVE. 35c

Produced by Daniel F. Fuldman

WORLD PREMIERE

We Guarantee!

WE WISH TO OFFER OUR SINCERE PERSONAL ENDORSEMENT OF THE MOST ENJOYABLE, BRILLIANT, VILARIOUS PICTURE IN YEARS.

"BRINGING UP BABY"

TO PROVE OUR CONFIDENCE ONE OF THE FINEST ENTERTAINMENT ACHIEVEMENTS EVER TO COME FROM HOLLYWOOD, WE WILL REFUND TO ANY PATRON WHO DOES NOT AGREE WITH OUR RECOMMENDATION.

Katharine HEPBURN
Fascinating star of "STAGE DOORS"

Cary GRANT
Brilliant star of "THE AWFUL TRUTH" in the Howard Hawks production of

"BRINGING UP BABY"

WITH
* CHARLES RUGGLES
* BARRY FITZGERALD
* MAY ROBSON
* WALTER CATLETT
* FRITZ FELD

Directed by HOWARD HAWKS
Associate Producer, CLIFF REID
Screen Play, OLIVER NICHOLS-HAGLER WILDE

"ASTA" IS IN IT TOO!

Golden Gate

35c UNTIL 1 P.M.

OLYMPIC IT'S Mam MOUTH Entertainment!

Joe E. Brown

WIDE OPEN FACES

CO-FEATURE
Gene Stratton Porter's *Reverie*
Kitty Moore, Mrs. Longfellow
Michael O'Halloran

Extra! Mickey Mouse "More Hissies"

SHUBERT

LAST DAY, "CHANGE SCREEN!" OF "HART"

TOMORROW ON THE STAGE!

SOCKO! ANOTHER Stage & Screen PARADE
OF THE SEASON'S BRIGHTEST ARRAY OF STARS!

DIRECT from the PARADISE OF THE PACIFIC

BELL'S ORIGINAL HAWAIIAN FOLLIES

Featuring **ROBERT BELL** Grand Hawaiian's Greatest Entertainer

NERI LA MARA Waikiki's Beach Queen of Songs
TEIRE NAHI Hula Dance
HONOLULU CITY TRIO
ALOHA LAMU—The Gracious Maidens
The MOANA HOTEL BAND

ART FRANK
Old Man Whippersnapper
with **VIVIAN PETERSON**

5 MAHELLOS
Comedy Equilibrists

SLIM TIMBLIN
The Modern Boy with **BOB** "Duckie" Coyne

O'DONNELL and BLAIR
"THE PLAYBOYS" Comedy Classic

SEE! THE SACRED LOVEDONES
The Kani Kani Hula Band

METRO-GOLDWYN-MAYER'S
merry, mischievous and romantic farce comedy of matrimonial mishaps!

ROBERT MONTGOMERY
VIRGINIA BRUCE
WARREN WILLIAM
BINNIE BARNES

"The FIRST 100 YEARS"

Happy, carefree full-of-the-devil Bob ... in a comedy role that's made in-order for him!

WELLER

A SEVEN OF SEAS...
AN EYE OF GODS...
A NIGHT FULL OF LOVE...
A SHOW FULL OF LAUGHS!

HOLLYWOOD HOTEL

With **DICK POWELL**
ROSEMARY LANE
JOHNNY DAVIS
ALAN MOWBRAY
LOUIELLA PARSONS
BENNY GOODMAN & HIS SWING BAND

LAST TIMES TODAY & TUES

القلب الذي انقسم بين الحب والحلم

فيليب
الملكة
فيكتوريا

VICTORIA the GREAT

فيليب
الملك والبروك

أنا نجيب
إنتاج شركة راديو
والإذاعة العربية

personalities

EARLE BARRY

has been switched from the California, Venice, Cal., to the Criterion in Santa Monica and HERMAN DERBIQUE replaces him at the California.

▽

RAYMOND WARFIELD

is now managing the Loew's Family Theatre in Worcester.

▽

LEON S. SHAFER

of Schine's Strand, Seneca Falls, N. Y., has been transferred to Corning, with M. R. GATES from the Playhouse in Canandaigua replacing him.

▽

JOHN McCONVILLE

is now managing the Gayety in Boston, replacing GROVER BURKHARDT, ill. EDWARD MEYERSON has replaced McConville at the Davis Square.

▽

JOE GREEN

general manager of the Mutual Theatres, independent circuit operated by W. D. FULTON and STANLEY SCHWARTZ has resigned.

▽

FRANK R. ABRAMS

has replaced LOU CARROLL as manager of the Harris State Theatre, Hartford, Conn.

▽

EDWIN RILEY

assistant of the Caroline Theatre, Columbia, S. C., has been transferred to the Palmetto Theatre there in the same capacity.

▽

CLAY WILLIAMSON

is the new skipper of the Criterion Theatre, Anderson, S. C.

▽

GEORGE LABY

formerly at the Paramount in Springfield, Mass., is now managing the Ravenna Theatre, Ravenna, Ohio, for Schine.

▽

ANDREW SASO

has resigned as manager of the Fifth Avenue Theatre, Portland, Ore., moving to California. JAMES Q. CLEMMER has been named as successor.

▽

O. W. JORDAN

will succeed G. R. CRAVER as manager of the State, Columbia, S. C.

▽

GEORGE FORNELL

is now assistant manager at Loew's Orpheum, Boston.

▽

GEORGE TYSON

who handles advertising and exploitation for the Harris Theatres, Pittsburgh, will direct the annual Atlantic City beauty pageant next September.

▽

DAVE MARTIN

former assistant manager of the Granada Theatre, San Bernardino, Cal., has been promoted to manager of the new Fox Bruin in Westwood Village.

▽

RAYMOND WARFIELD

has been promoted from assistant at the Olympia in Worcester to manager of the Family there.



On Thursday, March 3rd, Thomas Edward Muchmore, to Dorothy Marie Marshall, Hollywood, Cal. The groom was manager of the Ohio Theatre, Louisville, Ky.

Birthday Greetings

Wallace H. Akin
James Anderson
Eli H. Arkin
J. Noble Arnold
Jack E. Austin
Edward A. Bazaras
Henry Bettendorf
A. Birk Binnard
Ben Bloomfield
Sidney W. Blumenstock
Thomas J. Bogan
Pierre Boulogne
Sidney L. Bowden
Peter Broadhead
Emerson Carter
H. Cavanagh
Jos. M. Cederbaum
Nathan Cohen
David Dallas
Laurence J. Dandeneau
Edward J. De Cosmo
George M. Davey
James D. Denny
John Michael Divney
Glen Downing
Ira E. Epstein
Art K. Farrell
George Fishman
Henry Forshheimer
Sydney J. Gates
Charles Henry Gibson
Irving M. Ginsberg
Julius Goldstein
George A. Gookin
Harry Greenman
Max R. Griffin
Ray S. Hanson
Bill Headstream
George Heeley, Jr.
Bert Henson
Archie B. Holt
Ray A. Holtz
Hoyt A. Howard
Hobson S. Johnson
Raymond L. Jones
Ross A. Jones
J. J. Kalix
Gene Kearney
Raymond A. Kinery
J. A. Klink
Thomas K. Kraft

Carl Krueger
George W. Lake
Paul F. Lippman
Joseph P. Liss
Orville E. Lockrem
J. Howell Luter
A. J. Matthews
Leslie C. McEachern
John G. McGee
Sam Mandelbloom
George May, Jr.
Harold P. Midgley
George A. Miller
Clarence F. Millett
Alberto Monroy
Fred Montgomery
A. B. Morrison
E. P. Nelson
L. Novy
G. B. Odium
B. J. Ostrow
El Perruzzi
Fred Perry
Leon Pickle
C. Clifford Reed
Harry A. Salisbury
Erb Samphya
James M. Sanderson
Roger Scherer
Karl Schmidt
I. J. Segall
E. E. Seibel
George Dwight Seymour
Charles Silver
Benjamin J. Smart
J. R. Smith
Martin B. Smith
George Sofia
Henry A. Steibing
E. W. Thomas
James H. Tobin, Jr.
N. L. Tower
Hazel Van Allen
J. H. Voerster
Jack Von Borssum
Lou Wasserman
David Weinstein
Sam J. Wheeler
Dave Williams
Joe R. Wills
Leonard Workman

JACK BYRNE

has been promoted from the MGM New Haven Exchange to branch manager of the exchange in Boston.

▽

FRANK E. RITTER

for several years booker for Harry McClure's district of Fox Midwest Theatres, Inc., has been named manager of the Fox Isis in Kansas City, Mo., succeeding ED MATER, who will book first runs.

▽

RICHARD SHAMIS

proprietor of the Realart Theatre, Baltimore, has taken over the Manor in Croyden, Pa., placing his brother Raye in charge. JULIAN AMOLS has been appointed manager of the Realart.

▽

WALTER BEYMER

of Indianapolis has leased the Arc Theatre, Delhi, Ind., from J. M. GARDNER.

▽

M. M. GOTTLIEB

for the last seven years manager of the Detroit Universal Exchange, has been transferred to Chicago as manager of that branch, succeeding HENRY HERBEL, resigned. EDDIE HEIBER, manager of the Washington exchange, succeeds GOTTLIEB.

▽

EDWARD DALTON

owner of the Dawn Theatre, Flushing, Mich., has taken over the Roxy at St. Charles, Mich., formerly operated by PAUL H. KNOLL.

▽

JAMES SHARKEY

manager of the RKO Detroit branch, has been named manager of the Will Rogers Drive committee for Michigan and has appointed all branch managers and salesmen on the committee.

▽

JOE EDMONDSON

formerly of Anderson, S. C., is the new skipper of the Carolina Theatre, High Point, N. C.

▽

DON PRINCE

former southern division public relations director of Columbia, has opened a free lance exploitation office in Atlanta.

▽

HAROLD J. KLEIN

Brandt Circuit booker, has joined the Cocalis Enterprises in a similar capacity, replacing SAMUEL STEIFEL, who has been granted a six months' leave of absence.

▽

CHARLES LEWIS

has been appointed manager of the Broadway Theatre, High Point, N. C., replacing SANFORD JORDAN, who goes to the Broadway in Charlotte.

▽

GEORGE FORNELL

formerly connected with the M & P Theatres in Boston is now assistant manager of Loew's Orpheum there.

▽

DON NICHOLS

former manager of the Broadway, Charlotte, N. C., has left for Sheboygan, Mich., where he will manage the Sheboygan.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Dawn to Dusk.....	Margaret Morris-Bill Edwards.....	Nov. 15, '37	1,37	1	
Night Nurse.....	Joby Jordan-Jo Carr.....	Jan. 15, '38	1,37	1	
Now Is the Time.....	Joby Jordan-Jo Carr.....	Nov. 15, '37	1,37	1	
Squadron "B".....	Margaret Morris-Bill Edwards.....	Sept. 15, '37	1,37	1	

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Anything for a Thrill.....	Frankie Darro-Kane Richmond.....	June 15, '37	1,37	1	
Fighting Texan, The.....	Kermit Maynard-Elaine Shepard.....	June 22, '37	1,37	1	
Roaring Six Guns.....	Kermit Maynard-Beryl Wallace.....	Oct. 15, '37	1,37	1	
Rough Riding Rhythm.....	Kermit Maynard-Mary Hayes.....	Aug. 15, '37	1,37	1	
Swing It, Professor (G).....	Pinky Tomlin-Paula Stone.....	Nov. 15, '37	1,37	1	
Thanks for Listening.....	Pinky Tomlin-Maxine Doyle.....	July 12, '37	1,37	1	
Whistling Bullets.....	Kermit Maynard-Harlene Wood.....	May 3, '37	1,37	1	
Young Dynamite.....	Frankie Darro-Kane Richmond.....	Sept. 15, '37	1,37	1	

CELEBRITY

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
For Love of You.....	F. Foresta-Riscoe and Wayne.....			69	
Kiss Me Goodbye.....	M. Schneider-Riscoe and Wayne.....			62	

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Green Fields (G).....	Helen Beverley-M. Goldstein.....	Oct. 11, '37	1,37	105	Jan. 15, '38

Coming

Riverside Drive.....					
Uriel Acosta.....					
Yankel the Blacksmith.....					
Yankel-Boile.....					

COLUMBIA

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
All American Sweetheart (G).....	Scott-Colton-Patricia Farr.....	Nov. 30, '37	1,37	62	Dec. 25, '37
Awful Truth, The (G).....	Irene Dunne-Cary Grant.....	Oct. 21, '37	1,37	92	Oct. 9, '37
(Exploitation: Dec. 4, '37, p. 76; Dec. 18, '37, p. 65; Jan. 8, '38, p. 82; Jan. 29, '38, pp. 83, 84, 86; Feb. 5, '38, p. 84.)					
Cattle Raiders.....	Chas. Starrett-Iris Meredith.....	Feb. 12, '38	1,37	59	
Counsel for Crime (G).....	Otto Kruger-Jacqueline Wells.....	Sept. 14, '37	1,37	62	Oct. 23, '37
Criminals of the Air (G).....	Rosalind Keith-Chas. Quigley.....	Apr. 30, '37	1,37	61	Nov. 6, '37
Dangerous Adventure, A.....	Don Terry-Rosalind Keith.....	Aug. 1, '37	1,37	59	
Devil Is Driving, The (G).....	Richard Dix-Joan Perry.....	June 25, '37	1,37	68	July 24, '37
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84; Oct. 30, '37, pp. 84, 87; Dec. 18, '37, p. 66; Jan. 29, '38, p. 84.)					
Fight to the Finish, A.....	Don Terry-Rosalind Keith.....	June 30, '37	1,37	59	
(See "Taxi War," "In the Cutting Room," May 1, '37.)					
Frame Up, The.....	Paul Kelly-Jacqueline Wells.....	May 1, '37	1,37	59	
(See "Right Guy," "In the Cutting Room," May 1, '37.)					
Game That Kills, The.....	Chas. Quigley-Rita Hayworth.....	Sept. 21, '37	1,37	56	
Girls Can Play.....	Chas. Quigley-Jacqueline Wells.....	June 21, '37	1,37	60	
Headin' East (G).....	Buck Jones-Ruth Coleman.....	Dec. 1, '37	1,37	67	Nov. 27, '37
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17, '38	1,37	75	
Hollywood Round-up (G).....	Buck Jones-Helen Twilvetrees.....	Nov. 16, '37	1,37	64	Oct. 23, '37
I'll Take Romance (G).....	Grace Moore-M. Douglas.....	Dec. 25, '37	1,37	85	Dec. 25, '37
(Exploitation: Mar. 12, '38, p. 64.)					
I Promise to Pay (G).....	Leo Carrillo-Chester Morris.....	Apr. 21, '37	1,37	65	Feb. 27, '37
(Exploitation: Apr. 3, '37, p. 64.)					
It Can't Last Forever (G).....	Betty Furness-Ralph Bellamy.....	July 15, '37	1,37	68	Aug. 14, '37
It Happened in Hollywood.....	Richard Dix-Fay Wray.....	Sept. 7, '37	1,37	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17, '37.)					
It's All Yours (G).....	Francis Lederer-M. Carroll.....	Sept. 1, '37	1,37	80	Aug. 7, '37
(Exploitation: Nov. 13, '37, p. 62.)					
League of Frightened Men (G).....	Walter Connolly-Irene Hervey.....	May 25, '37	1,37	65	July 24, '37
Life Begins with Love (G).....	Jean Parker-D. Montgomery.....	Oct. 7, '37	1,37	68	Oct. 9, '37
Little Miss Roughneck.....	Edith Fellows-Leo Carrillo.....	Feb. 23, '38	1,37	64	
(See "In the Cutting Room," Dec. 4, '37.)					
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24, '38	1,37	67	
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....	Sept. 1, '37	1,37	118	Feb. 27, '37
(Exploitation: Sept. 5, '36, p. 75; Mar. 6, '37, p. 89; May 22, '37, p. 92; July 31, '37, p. 80; Aug. 28, '37, pp. 96, 100; Oct. 30, '37, pp. 84, 97; Nov. 20, '37, p. 94; Dec. 25, '37, p. 56; Feb. 5, '38, p. 82.)					
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10, '38	1,37	66	Jan. 8, '38
(Reviewed under the title, "The House of Mystery.")					
Motor Madness.....	Rosalind Keith-Alan Brook.....	Apr. 5, '37	1,37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)					
No Time to Marry (G).....	Mary Astor-Richard Arlen.....	Jan. 10, '38	1,37	64	Mar. 5, '38
Murder in Greenwich Village (G).....	Fay Wray-Richard Arlen.....	Oct. 16, '37	1,37	68	Nov. 6, '37
Old Wyoming Trail, The.....	Charles Starrett-Barbara Weeks.....	Nov. 6, '37	1,37	56	

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

One Man Justice.....	Charles Starrett-Barbara Weeks.....	July 1, '37	1,37	59	
Outlaw of the Orient.....	Jack Holt-Mae Clarke.....	Aug. 20, '37	1,37	61	
Outlaws of the Prairie.....	Charles Starrett-Donald Grayson.....	Dec. 31, '37	1,37	58	
Paid to Dance.....	Don Terry-Jacqueline Wells.....	Nov. 4, '37	1,37	58	
Penitentiary (A).....	Walter Connolly-Jean Parker.....	Jan. 17, '38	1,37	79	Feb. 5, '38
(Exploitation: Feb. 26, '38, p. 72; Mar. 5, '38, p. 58.)					
Rangers Step In, The.....	Bob Allen-Eleanor Stewart.....	Aug. 8, '37	1,37	58	
Reckless Ranger.....	Bob Allen-Louise Small.....	May 30, '37	1,37	56	
Roaring Timber (G).....	Jack Holt-Grace Bradley.....	July 4, '37	1,37	65	Aug. 28, '37
Rolling Caravans.....	Jack Luden-Eleanor Stewart.....	Mar. 7, '38	1,37	55	
Shadow, The (G).....	Chas. Quigley-Rita Hayworth.....	Dec. 9, '37	1,37	59	Dec. 4, '37
She Married an Artist (A).....	John Boles-Lull Deste.....	Nov. 25, '37	1,37	78	Mar. 5, '38
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	May 4, '37	1,37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)					
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20, '38	1,37	55	
(See "The American Legion," "In the Cutting Room," Nov. 6, '37.)					
Start Cheering (G).....	Jimmy Durante-Joan Perry.....	Mar. 3, '38	1,37	79	Feb. 5, '38
Thunder in the City (G).....	Edw. G. Robinson-Lull Deste.....	Apr. 27, '37	1,37	76	Feb. 13, '37
Trapped by G-Men (G).....	Jack Holt-Wynne Gibson.....	Oct. 27, '37	1,37	65	Nov. 13, '37
Two Fisted Sheriff.....	Charles Starrett-Barbara Weeks.....	June 15, '37	1,37	59	
Two Gun Law.....	Charles Starrett-Peggy Stratford.....	Apr. 7, '37	1,37	56	
Under Suspicion (G).....	Jack Holt-Kath. DeMille.....	Dec. 16, '37	1,37	67	Nov. 20, '37
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....	May 14, '37	1,37	58	
(See "In the Cutting Room," Apr. 3, '37.)					
When G-Men Step In (G).....	Don Terry-Jacqueline Wells.....	Mar. 31, '38	1,37	61	Mar. 19, '38
Who Killed Gail Preston?.....	Wyn Cahoon-Robert Paige.....	Feb. 24, '38	1,37	61	
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15, '38	1,37	67	
(See "In the Cutting Room," Jan. 22, '38.)					
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17, '38	1,37	69	
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17, '37	1,37	68	Feb. 13, '37
Women in Prison (A).....	Wyn Cahoon-Scott Colton.....	Jan. 1, '38	1,37	59	Mar. 12, '38

Coming

Call of the Rockies.....	Chas. Starrett-Iris Meredith.....	Apr. 30, '38	1,37	54	
Crime Takes a Holiday.....	Jack Holt-Marcia Ralston.....	June 12, '37	1,37	60	June 10, '37
Extortion.....	Scott Colton-Mary Russell.....	Apr. 25, '38	1,37	58	
Flight Into Nowhere (G).....	Jack Holt-Jacqueline Wells.....	Apr. 18, '38	1,37	62	Mar. 19, '38
Holiday.....	Katharine Hepburn-Cary Grant.....	May 26, '38	1,37	61	
Law of the Plains.....	Chas. Starrett-Iris Meredith.....	May 12, '38	1,37	61	
Main Event, The.....	Robert Paige-Jacqueline Wells.....	May 5, '38	1,37	61	
Overland Express, The.....	Buck Jones-Marjorie Reynolds.....	Apr. 11, '38	1,37	61	
Paris on Broadway.....	Lanny Ross.....				
Stagecoach Days.....	Jack Luden-Eleanor Stewart.....				
There's Always a Woman (A).....	Joan Blondell-Melvin Douglas.....	Apr. 20, '38	1,37	80	Mar. 19, '38
You Can't Take It With You.....	L. Barrymore-Spring Byington.....				

CRESCENT

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Drums of Destiny (G).....	Tom Keene-Edna Lawrence.....	June 12, '37	1,37	60	June 10, '37
Law Commands, The.....	Tom Keene-Lorraine Hayes.....	May 12, '37	1,37	60	
Raw Timber.....	Tom Keene-Peggy Keys.....	July 6, '37	1,37	63	
Under Strange Flags.....	Tom Keene-Luana Walters.....	Apr. 12, '37	1,37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Blame It On Love.....	Szlezky-Basthy.....	Sept. 6, '37	1,37	78	
Help! I Have Inherited.....	Irene Agay.....	Dec. 24, '37	1,37	88	
I Married for Love.....	Kabos-Radal.....	Feb. 4, '38	1,37	84	
Lady Seeks Room.....	Zilahi-Kabos.....	Mar. 10, '38	1,37	91	
Man of Gold.....	Maria Egri-F. Kias.....	Apr. 12, '37	1,37	92	
Mesanto.....	Pertzel-Torzs.....	Oct. 15, '37	1,37	87	
Miracle of Lourdes.....	John Bara.....	Nov. 1, '37	1,37	62	
My Daughter Is Different.....	Turray-Kabos.....	Oct. 20, '37	1,37	88	
Once a Week.....	Kabos-Pertzel.....	Sept. 10, '37	1,37	74	
Scotchman in Hungary.....	Radey-Oresl.....	Apr. 12, '37	1,37	95	
Storm on the Pusta.....	Klas-Komcar.....	Apr. 5, '37	1,37	78	
Seeing Hungary.....	Travelogue.....	Sept. 1, '37	1,37	59	
(English Titles)					
Sister Mary.....	Javor-Sved.....	Oct. 10, '37	1,37	91	
Tempest in a Charda.....	Javor-Lazar.....	Jan. 7, '38	1,37	90	
Texas Mammy.....	Fedak.....	Feb. 18, '38	1,37	89	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Three Splinters	Rajnay-Kabos	Oct. 30, '37	72		
Toni (G)	Peesi-Adam	Sept. 11, '37	81	Oct. 30, '37	
Vicki (Country Ball)	Javor-Rose Barsony	Sept. 25, '37	97		
Yellow Roses	Kabos	Mar. 1, '38	90		

Coming

Heart for Heart	Pager-Szorenyi		83		
Magnas Miksa	Antal Pager		80		
Nosztly Lad, The	Hungarian Fantasy		97		
Room No. 111	Javor-Lazar		91		

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Adventurous Blonde, The (G)					
271	Glenda Farrell-Barton MacLane	Nov. 13, '37	61	Sept. 11, '37	
Alcatraz Island (G) 264	John Lital-Ann Sheridan	Nov. 6, '37	64	Oct. 23, '37	
(Exploitation: Dec. 18, '37, p. 34; Dec. 25, '37, p. 54; Jan. 8, '38, pp. 80, 88; Jan. 22, '38, pp. 64, 67; Mar. 5, '38, p. 59.)					
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25, '37	82	Aug. 7, '37	
Case of the Stuttering Bishop					
The, 176	Donald Woods-Ann Dvorak	June 5, '37	70		
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15, '37	55		
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28, '37	86	July 24, '37	
Dance, Charlie, Dance (G)					
185	Stuart Erwin-Jean Muir	Aug. 14, '37	64	May 1, '37	
Daredevil Drivers, The, 279	Dick Purcell-Beverly Roberts	Feb. 12, '38	59		
Dracoman Courage (G) 168	Jean Muir-Barton MacLane	May 15, '37	58	Aug. 29, '36	
(Exploitation: Nov. 27, '37, p. 79.)					
Empty Holders 179	Dick Foran-Patricia Walthall	July 10, '37			
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17, '37	79	June 26, '37	
Gold Is Where You Find It					
(G) 255	George Brent-O. de Havilland	Feb. 19, '38	97	Jan. 22, '38	
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15, '38	109	Dec. 25, '37	
(Exploitation: Jan. 22, '38, p. 65.)					
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2, '37	61	Oct. 16, '37	
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10, '37	96	Mar. 6, '37	
Men in Exile 174	Richard Purcell-June Travis	Apr. 4, '37			
(See "In the Cutting Room," Nov. 21, '36.)					
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11, '37	61	Oct. 30, '37	
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24, '37	82	May 22, '37	
Mr. Dadd Takes the Air (G)					
159	Kenny Baker-Jane Wyman	Aug. 21, '37	86	July 31, '37	
(Exploitation: Oct. 30, '37, p. 88.)					
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16, '37	63	Oct. 9, '37	
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23, '37	97	Oct. 2, '37	
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11, '37			
Prince and the Pauper, The					
(G) 152	Mauch Twins-Errol Flynn	May 8, '37	120	Apr. 17, '37	
(Exploitation: May 29, '37, p. 68; June 26, '37, p. 121; July 3, '37, p. 68; Nov. 6, '37, p. 59; Feb. 12, '38, p. 71.)					
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7, '37	70	Apr. 3, '37	
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18, '37	57	Oct. 16, '37	
Shi the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11, '37	54	Nov. 13, '37	
Slight Case of Murder, A (A)					
259	Edw. G. Robinson-Jane Bryan	Mar. 5, '38	85	Feb. 12, '38	
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27, '37	105	Nov. 13, '37	
(Exploitation: Dec. 18, '37, p. 67; Jan. 1, '38, p. 57; Jan. 29, '38, p. 82.)					
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24, '37	62	June 12, '37	
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18, '37	93	Aug. 7, '37	
(Exploitation: Sept. 25, '37, p. 69.)					
That Man's Here Again (G)					
175	Mary Maguire-Tom Brown	Apr. 17, '37	58	Mar. 27, '37	
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9, '37	95	June 19, '37	
(See production article, "The Deep South," May 8, '37, p. 16; exploitation: Nov. 13, '37, p. 69; Nov. 20, '37, pp. 88, 92; Jan. 1, '38, p. 58.)					
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30, '37	65	July 17, '37	
(Reviewed under the title, "War Lord.")					

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland	May 14, '38			
(See production article, Dec. 25, '37, p. 14.)					
Beloved Brat (G) 267	Bonita Granville-Dolores Costello	Apr. 30, '38	62	Feb. 19, '38	
Fools for Scandal (G)	Fernand Gravet-Carole Lombard	Apr. 16, '38	85	Mar. 19, '38	
Mr. Chump	Johnnie Davis-Lola Lane				
Mystery of Hunting's End	Dick Purcell-Ann Sheridan	May 21, '38			
(See "In the Cutting Room," Dec. 11, '37.)					
Secrets of an Actress	Kay Francis-George Brent				
Terchy Blane in Panama	Paul Kelly-Lola Lane	May 7, '38			
(See "In the Cutting Room," Feb. 12, '38.)					
When Were You Born?	Anna May Wong				
Women Are Like That 261	Kay Francis-Pat O'Brien	Apr. 23, '38	78		
(See "This Woman Is Dangerous," "In the Cutting Room," Oct. 23, '37.)					

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr. 7, '37	82		
Flohea Toy Mpoam	Vasoula Manolidey	Sept. 5, '37	96		
Groves of 1938	Newsreels	Jan. 9, '38	90		
Kalneargea Zee	Rita Karmen	Nov. 7, '37	115		
Reborn	Elene Papadake	Dec. 5, '37	90		
True Love	Sophia Domogloy	Oct. 3, '37	85		

GB PICTURES

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15, '37	81	Sept. 18, '37	
Floating City No. 1 (re-issue)	Leslie Fenton-Conrad Voldt	Apr. 1, '38			
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1, '37	88	Aug. 28, '37	

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17, '38	70	Dec. 11, '37	
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30, '37, p. 16.)					
I Was a Spy (re-issue) (G)					
7013	Madeleine Carroll-H. Marshall	Jan. 1, '38	89	Sept. 23, '38	
King Solomon's Mines (G)					
3618	Cedric Hardwicke-Roland Young	Aug. 26, '37	76	July 3, '37	
(See production article, May 22, '37, p. 16.)					
Look Out for Love 7002	Anna Neagle-T. Carminati	Jan. 15, '38			
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17, '37	70	Oct. 2, '37	
(Exploitation: Mar. 12, '38, p. 65.)					
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Mar. 15, '38	87	Feb. 12, '38	
Sez O'Reilly to MacNab (G)					
3602	Will Fyfe-Will Mahoney	Nov. 20, '37	83	July 17, '37	
(Reviewed under the title, "Said O'Reilly to MacNab.")					
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29, '37	83	Feb. 27, '37	
(See "The Great Barrier," production article, Feb. 6, '37, p. 10; exploitation: Apr. 3, '37, p. 65; May 1, '37, p. 81; June 26, '37, p. 121; July 17, '37, p. 90; July 24, '37, pp. 70, 81; Aug. 7, '37, p. 94; Sept. 4, '37, p. 96.)					
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1, '37	76	May 22, '37	
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15, '37	65	Aug. 29, '38	
To the Victor (G) 7005	Will Fyfe-John Loder	Mar. 1, '38	78	Feb. 19, '38	
Two of Us 3619	Jack Hulbert-Gina Malo	July 10, '37	64		
Where There's a Will 3624	Will Hay	July 28, '37	74		
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1, '38	70	Feb. 5, '38	

Coming

Asking for Trouble	Jessie Matthews				
Empty World	Nova Pilbeam				
Girl Must Live, A	Lilli Palmer-Margaret Lockwood				
Illegal Holiday	John Lodge-Margaret Lockwood				
Show Goes On, The	Anna Neagle-T. Carminati	Apr. 15, '38			
Strange Boarders	Tom Walls-Renee Saint Cyr				
Unconquered Woman	Anna Lee				
Wedding Dream	Nova Pilbeam				

GRAND NATIONAL

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25, '37	61		
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3, '37	56 1/2		
Damaged Goods 175	Pedro de Cordoba	Aug. 21, '37	59	July 10, '37	
Forever Yours (G) 155	Benjamin Gigli	May 18, '37	70 1/2	June 12, '37	
Frontier Town 220	Tex Ritter	Nov. 19, '37	58		
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3, '37	76 1/2	May 29, '37	
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10, '37	55 1/2	May 1, '37	
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct. 22, '37	58	Oct. 9, '37	
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23, '37	75	Oct. 10, '36	
(Reviewed under the title, "Dusty Ermine.")					
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3, '37	58		
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30, '37	64	Oct. 17, '36	
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8, '37	49	May 15, '37	
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept. 17, '37	71	Aug. 7, '37	
Man in the Mirror, The (A)					
112	E. E. Horton-Genevieve Tobin	Apr. 24, '37	71 1/2	Jan. 16, '37	
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12, '37	68	Nov. 20, '37	
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6, '37	60		
Renfrew of the Royal Mounted					
(G) 212	James Newill-Carol Hughes	Oct. 8, '37	57	Oct. 10, '37	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2, '37	56		
Shadow Strikes, The (G) 202	Rod La Roque-Lynn Anders	Sept. 10, '37	61 1/2	July 17, '37	
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22, '37	59	June 5, '37	
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Sept. 24, '37	61	Dec. 4, '37	
(Exploitation: Oct. 16, '37, p. 84.)					
Something to Sing About (G)					
210	James Cagney-E. Daw	Sept. 30, '37	98	Sept. 4, '37	
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Dec. 29, '37	66	Jan. 8, '38	
(Exploitation: Feb. 19, '38, p. 82.)					
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8, '37	61 1/2		
Swing It Saller (G) 215	Wallace Ford-Isabel Jewell	Nov. 5, '37	63	Nov. 13, '37	
Tex Rides with the Boy Scouts					
(G) 214	Tex Ritter	Oct. 29, '37	66	Nov. 6, '37	
Trailin' Trouble 208	Ken Maynard	Sept. 24, '37	57		
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8, '37	73	June 8, '38	
(Reviewed under the title, "A Woman Alone.")					
Wallaby Jim of the Islands					
213	Geo. Houston-Ruth Coleman	Oct. 15, '37	61	Mar. 6, '37	

Coming

Death Takes a Cruise					
Don't Lead With Your Heart	Anna Sten				
Flash Casey, Candid Cameraman	Eric Linden				
Gorgeous	Anna Sten				
Honolulu Honeymoon					
King of the Sierras 207	Rex Shiek				
Love Me Again	Anna Sten				
Love Runs into Money					
Murder at the Rancho	Ken Maynard				
Orchid Girl	Anna Sten				
Painter in the Sky					
Renfrew Rides North	James Newill				
Rollin' Plains 217	Tex Ritter				
Shadow Murder Case, The	Rod La Roque-Astrid Allwyn				
(See "In the Cutting Room," Jan. 8, '38.)					
Snow Covered Wagons					
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10, '38	
Utah Trail	Tex Ritter				
Wallaby Jim in Trouble	George Houston				

(THE RELEASE CHART--CONT'D)

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Luck of the Irish.....	Richard Hayward	Mar. 15, '38	63	
This Is China.....		Dec. 1, '37	68	

Coming

Early Bird, The.....	Richard Hayward			
Irish and Proud of It.....	Richard Hayward			
Jeannie.....	Gaby Morlay			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That.....	Polish Film	Oct. 15, '37	82	
Business In Distress.....	Czech Film	Oct. 15, '37	90	
Kathleen (G).....	Sally O'Neill-Irish Cast	Jan. 22, '38	75	Feb. 19, '38
Loves of DuBarry.....	Gitla Alpar	Mar. 30, '38	78	
Old Curiosity Shop, The (G).....	Charles Dickens Story	Dec. 12, '37	74	Feb. 2, '38
Phantom of Santa Fe.....	Nina Quartaro-Norman Kerry	Aug. 1, '37	75	
Song of the Lark.....	Czech Film	Dec. 8, '37	90	
Student's Romance, The (G).....	Patric Knowles	Oct. 10, '37	78	Aug. 10, '38
Voice of India.....	Hoeffler Expedition	Jan. 28, '38	70	

Coming

Hotel Paradise.....	Swedish Film		82	
Invitation to the Waltz.....	Lillian Harvey		74	
Trail of Jaguar.....	Adventure Film		55	
Volga Boatman, The.....	Pierre Blanchard		90	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor.....	Gy Kabos	Sept. 11, '37	9 rls.	
All Men Are Wild.....	Paul Javor	Oct. 21, '37	9 rls.	
Anniversary.....	Imre Raday-Ida Turay	Dec. 1, '37	10 rls.	
Bride from Tereke.....	Paul Javor	Oct. 1, '37	10 rls.	
Eighty Miles an Hour.....	Gy Kabos-M. Erdely	Nov. 19, '37	8 rls.	
Exception Granted.....	Imre Raday-Klari Telnay	June 11, '37	9 rls.	
Hotel Springtime.....	Gy Kabos-Anna Tekes	Nov. 30, '37	10 rls.	
I Picked You for My Husband.....	Paul Javor	Nov. 4, '37	9 rls.	
It Happened in Budapest.....	Gy Kabos-Zita Percezel	Sept. 21, '37	9 rls.	
Man Sometimes Errs.....	A. Tekes-A. Pager	Feb. 4, '38	10 rls.	
Pay, Madame.....	Paul Javor	May 30, '37	8 rls.	
Sport of Love, The.....	Gy Kabos-Ida Turay	Dec. 24, '37	8 rls.	
Sutyl, the Lucky Child.....	Adam Klari	Jan. 11, '38	9 rls.	
Two Prisoners.....	Paul Javor	Oct. 12, '37	10 rls.	
Village Rogue, The.....	M. Dayka-Z. Gregor	Jan. 21, '38	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead Marsh, The (A).....	Boake Carter	Sept. 15, '37	73	Sept. 11, '37
Dynamite Delaney.....	Weldon Heyburn	Jan. 2, '38	80	
With Pleasure, Madame.....	Conrad Nagel-Marta Labarr	Apr. 15, '37	90	

Coming

Back from Reno.....				
Beauty Racket.....				
Deerslayer.....				
Honor Among Women.....				
Night of Crime.....				
Sky Girl.....				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824.....	Virginia Bruce-Melvyn Douglas	Feb. 25, '38	81	Jan. 28, '38
Bad Guy (G) 743.....	Bruce Cabot-Virginia Grey	Aug. 27, '37	69	Aug. 28, '37
Bad Man of Brimstone (G) 812.....	Wallace Beery-V. Bruce	Dec. 31, '37	89	Jan. 8, '38
Beg, Borrow or Steal (G) 814.....	Frank Morgan-Florence Rice	Dec. 3, '37	72	Dec. 4, '37
Between Two Women (G) 737.....	Virginia Bruce-Franchot Tone	July 9, '37	89	July 3, '37
(Exploitation: Jan. 1, '38, p. 58.)				
Big City (A) 801.....	Spencer Tracy-Luise Rainer	Sept. 3, '37	80	Sept. 4, '37
(Exploitation: Dec. 4, '37, p. 72; Dec. 11, '37, p. 78; Dec. 18, '37, p. 84; Dec. 25, '37, p. 90.)				
Bride Wore Red, The (G) 804.....	Jean Crawford-Franchot Tone	Oct. 8, '37	103	Oct. 2, '37
(Exploitation: Nov. 13, '37, p. 62; Nov. 20, '37, p. 92; Dec. 11, '37, p. 78.)				
Broadway Melody of 1938 (G) 739.....	Eleanor Powell-Robt. Taylor	Aug. 20, '37	110	Aug. 21, '37
(Exploitation: Nov. 13, '37, p. 62.)				
Captains Courageous (G) 717.....	F. Bartholomew-Spencer Tracy	June 25, '37	116	Apr. 3, '37
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 31, '37, p. 82; Aug. 7, '37, pp. 91, 92; Aug. 21, '37, pp. 76, 78; Aug. 28, '37, p. 97; Sept. 4, '37, pp. 95, 97; Oct. 2, '37, p. 77.)				
Conquest (A) 805.....	Greta Garbo-Charles Boyer	Oct. 22, '37	112	Oct. 30, '37
(Exploitation: Dec. 4, '37, p. 70; Oct. 11, '37, p. 76; Jan. 8, '38, p. 82.)				
Day at the Races, A (G) 730.....	Marx Brothers-Allan Jones	June 11, '37	111	June 19, '37
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 10, '37, p. 86; July 17, '37, p. 89; Apr. 7, '37, p. 91; Oct. 16, '37, p. 84; Jan. 22, '38, pp. 64, 67.)				
Double Wedding (G) 807.....	William Powell-Myrna Loy	Oct. 15, '37	87	Sept. 25, '37
(Exploitation: Dec. 11, '37, p. 77; Jan. 8, '38, p. 82; Mar. 19, '38, p. 74.)				
Emperor's Candlesticks, The (G) 733.....	William Powell-Luise Rainer	July 2, '37	89	July 3, '37
Everybody Sings (G) 819.....	Allan Jones-Judy Garland	Feb. 4, '38	91	Jan. 22, '38
Firefly, The (G) 809.....	Jeanette MacDonald-Allan Jones	Nov. 5, '37	131	July 24, '37
(Exploitation: Dec. 4, '37, pp. 71, 76; Dec. 25, '37, pp. 55, 58; Jan. 15, '38, p. 70.)				
First Hundred Years, The (G) 826.....	Robt. Montgomery-V. Bruce	Mar. 11, '38	73	Mar. 12, '38
Girl of the Golden West (G) 827.....	Jeanette MacDonald-N. Eddy	Mar. 18, '38	121	Mar. 19, '38
(See production article, Feb. 5, '38, p. 16.)				
Good Earth, The (A) 741.....	Paul Muni-Luise Rainer	Aug. 6, '37	139	Feb. 6, '37
(See production article, July 11, '36, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85; Apr. 3, '37, p. 69; May 1, '37, p. 83; May 15, '37, pp. 96, 99; June 12, '37, p. 94; July 10, '37, p. 87; Aug. 7, '37, pp. 90, 92; Sept. 18, '37, pp. 82, 85; Oct. 2, '37, p. 76; Oct. 9, '37, p. 67; Oct. 23, '37, p. 82; Jan. 15, '38, p. 64; Jan. 29, '38, p. 84.)				
Good Old Soak (G) 728.....	Wallace Beery-Betty Furness	Apr. 23, '37	76	Apr. 24, '37
(Exploitation: May 29, '37, p. 67; June 26, '37, p. 121.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Divers (re-issue) (G).....	Clark Gable-Wallace Beery	June 4, '37	109	Dec. 26, '31
Judge Hardy's Children (G) 828.....	Lewis Stone-Mickey Rooney	Mar. 25, '38	77	Mar. 26, '38
Last Gangster, The (A) 810.....	Edw. G. Robinson-Rose Stradner	Nov. 12, '37	81	Nov. 13, '37
(Exploitation: Feb. 26, '38, p. 69; Mar. 5, '38, p. 60.)				
Live, Love and Learn (G) 808.....	Robt. Montgomery-R. Russell	Oct. 29, '37	78	Oct. 23, '37
London by Night (G) 740.....	George Murphy-Rita Johnson	July 30, '37	69	July 24, '37
Love Is a Headache (G) 821.....	Gladys George-Franchot Tone	Jan. 14, '38	73	Jan. 15, '38
Madame X (A) 806.....	Gladys George-Warren William	Oct. 1, '37	72	Oct. 2, '37
Manhattan Melodrama (re-issue) (G).....	C. Gable-M. Loy-W. Powell	July 2, '37	90	Apr. 28, '34
Mannequin (G) 820.....	Joan Crawford-Spencer Tracy	Jan. 21, '38	95	Dec. 18, '37
(Exploitation: Feb. 5, '38, p. 86; Mar. 26, '38, p. 70.)				
Man-Proof (A) 817.....	Myrna Loy-Franchot Tone	Jan. 7, '38	71	Dec. 18, '37
Married Before Breakfast (G) 736.....	Robt. Young-Florence Rice	June 18, '37	70	June 26, '37
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne	July 4, '38	95	Feb. 26, '38
My Dear Miss Aldrich (G) 803.....	Edna May Oliver-W. Pidgeon	Sept. 17, '37	73	Sept. 11, '37
Naughty Marietta (re-issue) (G).....	Jeanette MacDonald-E. Eddy	Aug. 6, '37	105	Mar. 2, '38
(Exploitation: Dec. 25, '37, p. 56.)				
Navy Blue and Gold (G) 811.....	Lionel Barrymore-Robt. Young	Nov. 19, '37	94	Nov. 20, '37
Night Must Fall (A) 727.....	Robt. Montgomery-R. Russell	Apr. 30, '37	117	Apr. 10, '37
Nobody's Baby (G) 729.....	Patsy Kelly-Robt. Armstrong	Apr. 23, '37	67	Feb. 6, '37
Of Human Hearts (G) 822.....	Walter Huston-James Stewart	Feb. 11, '38	105	Feb. 12, '38
Paradise for Three (G) 818.....	Frank Morgan-Robt. Young	Jan. 28, '38	75	Jan. 22, '38
Parnell (G) 722.....	Clark Gable-Myrna Loy	June 4, '37	119	June 12, '37
(See production article, Feb. 13, '37, p. 16.)				
Port of the Seven Seas 829.....	Wallace Beery-M. O'Sullivan	Apr. 1, '38	81	
(See "Madelon," "In the Cutting Room," Jan. 15, '38.)				
Pick a Star (G) 735.....	Jack Haley-Patsy Kelly	May 21, '37	70	Apr. 24, '37
Romeo and Juliet (G) 1100.....	Norma Shearer-Leslie Howard	Apr. 16, '37	127	July 17, '36
(See production article, Mar. 28, '36, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77; Apr. 17, '37, pp. 78, 79; Apr. 24, '37, p. 94; May 1, '37, p. 80; May 8, '37, p. 74; May 29, '37, p. 70; June 26, '37, pp. 118, 119, 123; July 3, '37, pp. 69, 70; July 17, '37, p. 91; July 24, '37, p. 80; July 31, '37, p. 80.)				
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy	Dec. 24, '37	122	Dec. 25, '37
(See production article, Nov. 6, '37, p. 34.)				
Saratoga (G) 742.....	Clark Gable-Jean Harlow	July 23, '37	94	July 24, '37
(Exploitation: Aug. 28, '37, p. 98.)				
Song of the City (G) 724.....	Dean Jeffries-Margaret Lindsay	Apr. 2, '37	69	Mar. 27, '37
They Gave Him a Gun (A) 731.....	S. Tracy-G. George-F. Tone	May 14, '37	94	May 15, '37
Thirteenth Chair, The (G) 732.....	Madge Evans-Henry Daniell	May 7, '37	66	May 8, '37
Thoroughbreds Don't Cry (G) 813.....	Mickey Rooney-Judy Garland	Nov. 26, '37	80	Nov. 20, '37
(Exploitation: Feb. 26, '38, p. 69.)				
Topper (G) 738.....	Constance Bennett-Cary Grant	July 16, '37	97	July 17, '37
(Exploitation: Aug. 21, '37, p. 75; Oct. 2, '37, pp. 76, 77; Oct. 23, '37, p. 84; Oct. 30, '37, p. 86; Nov. 29, '37, p. 82; Dec. 11, '37, p. 76; Dec. 18, '37, p. 69; Jan. 22, '38, p. 66; Feb. 19, '38, p. 86.)				
Trader Horn (re-issue) (G).....	Harry Carey-Edwina Booth	May reissue	126	Jan. 24, '31
Way Out West (G) 734.....	Laurel and Hardy	Apr. 16, '37	64	Jan. 2, '37
(Exploitation: July 17, '37, p. 92.)				
Women Men Marry, The (A).....	J. Hutchinson-George Murphy	Sept. 10, '37	61	Sept. 11, '37
Yank at Oxford, A 823 (G).....	Robt. Taylor-M. O'Sullivan	Feb. 18, '38	103	Jan. 29, '38
(Exploitation: Mar. 12, '38, pp. 63, 64; Mar. 19, '38, p. 78.)				
You're Only Young Once (G) 815.....	Lewis Stone-Mickey Rooney	Dec. 10, '37	77	Nov. 27, '37

Coming

Lord Jeff.....	F. Bartholomew-Mickey Rooney			
Marie Antoinette.....	Norma Shearer-Tyrone Power			
(See production article, Mar. 26, '38, p. 16.)				
Swiss Miss 830.....	Laurel and Hardy	Apr. 29, '38		
(See production article, Feb. 26, '38, p. 16.)				
Test Pilot 831.....	C. Gable-M. Loy-S. Tracy	Apr. 22, '38		
(See "In the Cutting Room," Jan. 8, '38.)				
Three Comrades.....	Robt. Taylor-Margaret Sullivan	May 6, '38		
(See "In the Cutting Room," Mar. 12, '38.)				
Toy Wife, The.....	Luise Rainer-Melvyn Douglas	June 3, '38		
Yellow Jack.....	R. Montgomery-Virginia Bruce	May 20, '38		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G).....	Diek Merrill-Paula Stone	Aug. 25, '37	59	Sept. 25, '37
Blazing Barriers (G).....	Edw. Arnold, Jr.-F. McKinney	July 4, '37	65	Nov. 20, '37
Boy of the Streets (G).....	Jackie Cooper-Maureen O'Connor	Dec. 8, '37	76	Dec. 11, '37
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74.)				
Bride for Henry, A (G).....	Anne Nagle-Warren Hull	Sept. 29, '37	58	Oct. 2, '37
Code of the Rangers.....	Tim McCoy			Mar. 9, '38
County Fair (G).....	John Arledge-Mary Lou Lender	Nov. 24, '37	72	Nov. 20, '37
Danger Valley.....	Jack Randall-Louis Wilde	Nov. 3, '37	53	
Federal Bullets (G).....	Terry Walker-Milburn Stone	Oct. 30, '37	81	Oct. 30, '37
God's Country and the Man.....	Tom Keene	Sept. 2, '37	58	
Hoosier Schoolboy (G).....	Mickey Rooney-Anne Nagel	July 7, '37	62	July 3, '37
Land of Fighting Men.....	Jack Randall	Mar. 23, '38		
L Legion of Missing Men.....	Ralph Forbes	July 28, '37	62	
Luck of Roaring Camp.....	Owen Davis, Jr.-Joan Woodbury	Nov. 17, '37	59	
My Old Kentucky Home (G).....	Grant Richards-Evelyn Venable	Feb. 9, '38	72	Feb. 12, '38
Outer Gate.....	Ralph Morgan-Kay Linaker	Aug. 4, '37	62	
Painted Trail (G).....	Tom Keene	Feb. 16, '38	50	Mar. 19, '38
Paradise Isle (G).....	Warren Hull-Movita	July 21, '37	73	Aug. 14, '37
(Exploitation: Sept. 18, '37, p. 83.)				
Port of Missing Girls (G).....	Judith Allen-Milburn Stone	Feb. 23, '38	65	Mar. 5, '38
Riders of the Dawn (G).....	Jack Randall-Peggy Keys	July 14, '37	55	Aug. 21, '37
Romance of the Rockies.....	Tom Keene-Beryl Wallace	Dec. 15, '37	53	
Rose of the Rio Grande.....	Movita-John Carroll			Mar. 16, '38
(See "In the Cutting Room," Feb. 19, '38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb.	2,38†	65.	Jan. 29, '38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,37†	69.	
Stars Over Arizona (G)	Jack Randall-Kathleen Elliot	Sept.	22,37†	62.	Sept. 25, '37
Telephone Operator	Judith Allen-Grant Withers	Dec.	8,37†	62.	
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,37†	70.	
West of Rainbow's End	Tim McCoy-Nora Lane	Jan.	12,38†	57.	
Where Trails Divide	Tom Keene	Oct.	13,37†	59.	
Where the West Begins	Jack Randall	Feb.	2,38†		

Coming

Circus Comes to Town	Evelyn Venable-Craig Reynolds	Apr.	20,38†		
Female Fugitive	Evelyn Venable-Craig Reynolds	Apr.	6,38†		
(See "In the Cutting Room," Mar. 19, '38.)					
Marines Are Here, The		May	4,38†		
Phantom Ranger, The	Tim McCoy	Apr.	6,38†		
Romance of the Limberlost	Milburn Stone				
Two Gun Justice	Tim McCoy	May	13,38†		

PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct.	29,37†	98.	Sept. 25, '37
(Exploitation: Jan. 29, '38, p. 84.)					
Artists and Models (G) 3702	Jack Benny-Gail Patrice	Aug.	13,37†	97.	Aug. 7, '37
(Exploitation: Sept. 18, '37, p. 83; Nov. 27, '37, pp. 79, 84; Dec. 4, '37, p. 72; Jan. 15, '38, p. 64.)					
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12,37†	90.	Nov. 6, '37
(See production article, Sept. 18, '37, p. 14.)					
Big Broadcast of 1938 (G) 3730	W. C. Fields-Martha Raye	Feb.	18,38†	90.	Feb. 12, '38
(See production article, Nov. 20, '37, p. 14.)					
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,37†	67.	Aug. 7, '37
Blossoms on Broadway (G)					
3718	Edward Arnold-Shirley Ross	Nov.	19,37†	82.	Nov. 20, '37
(See production article, Sept. 25, '37, p. 16.)					
Bluebeard's Eighth Wife (A)	Claudette Colbert-Gary Cooper	Mar.	25,38†	84.	Mar. 26, '38
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,37†	66.	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal	Feb.	4,38†	126.	Jan. 15, '38
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 26, '38, p. 68.)					
Bulldog Drummond Comes Back					
(G) 3725	J. Barrymore-Louise Campbell	Sept.	24,37†	64.	Sept. 11, '37
Bulldog Drummond's Peril (G)	J. Barrymore-Louise Campbell	Mar.	18,38†	66.	Mar. 12, '38
Bulldog Drummond's Revenge					
(G) 3725	J. Barrymore-Louise Campbell	Jan.	7,38†	60.	Nov. 6, '37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darlen	Feb.	25,38†	56.	Feb. 12, '38
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff	Mar.	11,38†	70.	Mar. 5, '38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Blyford	Dec.	17,37†	67.	Dec. 18, '37
Double or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,37†	95.	Aug. 21, '37
(Exploitation: Oct. 23, '37, p. 82; Oct. 30, '37, p. 84; Nov. 20, '37, p. 97.)					
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,37†	88.	July 10, '37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov.	26,38†	94.	Oct. 2, '37
Every Day's a Holiday (A)					
3726	Mae West-Edmund Lowe	Jan.	14,38†	80.	Dec. 25, '37
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)					
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,37†	85.	July 31, '37
Fortiori (G) 3650	June Martel-Larry Crabbe	July	2,37†	56.	July 3, '37
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,37†	70.	July 24, '37
High, Wide and Handsome (G)					
3710	Irene Dunne-Randolph Scott	Oct.	1,37†	112.	July 24, '37
(Exploitation: Dec. 4, '37, p. 70; Jan. 1, '38, p. 59; Jan. 22, '38, p. 67; Jan. 29, '38, p. 84.)					
Hills of Old Wyoming (G)					
3669	William Boyd-George Hayes	Apr.	16,37†	79.	Apr. 17, '37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,37†	67.	Oct. 23, '37
Hopalong Rides Again (G)					
3753	William Boyd-George Hayes	Sept.	8,37†	65.	Aug. 21, '37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,37†	66.	May 22, '37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,37†	86.	May 29, '37
(Exploitation: Oct. 9, '37, p. 67.)					
Internes Can't Take Money (A)					
3639	Barbara Stanwyck-Joel McCrea	Apr.	9,37†	79.	Apr. 17, '37
(Exploitation: Aug. 28, '37, p. 98.)					
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,37†	78.	Apr. 24, '37
Last Train from Madrid (G)					
3646	Lew Ayres-Dorothy Lamour	June	11,37†	77.	June 12, '37
Love on Toast 3720	Stella Adler-John Payne	Dec.	3,37†	65.	
Make Way for Tomorrow (G)					
3641	Boulah Bondi-Victor Moore	Apr.	30,37†	92.	May 1, '37
(Exploitation: July 24, '37, p. 80; July 31, '37, p. 82; Sept. 11, '37, p. 84; Sept. 25, '37, pp. 69, 70; Oct. 30, '37, p. 88; Nov. 20, '37, p. 92.)					
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,37†	65.	June 12, '37
Mountain Music (G) 3647	Bob Burns-Martha Raye	Aug.	18,37†	77.	June 19, '37
(Exploitation: July 17, '37, p. 89; July 24, '37, pp. 79, 81; Aug. 7, '37, pp. 90, 92; Sept. 4, '37, p. 95; Sept. 18, '37, p. 86; Oct. 23, '37, p. 84; Dec. 4, '37, p. 72.)					
Murder Goes to College (G)					
3633	Roscoe Karns-Marsha Hunt	Mar.	5,37†	71.	Mar. 6, '37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19,37†	70.	Oct. 23, '37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,37†	75.	May 22, '37
North of the Rio Grande (G)					
3670	William Boyd-George Hayes	June	25,37†	70.	June 26, '37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,37†	73.	Aug. 21, '37
(Exploitation: Nov. 6, '37, p. 66.)					
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,37†	62.	
Partners of the Plains (G) 3755	Wm. Boyd-George Hayes	Jan.	28,38†	68.	Dec. 11, '37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,37†	113.	Nov. 28, '36
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83; Mar. 6, '37, p. 91; Mar. 13, '37, p. 80; Mar. 20, '37, pp. 78, 82; Mar. 27, '37, pp. 80, 82, 83; Apr. 3, '37, p. 86; Apr. 24, '37, p. 83; May 29, '37, p. 68; Aug. 21, '37, p. 75.)					
Romance in the Dark (G) 3731	Gladys Swarthout-John Boles	Mar.	4,38†	80.	Feb. 19, '38
Rustler's Valley (G) 3671	William Boyd-George Hayes	July	23,37†	60.	July 10, '37
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb.	11,38†	62.	Feb. 12, '38
She Asked for It (G) 3706	Wm. Gargan-Orlen Hayward	Sept.	17,37†	68.	Sept. 4, '37

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	29,37†	62.	Aug. 7, '37
Sophie Lang Goes West (G)					
3706	Gert. Michael-Larry Crabbe	Sept.	10,37†	65.	Sept. 4, '37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3,37†	92.	Aug. 14, '37
(See production article, Jan. 30, '37, p. 16; Jan. 8, '38, p. 81; Feb. 19, '38, p. 82.)					
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26,37†	63.	Oct. 9, '37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15,37†	63.	Sept. 18, '37
Thrill of a Lifetime (G) 3727	Eleanor Whitney-Johnny Downs	Jan.	21,38†	72.	Nov. 13, '37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct.	22,37†	58.	Oct. 2, '37
(Exploitation: May 29, '37, p. 67.)					
Tipoff Girls (G)	Lloyd Nolan-Mary Carlisle	Apr.	1,38†	60.	Mar. 19, '38
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec.	24,37†	84.	Nov. 20, '37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanor Whitney	May	14,37†	80.	May 29, '37
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31,37†	115.	Dec. 11, '37
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70.)					
Wild Money 3651	Edward Everett Horton	July	9,37†	69.	

Coming

Bar 20 Justice	Wm. Boyd-Russell Hayden				
Boo-oo	Colin Tapley-Suratna Asmaka				
College Swing	Martha Raye-Burns & Allen	Apr.	29,38†		
(See "In the Cutting Room," Feb. 12, '38; exploitation: Mar. 26, '38, p. 71.)					
Cocoanut Grove	F. MacMurray-Harriet Hilliard				
(See "In the Cutting Room," Mar. 26, '38.)					
Doctor Rhythm	Bing Crosby-Beatrice Lillie				
(See "In the Cutting Room," Jan. 15, '38.)					
Heart of Arizona 3757	Wm. Boyd-Natalie Moorhead	Apr.	22,38†		
(See "In the Cutting Room," Jan. 22, '38.)					
Her Jungle Love (G)	Dorothy Lamour-Ray Milland	Apr.	15,38†	78.	Mar. 26, '38
Hunted Men	Lloyd Nolan-Mary Carlisle	May	20,38†		
(See "Crime Gives Orders," "In the Cutting Room," Mar. 26, '38.)					
Men With Wings	Fred MacMurray-Ray Milland				
Professor Beware	Harold Lloyd-Phyllis Welch	May	13,38†		
(See production article, Feb. 19, '38, p. 16.)					
Spawn of the North	George Raft-Dorothy Lamour				
Stolen Heaven	Gene Raymond-Olympe Bradna	May	6,38†		
(See "In the Cutting Room," Feb. 12, '38.)					
Texans, The	Randolph Scott-Joan Bennett				
Tropic Holiday	Dorothy Lamour-Ray Milland				
(See "In the Cutting Room," Mar. 26, '38.)					
You and Me	George Raft-Sylvia Sidney	May	27,38†		
(See "In the Cutting Room," Feb. 26, '38.)					

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,37†		

RELIABLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Apache Trail	Bob Custer				
Frontier Fury	Bob Custer				
Outlaw River	Rin-Tin-Tin, Jr.				
Prairie Terror	Bob Custer				
Thundering Stampede	Bob Custer				

REPUBLIC

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Affairs of Cappy Ricks, The					
(G) 6027	Walter Brennan-Mary Brian	May	24,37	56.	June 5,37
All Over Town (G) 6020	Olsen and Johnson	Sept.	8,37	61.	Aug. 28,37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,37	56.	
Boothill Brigade 6328	Johnny Mack Brown-C. Roehelle	Aug.	2,37	53.	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4,37	59.	July 31,37
Born To Be Wild (G) 7020	Ralph Byrd-Doris Weston	Feb.	16,38	66.	Feb. 26,38
Bulldog Drummond at Bay (G)					
6025	John Lodge-Dorothy Mackall	July	31,37	62.	Nov. 13,37
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar.	7,38	55.	Mar. 5,38
Colorado Kid (G) 7123	Bob Steele-Marian Weldon	Dec.	6,37	55.	Dec. 18,37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,37	57.	May 29,37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June	7,37	57.	July 31,37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,37	53.	
Duke Comes Back, The (G)					
7018	Allan Lane-Heather Angel	Nov.	29,37	64.	Dec. 11,37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,37	64.	Sept. 4,37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20,37	64.	Dec. 18,37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec.	6,37	60.	May 15,37
Gun Lords of Stirrup Basin					
6336	Bob Steele-Louise Stanley	May	10,37	53.	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,37	56.	
Guns in the Dark 6326	Johnny Mack Brown-C. Roehelle	Apr.	14,37	56.	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,37	56.	
Hollywood Stadium Mystery (G)					
7021	Neil Hamilton-Evelyn Venable	Feb.	21,38	65.	Mar. 5,38
It Could Happen to You 6018	Alan Baxter-Andrea Leeds	June	28,37	64.	
(See "In the Cutting Room," May 15,37.)					
King of the Newsboys (G) 7009	Law Ayres-Helen Mack	Mar.	18,38	68.	Mar. 19,38
Lady Behave! (G) 7005	Sally Ellers-Neil Hamilton	Jan.	5,38	70.	Jan. 1,38
Law Man is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,37	61.	
Mama Runs Wild (G) 7008	Mary Boland-Ernest Truex	Jan.	19,38	67.	Dec. 25,37
Manhattan Merry-Go-Round					
(G) 7001	Phil Regan-Ann Dvorak	Nov.	13,37	84.	Nov. 13,37
(Exploitation: Jan. 15,38, p. 70.)					
Meet the Boy Friend (G)					
6018	Carol Hughes-David Carlyle	July	12,37	63.	July 31,37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Michael O'Halloran (Spee.)....	Wynne Gibson-Warren Hull	May 15, '37	57	67	
(See "In the Cutting Room," Apr. 10, '37.)					
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan. 29, '38	60	Jan. 15, '38	
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7, '38	68	Feb. 19, '38	
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10, '38	55	Jan. 15, '38	
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov. 8, '37	72	Nov. 6, '37	
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1, '38	67	Mar. 12, '38	
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug. 23, '37	59	Oct. 9, '37	
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan. 24, '38	58	Feb. 5, '38	
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30, '37	56	July 24, '37	
Red Rope, The 6338	Bob Steele-Lois January	July 19, '37	60		
Rhythm in the Clouds (G)					
6017	Warren Hull-Patricia Ellis	June 21, '37	62	July 3, '37	
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1, '37	56		
Rootin' Tootin' Rhythm (G)					
6307	Gene Autry-Armda	May 12, '37	60	May 8, '37	
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16, '37	64	Aug. 14, '37	
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6, '37	66		
Springtime in the Rockies (G)					
7101	Gene Autry-Polly Rowles	Nov. 15, '37	60	Nov. 27, '37	
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21, '38	56		
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18, '37	56		
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6, '37	56	Dec. 18, '37	
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11, '37	62	Sept. 25, '37	
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14, '37	60	June 26, '37	
Youth on Parade (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4, '37	62	Oct. 23, '37	

Coming

Arson Gang Busters 7022	Bob Livingston-Rosalind Keith	Mar. 28, '38	65		
Call of the Yukon	Beverly Roberts-Richard Arlen	Apr. 11, '38			
Feud Maker, The 7128	Bob Steele	Apr. 4, '38			
Invisible Enemy (G)	Alan Marshal-Tala Birell	Apr. 4, '38	65	Mar. 26, '38	
Outlaws of Sonora 7116	Bob Livingston-Ray Corrigan	Apr. 11, '38			
Romance on the Run	Donald Woods-Patricia Ellis				
Under Western Stars	Roy Rogers-Smiley Burnette	Apr. 15, '38			

RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10, '37	65	Aug. 21, '37	
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14, '37	58	June 12, '37	
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23, '38	60	July 31, '37	
Border Cafe (G) 730	John Beal-Armda	June 4, '37	67	May 29, '37	
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22, '37	65	Oct. 9, '37	
(Exploitation: Feb. 19, '38, p. 83.)					
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant	Feb. 18, '38	102	Feb. 19, '38	
(Exploitation: Mar. 19, '38, p. 72.)					
Condemned Women (A) 813	Louis Hayward-Sally Eilers	Mar. 18, '38	77	Mar. 12, '38	
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7, '38	61		
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)					
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov. 19, '37	101	Nov. 27, '37	
(Exploitation: Jan. 22, '38, pp. 64, 66; Jan. 29, '38, pp. 83, 86.)					
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3, '37	60	Nov. 20, '37	
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28, '38	62	Jan. 29, '38	
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 4, '38	67	Jan. 1, '38	
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5, '37	67	Oct. 2, '37	
Fit for a King (G) 846	Joe E. Brown-Helen Mack	Oct. 15, '37	73	Sept. 4, '37	
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20, '37	67	Aug. 14, '37	
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24, '37	63	Sept. 4, '37	
Hawai Cais (G) 846	Bobby Breen-Juanita Quigley	Mar. 11, '38	72	Mar. 5, '38	
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13, '37	58	July 31, '37	
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26, '37	70	Nov. 20, '37	
Hitting a New High (G) 814	Lily Pons-John Howard	Dec. 24, '37	85	Dec. 4, '37	
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28, '37	64	July 31, '37	
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept. 3, '37	77	Aug. 28, '37	
(Exploitation: Oct. 23, '37, p. 82.)					
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12, '37	61	Oct. 30, '37	
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4, '38	65	Mar. 12, '38	
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27, '37	77	Sept. 4, '37	
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4, '37	60	May 29, '37	
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1, '37	81	Sept. 18, '37	
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2, '37	100	July 10, '37	
(Exploitation: Oct. 9, '37, p. 70.)					
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25, '38	60	Mar. 12, '38	
(Exploitation: Mar. 12, '38, p. 62.)					
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9, '37	68	July 17, '37	
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16, '37	68	Mar. 20, '37	
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10, '37	59	Nov. 27, '37	
Radio City Revels (G) 823	Bob Burns-Jack Oakie	Feb. 11, '38	90	Feb. 5, '38	
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21, '38	73	Nov. 27, '37	
Riding On Air (G) 771	Joe E. Brown-Florence Rice	Jan. 18, '37	71	June 12, '37	
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8, '37	60	Sept. 18, '37	
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7, '37	116	May 8, '37	
(Exploitation: June 19, '37, p. 85; July 31, '37, p. 80.)					
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31, '37	72	Dec. 18, '37	
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4, '38	86	Dec. 25, '37	
(Musical analysis, Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71.)					
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers	Oct. 8, '37	92	Sept. 18, '37	
(See production article, Aug. 14, '37, p. 16; exploitation: Dec. 11, '37, pp. 77, 78; Dec. 25, '37, pp. 54, 58; Feb. 19, '38, p. 84.)					
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	May 16, '37	70	July 17, '37	
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21, '37	74	June 5, '37	
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29, '37	65	Oct. 2, '37	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30, '37	109	July 17, '37	
(Exploitation: Aug. 28, '37, p. 86; Sept. 4, '37, p. 96; Sept. 26, '37, p. 68; Oct. 16, '37, p. 84; Nov. 27, p. 80; Dec. 11, '37, p. 78.)					
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook	Nov. 12, '37	113	Sept. 25, '37	
(Exploitation: Nov. 6, '37, p. 56; Feb. 19, '38, p. 84; Mar. 12, '38, p. 64.)					
Windjammer 783	George O'Brien-Constance Worth	Aug. 6, '37	58		
(See "In the Cutting Room," May 29, '37.)					
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31, '37	70	Jan. 1, '38	
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25, '37	62	June 5, '37	
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30, '37	61	May 1, '37	

Coming

Blind Alibi	Richard Dix-Whitney Bourne	May 20, '38			
Go Chase Yourself 825	Joe Penner-Lucille Ball	Apr. 22, '38			
(See "In the Cutting Room," Mar. 12, '38.)					
Gun Law	George O'Brien-Rita Oshmen				
Having Wonderful Time 819	Ginger Rogers-D. Fairbanks, Jr.	May 27, '38			
(See "In the Cutting Room," Oct. 9, '37.)					
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.	Apr. 15, '38	90	Mar. 26, '38	
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6, '38	90	Mar. 19, '38	
Muddled Deal	Joan Fontaine-D. DeMarney				
Saint in New York	Louis Hayward-Kay Sutton				
(See "In the Cutting Room," Mar. 19, '38.)					
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8, '38	70	Mar. 19, '38	
Vivacious Lady 740	Ginger Rogers-James Stewart	May 13, '38			
(See "In the Cutting Room," Jan. 15, '38.)					

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Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9, '37	55	Nov. 27, '37	
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19, '37	75	Aug. 7, '37	
Nation Aflame (G)	Noel Madison	Treasure	Oct. 16, '37	76	Oct. 23, '37	
Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15, '38	55	Feb. 5, '38	
Three Legionnaires (G)	Robt. Armstrong	General	June 15, '37	60	Mar. 27, '37	
What Price Vengeance?						
(G)	Lyle Talbot	Rialto	June 1, '37	57	June 12, '37	
Zamboanga (G)	Native Cast		July 17, '37	65	July 17, '37	

Coming

Adventures of Chico (G)	Nature Film	Woodard Bros.	Apr. 10, '38	60	Nov. 27, '37	
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TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Oct.	
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct. 29, '37	81	Oct. 23, '37	
(Exploitation: Jan. 29, '38, p. 85; Feb. 5, '38, p. 84; Feb. 19, '38, p. 83; Feb. 26, '38, p. 70.)					
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4, '37	71	May 8, '37	
Baroness and the Butler (A) 835	Annabella-William Powell	Feb. 18, '38	80	Feb. 19, '38	
Big Business (G) 759	Jed Prouty-Spring Byington	June 18, '37	61	Apr. 17, '37	
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37	
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10, '37	75½		
(Exploitation: Jan. 8, '38, p. 80; Jan. 15, '38, p. 70.)					
Born Reckless (G) 758	Rockelle Hudson-Brian Donlevy	July 9, '37	58	June 26, '37	
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37	
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7, '37	83	May 8, '37	
(Exploitation: June 19, '37, p. 84.)					
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16, '37	58	July 10, '37	
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	66	Jan. 8, '38	
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11, '38	78	Dec. 11, '37	
Charlie Chan at Monte Carlo					
(G) 832	Warner Oland-Keye Luke	Jan. 21, '38	71	Nov. 6, '37	
Charlie Chan at the Olympics					
752	Warner Oland-Kath. DeMille	May 21, '37	71		
(See "In the Cutting Room," Mar. 6, '37.)					
Charlie Chan on Broadway (G)					
811	Warner Oland-Joan Marsh	Oct. 22, '37	68	Aug. 7, '37	
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38	
Danger—Love at Work (G)					
808	Ann Sothern-Jack Haley	Nov. 5, '37	81	Oct. 2, '37	
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12, '37	62	Sept. 25, '37	
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14, '37	85	Mar. 8, '37	
(re-issue)					
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37	
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37	
Great Hospital Mystery, The					
(G) 751	Sally Blane-Thomas Beck	May 14, '37	59	Mar. 6, '37	
(Reviewed under the title, "Dead Yesterday.")					
Handy Andy (G) 871	Will Rogers	Aug. 13, '37	81	May 5, '37	
(re-issue)					
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28, '38	102	Jan. 29, '38	
Hawaiian Buckaroo 828	Smith Ballou-Evalyn Knapp	Jan. 14, '38	61		
(See "In the Cutting Room," Dec. 11, '37.)					
Held (G) 816	Shirley Temple-Jean Hersholt	Oct. 15, '37	88	Oct. 16, '37	
(Exploitation: Dec. 4, '37, p. 70.)					
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24, '37	58	July 17, '37	
International Settlement (G)					
826	Dolores Del Rio-George Sanders	Feb. 4, '38	84	Jan. 29, '38	
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen	Apr. 1, '38	67	Mar. 19, '38	
It Happened Out West 745	Paul Kelly-Judith Allen	May 7, '37	56		
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '37	
King George VI Coronation					
870	Color Special	July 15, '37	28		
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23, '37	63	June 5, '37	
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8, '37	84	Oct. 9, '37	
Life Begins in College (G)					
810	Ritz Bros.-Gloria Stuart	Oct. 1, '37	94	Oct. 2, '37	
(Exploitation: Nov. 13, '37, p. 68; Jan. 1, '38, pp. 57, 60; Feb. 5, '38, p. 84.)					
Love and Hises (G) 825	Walter Winchell-Ben Bernie	Dec. 31, '37	64	Dec. 25, '37	
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25, '38	64	Jan. 8, '38	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Love Under Fire (G) 803.....	Loretta Young-Dan Ameche.....	Aug. 20, '37	75	Aug. 14, '37	
Mr. Moto's Gamble 841.....	Peter Lorre-Keye Luke.....	Mar. 25, '38			
(See "In the Cutting Room," Mar. 12, '38.)					
One Mile from Heaven (G) 802.....	Claire Trevor-Sally Blane.....	Aug. 18, '37	68	July 24, '37	
Rebecca of Sunnybrook Farm (G) 837.....	Shirley Temple-Gloria Stuart.....	Mar. 18, '38	81	Mar. 12, '38	
Roll Along Cowboy 812.....	Smith Ballou-Cecilia Parker.....	Oct. 8, '37	55		
Sally, Irene and Mary (G) 827.....	Alice Faye-Fred Allen.....	Mar. 4, '38	85½	Mar. 5, '38	
Second Honeymoon (G) 818.....	Loretta Young-Tyrone Power.....	Nov. 19, '37	79	Nov. 13, '37	
(Exploitation: Feb. 5, '38, p. 82.)					
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 15, '37	57	Feb. 13, '37	
She Had to Eat (G) 757.....	Rochelle Hudson-Jack Haley.....	June 11, '37	74	Aug. 7, '37	
Sing and Be Happy 756.....	Anthony Martin-Dixie Dunbar.....	June 25, '37	64		
(See "In the Cutting Room," May 1, '37.)					
Slave Ship (G) 748.....	Wallace Beery-Warner Baxter.....	July 2, '37	92	June 19, '37	
(See production article, Mar. 13, '37, p. 16.)					
Tarzan's Revenge (G) 823.....	Glenn Morris-Eleanor Holm.....	Jan. 7, '38	70	Jan. 15, '38	
Thank You, Mr. Moo (G) 831.....	Peter Lorre-Jane Regan.....	Dec. 24, '37	67	Nov. 27, '37	
Thin Ice (G) 805.....	Sonja Henle-Tyrone Power.....	Sept. 3, '37	78	Aug. 28, '37	
(Exploitation: Oct. 9, '37, p. 66; Dec. 11, '37, pp. 76, 78.)					
Think Fast, Mr. Moto (G) 804.....	Peter Lorre-Virginia Field.....	Aug. 27, '37	66	Apr. 17, '37	
This Is My Affair (G) 721.....	Barbara Stanwyck-Robt. Taylor.....	May 28, '37	99		
Under the Red Robe (G) 743.....	Conrad Veldt-Annabella.....	May 21, '37	82	June 12, '37	
Walking Down Broadway (G) 838.....	Claire Trevor-Michael Whalen.....	Mar. 11, '38	69	Feb. 5, '38	
Wee Willie Winkle (G) 760.....	Shirley Temple-V. McLaglen.....	July 30, '37	99	July 3, '37	
(Exploitation: July 10, '37, p. 88; Aug. 7, '37, p. 92; Sept. 4, '37, pp. 94, 97; Oct. 9, '37, p. 68.)					
Western Gold (G) 761.....	Smith Ballou-Heather Angel.....	Aug. 27, '37	56	Sept. 11, '37	
Wife, Doctor and Nurse (G) 813.....	Loretta Young-Warner Baxter.....	Sept. 17, '37	85	Sept. 11, '37	
(Exploitation: Nov. 13, '37, p. 62; Feb. 5, '38, p. 83.)					
Wild and Woolly (G) 806.....	Jane Withers-Walter Brennan.....	Sept. 10, '37	64	July 24, '37	
You Can't Have Everything (G) 801.....	Alice Faye-Dan Ameche.....	Aug. 3, '37	99	July 31, '37	
(Exploitation: Jan. 8, '38, p. 82.)					

Coming

Alexander's Ragtime Band.....	T. Power-A. Faye-D. Ameche.....	Apr. 22, '38		
(See "In the Cutting Room," Mar. 26, '38.)				
Four Men and a Prayer.....	Loretta Young-Richard Green.....	Apr. 29, '38		
Handled with Care.....	Jane Lange-Dick Baldwin.....	Apr. 15, '38	110	Jan. 8, '38
(See production article, Sept. 4, '37, p. 48.)				
Josette 839.....	Simone Simon-Dan Ameche.....	June 3, '38		
(See "In the Cutting Room," Jan. 29, '38.)				
Kentucky Moonshine 844.....	Ritz Brothers-Tony Martin.....	May 13, '38		
Kidnapped.....	Warner Baxter-F. Bartholomew.....	May 27, '38		
(See "In the Cutting Room," Feb. 26, '38.)				
Little Miss Broadway.....	Shirley Temple-Jimmy Durante.....			
Mr. Moto Takes a Chance (G) 819.....	Peter Lorre-Rochelle Hudson.....	June 24, '38	63	Oct. 30, '37
(Reviewed under the title, "Look Out, Mr. Moto.")				
Mysterious Mr. Moto.....	Peter Lorre-Mary Maguire.....			
Racing Blood.....	Lynn Bari-Dennis Moore.....	May 20, '38		
Rascals.....	Jane Withers-Robt. Wilcox.....	May 20, '38		
(See "Gypsy," "In the Cutting Room," Jan. 29, '38.)				
Raw Hide (G) 842.....	Smith Ballou-Evalyn Knapp.....	Apr. 8, '38	59	Mar. 19, '38
Trip to Paris (G).....	Jed Prouty-Shirley Deane.....	May 6, '38	63	Mar. 26, '38
We're Going to Be Rich.....	Gracie Fields-Victor McLaglen.....			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Action for Slander (A).....	Clive Brook-Ann Todd.....	Jan. 14, '38	83	Aug. 14, '37	
Adventures of Marco Polo (A).....	Gary Cooper-Sigrid Gurle.....	Mar. 4, '38	104	Feb. 19, '38	
(Exploitation: Mar. 5, '38, p. 60.)					
Adventures of Tom Sawyer (G).....	Tommy Kelly-May Robson.....	Feb. 11, '38	91	Feb. 19, '38	
(See production article, Oct. 9, '37, p. 16.)					
Dark Journey (G).....	Violen Leigh-Conrad Veldt.....	July 2, '37	82	Mar. 6, '37	
Dead End (G).....	Sylvia Sidney-Joel McCrea.....	Aug. 27, '37	93	Aug. 7, '37	
(Exploitation: Sept. 16, '37, p. 86; Sept. 25, '37, p. 71; Nov. 20, '37, p. 88; Dec. 11, '37, p. 76.)					
Dreaming Lips (A).....	Ellis Bergner-Raymond Massey.....	May 28, '37	78	Mar. 6, '37	
Farewell Again (G).....	Leslie Banks-Flora Robson.....	Oct. 8, '37	83	May 22, '37	
52nd Street (G).....	Ian Hunter-Pat Paterson.....	Nov. 19, '37	82	Oct. 9, '37	
Gaiety Girls, The.....	Jack Hulbert-Patricia Ellis.....	Mar. 18, '38	73	Nov. 6, '37	
(Reviewed under the title, "Paradise for Two.")					
Goldwyn Follies, The (G).....	Charlie McCarthy-Edgar Bergen-Ritz Bros.-Adolphe Menjou.....	Feb. 4, '38	109	Jan. 29, '38	
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 63; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72.)					
Hurricane, The (G).....	Dorothy Lamour-Jon Hall.....	Dec. 24, '37	102	Nov. 13, '37	
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)					
I Met My Love Again (G).....	Jean Bennett-Henry Fonda.....	Jan. 28, '38	80	Jan. 15, '38	
Knight Without Armour (G).....	Marlene Dietrich-Robt. Donat.....	July 23, '37	107	June 19, '37	
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84.)					
Love from a Stranger (A).....	Ann Harding-Basil Rathbone.....	May 14, '37	87	Feb. 13, '37	
Men Are Not Gods (A).....	Miriam Hopkins-Gert Lawrence.....	Jan. 22, '37	82	Jan. 2, '37	
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd.....	Dec. 10, '37	77	Sept. 11, '37	
(Reviewed under the title, "The Squeaker.")					
Nothing Sacred (G).....	Carole Lombard-Fredrie March.....	Nov. 26, '37	75	Nov. 27, '37	
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 68.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Prisoner of Zenda (G).....	Ronald Colman-M. Carroll.....	Sept. 3, '37	101	Sept. 4, '37	
(Exploitation: Dec. 18, '37, p. 64.)					
Stand-In (A).....	Leslie Howard-Jean Blondell.....	Oct. 29, '37	91	Oct. 9, '37	
(Exploitation: Nov. 27, '37, p. 78; Dec. 18, '37, p. 66.)					
Stella Dallas (A).....	Barbara Stanwyck-John Boles.....	Aug. 6, '37	111	July 31, '37	
(Exploitation: July 31, '37, p. 61; Sept. 25, '37, pp. 69, 70; Oct. 2, '37, p. 74; Oct. 9, '37, pp. 67, 69; Oct. 23, '37, pp. 83, 85; Oct. 30, '37, p. 86; Nov. 6, '37, p. 66; Nov. 27, '37, p. 78; Dec. 4, '37, pp. 77, 78; Feb. 19, '38, p. 83; Mar. 19, '38, p. 74.)					
Storm in a Teacup (G).....	Violen Leigh-Rex Harrison.....	Feb. 25, '38	86	June 12, '37	
Walt Disney's Academy Award Revue.....	Five Award Winners.....	June 18, '37	44		
Walter Wanger's Voguees of 1938 (G).....	Warner Baxter-Jean Bennett.....	Sept. 17, '37	168	Aug. 7, '37	
(Exploitation: Aug. 21, '37, p. 74; Sept. 11, '37, p. 82; Nov. 20, '37, p. 82; Nov. 27, '37, p. 80; Dec. 18, '37, p. 65; Jan. 1, '38, p. 58; Jan. 29, '38, pp. 82, 84; Feb. 5, '38, p. 82.)					
When Thief Meets Thief (A).....	D. Fairbanks, Jr.-V. Hobson.....	June 4, '37	87	May 8, '37	
(Reviewed under the title, "Jump for Glory.")					
Woman Chases Man (G).....	Miriam Hopkins-Joel McCrea.....	May 7, '37	71	May 1, '37	
(See production article, Apr. 17, '37, p. 12; exploitation: June 12, '37, p. 92; July 3, '37, p. 88; Sept. 11, '37, p. 83; Oct. 30, '37, p. 84.)					
You Only Live Once (A).....	Sylvia Sidney-Henry Fonda.....	Jan. 29, '37	86	Jan. 30, '37	
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89; Mar. 20, '37, pp. 76, 78; Apr. 3, '37, pp. 66, 71; June 26, '37, p. 123; July 10, '37, p. 87; Aug. 21, '37, p. 74.)					

Coming

Adventure, The.....	Madeleine Carroll-Henry Fonda.....	Mar. 26, '38		
(See "In the Cutting Room," Mar. 26, '38.)				
Divorce of Lady X, The (A).....	Merle Oberon-Laurence Olivier.....	Apr. 15, '38	91	Jan. 15, '38
Mademoiselle Docteur (A).....	Dita Parlo-John Leder.....	Dec. 77, '37	18	'37
Mutiny in the Mountains.....	Raymond Massey-Valerie Hobson.....			
Over the Moon.....	Merle Oberon-Rex Harrison.....			
Return of the Scarlet Pimpernel, The (G).....				
Barry Barnes-Sophie Stewart.....				
Apr. 29, '38				
Nov. 19, '37				
South Riding (A).....				
Edna Best-Ralph Richardson.....				
90. Jan. 22, '38				

UNIVERSAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventure's End (G) 2036.....	John Wayne-Diana Gibson.....	Dec. 5, '37	63	Nov. 13, '37	
Armored Car (G) 1004.....	Robert Wilcox-Judith Barrett.....	June 20, '37	64	Aug. 14, '37	
As Good as Married (G) 1012.....	John Boles-Doris Nolan.....	May 9, '37	81	May 1, '37	
Behind the Mike 2030.....	Wm. Gargan-Judith Barrett.....	Sept. 26, '37	68		
Black Aces 2050.....	Buck Jones-Kay Linaker.....	Sept. 5, '37	58		
Black Doll (G) 2014.....	Nan Grey-Donald Woods.....	Jan. 30, '38	66	Jan. 22, '38	
Border Wolves 2056.....	Bob Baker-Connie Moore.....	Feb. 28, '38	57		
Boss of Lonely Valley 2052.....	Buck Jones.....	Nov. 14, '37	59		
California Straight Ahead (G) 1030.....	John Wayne-Louise Latimer.....	May 2, '37	67	Apr. 8, '37	
Carnival Queen 2026.....	Dorothea Kent-Robert Wilcox.....	Oct. 3, '37	66		
"Crime" of Dr. Hallet, The (G) 2017.....	Ralph Bellamy-J. Hutchinson.....	Mar. 11, '38	68	Mar. 12, '38	
Courage of the West 2054.....	Bob Baker-Lois January.....	Dec. 5, '37	57		
(See "In the Cutting Room," Sept. 11, '37.)					
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20, '37	62	Oct. 24, '37	
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.....	Feb. 13, '38	67		
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)					
Girl with Ideas, A (G) 2015.....	Wendy Barrie-Walter Pidgeon.....	Nov. 7, '37	68½	Nov. 8, '37	
Goodbye Broadway (G).....	Alice Brady-Chas. Winninger.....	Apr. 1, '38	70	Mar. 26, '38	
I Cover the War (G) 1016.....	John Wayne-Gwen Gaze.....	July 4, '37	68	July 10, '37	
Idol of the Crowds (G) 2037.....	John Wayne-Shelia Bremley.....	Oct. 10, '37	82½	Oct. 2, '37	
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor.....	Jan. 16, '38	65	Jan. 15, '38	
Lady Fights Back, The (G) 2035.....	Irene Hervey-Kent Taylor.....	Sept. 19, '37	63	Oct. 28, '37	
Last Stand, The 2029.....	Bob Baker-Constance Moore.....	Apr. 1, '38			
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.....	Oct. 10, '37	59		
Let's Make a Night of It (G) 2041.....	C. (Buddy) Rogers-June Clyde.....	Mar. 25, '38	67	July 10, '37	
Love in a Bungalow (G) 1009.....	Kent Taylor-Nan Grey.....	June 27, '37	66	July 10, '37	
Mad About Music (G) 2002.....	Deanna Durbin-Herbert Marshall.....	Mar. 4, '38	96½	Mar. 5, '38	
Man in Blue, The (G) 1020.....	Robert Wilcox-Nan Grey.....	May 30, '37	67	May 22, '37	
Man Who Cried Wolf, The (G) 2023.....	Tom Brown-Barbara Read.....	Aug. 29, '37	68	Sept. 4, '37	
Merry-Go-Round of 1938 (G) 2006.....	Bert Lahr-Alice Brady.....	Nov. 14, '37	87	Oct. 23, '37	
Midnight Intruder (G) 2016.....	Louis Hayward-Barbara Read.....	Feb. 6, '38	68	Jan. 29, '38	
Night Key (G) 1024.....	Boris Karloff-Jean Rogers.....	May 2, '37	67	Apr. 24, '37	
(Exploitation: May 22, '37, p. 87.)					
Oh, Doctor! (G) 1013.....	Edward Everett Horton.....	May 16, '37	67	Apr. 24, '37	
(Exploitation: May 22, '37, p. 87.)					
100 Men and a Girl (G) 2001.....	Deanna Durbin-Adolphe Menjou.....	Sept. 12, '37	84	Sept. 11, '37	
(See musical analysis, Sept. 18, '37, p. 29; exploitation: Sept. 25, '37, p. 68; Oct. 2, '37, p. 76; Oct. 9, '37, p. 69; Nov. 6, '37, pp. 56, 66; Nov. 20, '37, p. 82; Nov. 27, '37, p. 80; Dec. 18, '37, p. 68; Jan. 1, '38, p. 60.)					
Prescription for Romance (G) 2013.....	Wendy Barrie-Kent Taylor.....	Dec. 12, '37	66	Dec. 18, '37	
Reported Missing (G) 1008.....	Wm. Gargan-Jean Rogers.....	Aug. 15, '37	63	Aug. 7, '37	
Road Back, The (G) 1005.....	Richard Cromwell-John King.....	Aug. 1, '37	103	June 26, '37	
(See production article, Apr. 24, '37, p. 16; exploitation: July 31, '37, p. 80; Sept. 18, '37, p. 83; Oct. 9, '37, pp. 66, 68.)					

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Trouble at Midnight (G) 2020..N. Beery, Jr.-Catherine Hughes..Oct. 17,'37			68.	Nov. 20,'37	
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67.	Apr. 3,'37	
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66.		
Westland Case, The (G) 2024..Preston Foster-Carol Hughes..Oct. 31,'37			63.	Oct. 2,'37	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	76.	Apr. 24,'37	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78.	May 15,'37	
You're a Sweetheart (G) 2004..Alice Faye-George Murphy..May 23,'37			96.	Dec. 18,'37	
(Exploitation: Feb. 12,'38, p. 72.)					

Coming

Air Devils	Dick Purcell-Beryl Wallace				
Hell's Kitchen	V. McLaglen-Beatrice Roberts				
Lady in the Morgue	Preston Foster-Patricia Ellis	Apr. 22,'38			
(See "In the Cutting Room," Mar. 19,'38.)					
Letter of Introduction	E. Bergen-"Charlie McCarthy"				
Nurse from Brooklyn	Sally Eilers-Paul Kelly	Apr. 15,'38			
(See "In the Cutting Room," Mar. 12,'38.)					
Rage of Paris, The	D. Darrioux-D. Fairbanks, Jr.				
Reckless Living	Robt. Wilcox-Nan Grey	Apr. 8,'38			
(See "In the Cutting Room," Feb. 26,'38.)					
Sinners in Paradise	John Boles-Madge Evans	May 6,'38			
(See "In the Cutting Room," Mar. 26,'38.)					

VICTORY

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Amateur Crook	Herman Brix-Jean Barclay	Dec. 10,'37	58.		
Brothers of the West	Tom Tyler-Lols Wilde	Sept. 30,'37	55.		
Fend of the Trail	Tom Tyler-Harlene Wood	May 1,'37	56.		
Flying Flats	Herman Brix-Jeanne Martel	July 1,'37	62.		
Lost Ranch	Tom Tyler-Jeanne Martel	Nov. 30,'37	56.		
Million Dollar Racket (G)	Herman Brix-Jean Barclay	Oct. 1,'37	62.	Nov. 20,'37	
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37	55.		
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec. 30,'37	55.		
Sky Racket	Herman Brix-Jean Barclay	Sept. 1,'37	63.		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37	73.	Apr. 10,'37	
(See production article, Mar. 6,'37, p. 16.)					
Blazing Sixes 129	Dick Foran-Helen Valks	June 12,'37	55.		
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38			
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52.		
Expensive Husbands (G) 223	Beverly Roberts-Patricia Knowles	Nov. 27,'37	62.	Sept. 11,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60.	June 12,'37	
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4,'37	82.	Sept. 11,'37	
(Exploitation: Feb. 19,'38, p. 84.)					
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37			
(See "In the Cutting Room," Apr. 10,'37.)					
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30,'37	89.	Oct. 2,'37	
He Couldn't Say No (G) 221	Frank McHugh-Jane Wyman	Mar. 19,'38	57.	Dec. 11,'37	
(Reviewed under the title, "Larger Than Life.")					
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38	55.	Oct. 23,'37	
(Reviewed under the title, "Without Warning.")					
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20,'37	90.	July 31,'37	
Jezabel (G) 204	Bette Davis-Henry Fonda	Mar. 26,'38	*103.	Mar. 12,'38	
Kid Comes Back, The (G) 214	Wayne Morris-June Travis	Feb. 12,'38	61.	Jan. 30,'37	
(Reviewed under the title, "Don't Pull Your Punches.")					
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101.	May 8,'37	
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)					
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct. 2,'37	116.	July 10,'37	
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72.)					
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane	Mar. 12,'38	71.	Feb. 19,'38	
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1,'37	68.	Aug. 14,'37	
Over the Wall 212	Dick Foran-June Travis	Apr. 2,'38			
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37	58.		
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch	Feb. 26,'38	63.	Jan. 15,'38	
(See "In the Cutting Room," Oct. 30,'37.)					
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38	57.	Dec. 11,'37	
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37	105.	July 10,'37	
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)					
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80.	July 3,'37	
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan. 8,'38	79.	Jan. 8,'38	
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69.)					
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25,'37	98.	Dec. 4,'37	
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4,'37	121.	Aug. 21,'37	
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)					
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60.	Mar. 13,'37	
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept. 11,'37	64.	July 24,'37	

Coming

Accidents Will Happen (G) 222	Ronald Reagan-Gloria Blondell	Apr. 9,'38	62.	Feb. 26,'38	
Amazing Dr. Clitterhouse, The	Edw. G. Robinson				
Angels with Dirty Faces	James Cagney-Pat O'Brien				
Boy Meets Girl	James Cagney-Pat O'Brien				
Cowboy from Brooklyn	Dick Powell-Priscilla Lane				
(See "In the Cutting Room," Feb. 19,'38.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crime School	Gale Page-H. Bogart	May, 28,'38			
(See "In the Cutting Room," Feb. 26,'38.)					
Defense Rests, The	Ronald Reagan-Mary Maguire				
Four's a Crowd	E. Flynn-O. de Havilland-R. Russell				
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane				
(See "In the Cutting Room," Mar. 19,'38.)					
Little Miss Thoroughbred	Ann Sheridan-John Litel				
(See "Little Lady Luck," "In the Cutting Room," Feb. 12,'38.)					
Men Are Such Fools	Wayne Morris-Priscilla Lane	May 21,'38			
(See "In the Cutting Room," Jan. 22,'38.)					
Penrod's Double Trouble	Billy and Bobby Mauch				
(See "In the Cutting Room," Jan. 22,'38.)					
Singing Cop, The	Dick Foran-Ann Sheridan				
White Banners	Claude Rains-Fay Bainter				
(See "In the Cutting Room," Feb. 26,'38.)					

WORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Don Quixote (G)	Chaliapin	Sept. '37	78.	July 8,'37	
Life and Loves of Beethoven (G)	Harry Baur	Dec. 15,'37	82.	Dec. 4,'37	
Monastery (G)	Monastie Film	Apr. 1,'38	55.	Feb. 5,'38	
(Exploitation: Feb. 19,'38, p. 84.)					
My Song of Love	Tito Schipa	Mar. 31,'37	79.		
Ski Chase	Hannes Schneider	Feb. 15,'38	73.		

Coming

Annie Laurie	Will Fyfe				
Aurora Sul Mare	Italian Feature		67.		
Chanson D'Amour	Tito Schipa				
Grand Illusion (A)	Erich von Stroheim-Dita Parlo	120.	July 3,'37		
(Reviewed under the title, "La Grande Illusion")					
Itto	Simone Berliou				
Love on Skis	Walter Rimil				
Marseillaise	Pierre Renoir-Louis Jouvet				
Ninety Degrees South	Antarctic Film				
Second Bureau	Jean Murat-Diana Koreno				
Secrets of Stamboul	Valerie Hobson		79.		
Street Without a Name	Constant Remy-Pola Ilbery				
Song of Ceylon	Basil Wright		39.		
Tender Enemy	Simone Berliou	Sept. 15,'38			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Adam's Tree (G).....	Elsa Merlini	Cine Lux	Jan. 19,'38	78.	Feb. 3,'38	
Affairs of Maupassant, The						
(A).....	Lilli Darvas	Gallie	Feb. 11,'38	84.	Feb. 12,'38	
Alibi, The (A).....	Erich Von Stroheim	B. N. Film		95.	Feb. 26,'38	
Angel's Pit, The (A).....	Amedeo Nazzari				June 26,'37	
Bank Holiday (G).....	John Lodge	General		86.	Mar. 26,'38	
Big Fella (G).....	Paul Robeson	British Lion		73.	July 10,'37	
Bronze Sentries (G).....	Fosco Giuschetti	Fenorama			Oct. 2,'37	
Club de Femmes (A).....	Danielle Darrioux	Mayer-Burstyn	Oct. 19,'37	89.	Oct. 23,'37	
Dance Program (A).....	Marie Bell	A.F.E. Corp.		120.	Jan. 28,'38	
Dybbuk, The (A).....	A. Morewski	Geist	Apr. 15,'38	122.	Mar. 19,'38	
Edge of the World, The						
(A).....	Finlay Currie	British I. E. Co.		80.	Aug. 14,'37	
Emil Und Die Detektive.....	Fritz Rasp	International		77.		
Fury Over Spain (G).....		Modern Film		55.	Aug. 14,'37	
Gang Show, The (G).....	Ralph Reader	General			May 1,'37	
Generals Without Buttons						
(A).....	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80.	Jan. 29,'38	
Gobsek (A).....	Leonid Leonidov	Amkine		74.	Aug. 14,'37	
Gueule D'Amour (A).....	Jean Gabin	A. C. E.		95.	Feb. 5,'38	
"Housemaster" (G).....	Otto Kruger	Assoe. British		95.	Feb. 26,'38	
In the Far East (G).....	N. Bogolubov	Amkine	Oct. 19,'37	81.	Oct. 30,'37	
Jerieho (G).....	Paul Robeson	General		77.	Sept. 4,'37	
King's People, The (G).....	John Drinkwater	Mindlin	May 11,'37	70.	May 22,'37	
La Dancinella di Bard (G).....	Emma Gramatica	I. C. I.	Feb. 5,'38	77.	Feb. 12,'38	
Lower Depths, The (A).....	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95.	Sept. 25,'37	
Lucrezia Borgia (A).....	Edwige Feuillere	European	Oct. 12,'37	78.	Oct. 23,'37	
Mademoiselle Docteur (A).....	Dita Parlo	United Artists		105.	May 1,'37	
Make Up (G).....	N. Asther-J. Clyde	Assoe. British		70.	July 10,'37	
Mayerling (A).....	Charles Boyer	Pax Films	Sept. 13,'37	91.	Sept. 25,'37	
(Exploitation: Nov. 6,'37, p. 56.)						
Merlusse (G).....	Henri Poupon	French M. P.	Jan. '38	67.	Dec. 25,'37	
Merry Comes to Town (G).....	Zasu Pitts	Sound City		77.	June 5,'37	
Mutiny of the Elsinore,						
The (G).....	Paul Lukas	Assoe. British		77.	Sept. 18,'37	
Noches de Gloria (A).....	Esperanza Iris	Bueno		95.	Mar. 26,'38	
Nocturno (A).....	Ria Byron	Schwab		90.	Mar. 12,'38	
Orage (A).....	Charles Beyer	Daven-Lauer		105.	Feb. 12,'38	
Orphan Boy of Vienna						
(G).....	Hans Olden	General		77.	Sept. 18,'37	
Pearls of the Crown (A).....	Sascha Guitry	Lenauer		115.	June 5,'37	
Ruler, The (G).....	Emil Jannings	Amer.-Tobis	Oct. 15,'37	120.	Oct. 30,'37	
Silver Blaze (G).....	Arthur Wontner	Assoe. British		70.	July 17,'37	
Sisters in Arms (G).....	J. Sully-J. Day	C. U. C.		125.	Dec. 25,'37	
Spanish Earth, The (A).....		Prometheus	Aug. 20,'37	58.	Sept. 4,'37	
Thirteen, The (A).....	Ivan Novoseltsev	Amkine		85.	July 17,'37	
Uncivilized (A).....	Dennis Hoey	Box Office	Nov. 23,'37	77.	Nov. 27,'37	
Vessel of Wrath (A).....	Chas. Laughton	Assoe. British		95.	Mar. 26,'38	
World's in Love, The (A).....	Marta Eggerth	Viennoise	May 18,'37	65.	Nov. 20,'37	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankle Away	May 13, '38	
Andy Clyde		
Big Squirt, The (10-2-37)	Sept. 17, '37	18
Charlie Chase		
Bury the Hatchet (8-21-37)	Aug. 6, '37	19
Calling All Curtains	Oct. 1, '37	16
Calling All Doctors	July 22, '37	19½
Cash and Carry (9-11-37)	Sept. 3, '37	18½
(3 Stooges)		
Cuckooandio	Mar. 25, '38	16½
Doggone Mixup (2-12-38)	Feb. 4, '38	18½
Fiddling Around (2-19-38)	Jan. 21, '38	17½
(Collins-Kennedy)		
From Bad to Worse	June 4, '37	17
Charlie Chase		
Goofs and Saddles	July 2, '37	17½
Gracie at the Bat	Oct. 29, '37	17½
Andy Clyde		
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan. 15, '37	10
He Done His Duty (12-18-37)	Dec. 10, '37	17½
Andy Clyde		
Jump, Chump, Jump	Apr. 15, '38	
Andy Clyde		
Knee Action (2-27-37)	Jan. 9, '37	17
Andy Clyde		
Lodge Night	June 11, '37	18
Andy Clyde		
Man Bites Love Bug (1-22-38)	Dec. 24, '37	18
Charlie Chase		
Mind Needer, The	Apr. 29, '38	18
Charlie Chase		
Oh What a Knight	Nov. 22, '37	10½
(Herman Bing)		
Old Raid Mule, The	Mar. 4, '38	2 rls.
Andy Clyde		
Playing the Ponies (10-23-37)	Oct. 15, '37	17
(3 Stooges)		
Sitter Downers, The (11-27-37)	Nov. 26, '37	16
(3 Stooges)		
Tassels in the Air	Apr. 1, '38	18
Termites of 1938 (1-22-38)	Jan. 7, '38	17
(3 Stooges)		
Time Out for Trouble	Mar. 18, '38	2 rls.
Charlie Chase		
Wee Wee Monsieur (3-26-38)	Feb. 18, '38	17
(3 Stooges)		
Wrong Miss Wright, The	June 18, '37	17
Charlie Chase		

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec. 15, '37	10½
Drug Store Follies (9-11-37)	Sept. 3, '37	10½
Roof-top Follies (10-16-37)	Oct. 1, '37	11
Timberland Revels (11-27-37)	Nov. 5, '37	10

COLOR RHAPSODIES

Air Hostess, The	Oct. 22, '37	8
Big Birdcast, The	Apr. 14, '38	
Bluebird's Baby (3-12-38)	Jan. 21, '38	7
Foolish Bunny, The	Mar. 11, '38	
Gifts from the Air	Dec. 18, '37	7½
(re-issue)		
Hollywood Picnic (1-15-38)	Dec. 18, '37	8
Horse on the Merry-Go-Round, The (3-26-38)	Feb. 17, '38	6½
Indian Serenade	July 16, '37	8
Little Match Girl (11-27-37)	Nov. 5, '37	8½
Sears Crows (9-11-37)	Aug. 20, '37	8
Spring Festival (8-21-37)	Aug. 6, '37	8
Stork Takes a Holiday, The	June 11, '37	8
Swing, Monkey, Swing (10-2-37)	Sept. 10, '37	7½

COLUMBIA TOURS

Haiti's Black Napoleon (8-21-37)	Aug. 6, '37	9
Pirate Parts of the Caribbean	July 2, '37	9

Title	Rel. Date	Min.
COMMUNITY SING (1st Series)		
Community Sing (No. 3) (6-5-37)	May 20, '37	10
Community Sing (No. 4)	June 18, '37	10½
Community Sing (No. 5) (9-11-37)	July 24, '37	10½
(2nd Series)		
No. 1 (9-11-37)	Aug. 20, '37	10
No. 2 (10-16-37)	Sept. 17, '37	10
No. 3 (10-16-37)	Oct. 15, '37	10½
No. 4 (12-11-37)	Nov. 28, '37	10½
No. 5 (1-22-38)	Jan. 21, '38	10
No. 6	Feb. 25, '38	10
No. 7 (3-26-38)	Mar. 18, '38	10
No. 8	Apr. 25, '38	

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec. 18, '37	3 rls.
Goose Girl, The	May 30, '37	3 rls.
Old Woman in the Woods, The	Apr. 23, '37	3 rls.

KRAZY KAT CARTOONS

18. Krazy's Race of Time (6-26-37)	May 6, '37	7
19. Masque Rald, The	June 25, '37	7
20. Railroad Rhythm	Nov. 20, '37	9½
21. Sad Little Guinea Pigs	Feb. 22, '38	6½
22. Auto Clinic, The	Mar. 4, '38	6½
23. Little Buckaroo	Apr. 11, '38	6

SCRAPPY CARTOONS

Canine Capers	Sept. 16, '37	6½
Clock Goes 'Round and 'Round (11-20-37)	Oct. 16, '37	6
Dizzy Ducks (12-19-36)	July 18, '37	6½
Fire Plug, The (11-13-37)	Oct. 16, '37	6
New Homestead, The (2-12-38)	Jan. 7, '38	7
Scrappy's Music Lesson	June 4, '37	7
Scrappy's News Flashes (1-22-38)	Dec. 8, '37	6
Scrappy's Playmates	Mar. 25, '38	1 r.
Scrappy's Trip to Mars	Feb. 4, '37	7

SCREEN SNAPSHOTS

No. 9	May 22, '37	10
No. 10	June 4, '37	9
No. 11	June 25, '37	10½
No. 12 (10-16-37)	Aug. 13, '37	10
No. 13 (10-16-37)	Sept. 10, '37	10
(New Series)		
No. 1 (10-16-37)	Sept. 17, '37	10
No. 2	Oct. 15, '37	9½
No. 3 (12-11-37)	Nov. 18, '37	9½
No. 4	Dec. 24, '37	10
No. 5	Jan. 7, '38	9½
No. 6 (3-5-38)	Feb. 4, '38	10
No. 7	Mar. 4, '38	10
No. 8	Apr. 1, '38	
No. 9	Apr. 29, '38	

SPECIAL

SPORT THRILLS

Cadet Champion (12-11-37)	Dec. 17, '37	9½
Feminine Fun	Feb. 18, '38	9½
Fit to Win (6-12-37)	May 7, '37	9½
Future Stars	Aug. 30, '37	9
Golf Magic (9-11-37)	Aug. 16, '37	9
Riding the Waves	June 4, '37	10
Set 'Em Up	Oct. 29, '37	9½
Snow Foolin' (2-12-38)	Jan. 21, '38	10
Sport of the Seasons	June 25, '37	9
Sport's Greatest Thrills (8-21-37)	Aug. 3, '37	9
Sport Stamina	Apr. 10, '38	
Trotting Thoroughbreds (10-16-37)	Sept. 30, '37	9½
Unusual Hunting (3-26-38)	Mar. 15, '38	10

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38)	Dec. 10, '37	9½
Little Jack Horner (10-2-37)	Sept. 16, '37	6½
Silver Threads (12-11-37)	Nov. 12, '37	10½
WORLD IN COLOR		
Beautiful Bermuda	Sept. 10, '37	
City of the Golden Gate (11-20-37)	Oct. 10, '37	9½
El Salvador (2-12-38)	Jan. 15, '38	9
Quebec	Mar. 25, '38	

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38)	Feb. 25, '38	10
Ask Uncle Sol (10-23-37)	Oct. 8, '37	11
Big Apple, The (10-2-37)	Sept. 17, '37	9

Title	Rel. Date	Min.
Calling All Crooners (12-4-37)		
How to Dance the Shag	Dec. 17, '37	8
Love Goes West (1-15-38)	Dec. 31, '37	10½
Miss Lonely Hearts (10-30-37)	Sept. 24, '37	10½
Pot Luck (8-14-37)	Aug. 6, '37	11
Rhythm Saves the Day (12-4-37)	Oct. 29, '37	11
Trailer Paradise	Nov. 26, '37	9

TERRY-TOONS

Barnyard Boss, The	Dec. 24, '37	6½
Billy Goat's Whiskers, The	Dec. 10, '37	6½
Bugs Beetle and His Orchestra	Jan. 21, '38	6½
Close Shave, A	Oct. 1, '37	6½
Dancing Bear, The	Oct. 15, '37	6½
(11-6-37)		
Dog and the Bone, The (11-27-37)	Nov. 12, '37	6

Farmer Al Falfa in Trailer Life	Aug. 20, '37	5½
Gandy the Goose (3-19-38)	Mar. 4, '38	6
Happy and Lucky	Mar. 18, '38	6½
His Off Day	Feb. 4, '38	6½
Homeless Pup, The	July 23, '37	7
Just Ask Jupiter (2-19-38)	Feb. 18, '38	6
Kiko's Cleaning Day (10-2-37)	Sept. 17, '37	6½

Lion Hunt, The (1-15-38)	Jan. 7, '38	7
Maid in China	Apr. 29, '38	1 r.
Mechanical Cow, The	June 25, '37	7
Mountain Romance, A	Apr. 1, '38	1 r.
Paper Hangers, The (8-14-37)	July 30, '37	7
Pink Elephants	July 9, '37	7
Play Ball	June 11, '37	6
Robinson Crusoe's Broadcast	Apr. 15, '38	1 r.
Saw Mill Mystery, The	Oct. 29, '37	6½
Timid Rabbit, The	Nov. 26, '37	6½
Villain Still Pursued Her	Sept. 3, '37	6½

TREASURE CHEST

Grey Owl's Little Brother	Dec. 24, '37	10
How to Ski	Aug. 20, '37	11
Kingdom for a Horse	Apr. 22, '38	1 r.
Music from the Stars	Mar. 25, '38	1 r.
Not so Dumb	Dec. 10, '37	9
Ornamental Swimming	June 4, '37	10
Private Life of the Gannets (9-25-37)	Sept. 10, '37	11
Return of the Buffalo	Apr. 8, '38	9½
Sky Fishing (3-26-38)	Feb. 25, '38	9½
Songbirds of the North Woods (2-12-38)	Feb. 11, '38	10

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37)	Aug. 6, '37	19
Alr Parade (2-12-38)	Jan. 14, '38	19
Bashful Ballerina (10-2-37)	Sept. 17, '37	20
Bashful Buckaroo, The	Dec. 3, '37	19½
Beautiful But Dummies	Mar. 25, '38	17
Cupid Takes a Holiday (2-19-38)	Feb. 4, '38	15
Dates and Nuts (1-15-38)	Dec. 31, '37	19
Dime a Dance	Dec. 24, '37	19½
Getting an Eyeful (1-22-38)	Jan. 21, '38	18
Girls Ahoy! (1-22-38)	Jan. 21, '38	17
Going, Going, Gone	Oct. 6, '37	18
Hamlet and Eggs	June 18, '37	16
Hair Today	Nov. 5, '37	18
Hi-Lo Hollywood	Jan. 7, '38	16
Hurray for Hooligan (12-4-37)	Nov. 19, '37	17
Koo-Koo Correspondence	Nov. 19, '37	18
Skeel, The	Nov. 19, '37	18
Love and Onions (3-26-38)	Mar. 11, '38	19
Love in Arms	May 28, '37	18
Meet the Bride	Oct. 29, '37	17
Miss They Missed, The (2-12-38)	Jan. 28, '38	18
Montague the Magnificent (8-14-37)	Aug. 27, '37	18
Playboy Number One (12-4-37)	Nov. 26, '37	17
Silly Night (10-23-37)	Oct. 1, '37	19
Sing for Sweetie	Apr. 15, '38	2 rls.
Slacks Appeal	Aug. 13, '37	19
Smart Way, The (10-30-37)	Oct. 15, '37	18
Sweeties	Sept. 3, '37	15
That's the Spirit	June 25, '37	17
Timid Ghost, The	Sept. 24, '37	18
Uncle Sol Solves It	Feb. 11, '38	15
Wanna Be a Model	Feb. 25, '38	16
Who's Crazy?	Aug. 20, '37	19
Will You Stop! (10-2-37)	Sept. 10, '37	17
Who's Who?	Oct. 22, '37	20

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16, '37	10
Blow, Bugle, Blow		
Broadway Dance Parade	June 15, '37	10
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16, '37	12
Isle of Paradise	July 30, '37	20
Skating on Your Feet	Jan. 14, '38	
Spanish Interlude, A	June 15, '37	

COLOR

Catalina Island	Nov. 12, '37	
Personalities on Parade		
Yellowstone Park		

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Early in the Mornin'		8
Old Prospector, The		8
NOVELTIES		
Napoleon's Waterloo		8
Nero		8

PORT O' CALL

City of the Sun		9
Last Resort, The		9
Mother Ganges		9
WORLD IN COLOR		
Dream Harbor		8

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday	Feb. 5, '38	9
Cleaning House (3-5-38)	Feb. 19, '38	8
CRIME DOESN'T PAY		
No. 10—It May Happen to You (8-14-37)	June 5, '37	21
No. 11—Soak the Poor (10-2-37)	Aug. 21, '37	16
No. 12—Give Till It Hurts (11-13-37)	Sept. 18, '37	20
No. 13—Behind the Criminal (12-4-37)	Oct. 30, '37	21
No. 14—What Price Safety	Feb. 19, '38	21
No. 15—Miracle Money	Mar. 26, '38	21

FITZPATRICK TRAVEL TALKS		
Beautiful Budapest	Apr. 16, '38	11
Chile, Land of Charm (11-20-37)	Oct. 30, '37	9
Copenhagen	Nov. 27, '37	9
Floral Japan	July 24, '37	8
Glimpses of Austria	Feb. 19, '38	9
Glimpses of New Brunswick	Mar. 19, '38	8
Glimpses of Peru (10-2-37)	Sept. 4, '37	8
Land of Incas	Dec. 25, '37	8
Natural Wonders of the West (2-5-38)	Jan. 22, '38	9
Serene Slam (8-26-37)	Oct. 2, '37	9
Stockholm, Pride of Sweden (11-13-37)	Oct. 2, '37	9

HARMAN-ISING (Happy Harmonies)		
32—Wayward Pups (8-14-37)	July 10, '37	9
33—Bosko and the Cannibals	Aug. 28, '37	10
34—Little Buck Cheeser (1-8-38)	Dec. 15, '37	8
35—Bosko in Bagdad	Jan. 1, '38	10
36—Pipe Dream	Feb. 5, '38	8
37—Little Bantamweight	Mar. 12, '38	8

Fitzpatrick Travel Talks		
Beautiful Budapest	Apr. 16, '38	11
Chile, Land of Charm (11-20-37)	Oct. 30, '37	9
Copenhagen	Nov. 27, '37	9
Floral Japan	July 24, '37	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Canary Comes Across, The (2-5-38)	Jan. 29, '38	21
Girl's Best Years, A (2-20-37)	Dec. 25, '37	19
Our Gang Follies of 1938 (1-8-38)	Dec. 18, '37	21
Stroke of Genius	Feb. 5, '38	11
Sunday Night at Treaders (10-23-37)	Oct. 2, '37	20

OUR GANG

Bear Facts	Mar. 5, '38	11
Came the Brawn	Apr. 16, '38	11
Canned Fishing	Feb. 12, '38	11
Fishy Tales	Aug. 28, '37	11
Framing Youth (10-2-37)	Sept. 11, '37	11
Mail and Female	Nov. 13, '37	11
Night 'n' Gales	July 24, '37	11
Pigskin Palooka (11-27-37)	Oct. 23, '37	11
Roamin' Holiday (7-31-37)	June 12, '37	11
Three Men in a Tub	Mar. 26, '38	10

PETE SMITH SPECIALTIES

Candid Cameramanias (1-1-38)	Dec. 11, '37	9
Deathly Champion (11-27-37)	Nov. 20, '37	10
Equestrian Aerobatics	Aug. 14, '37	8
Friend Indeed (1-1-38)	Jan. 1, '38	10
Jungle Juveniles (11-6-37)	Oct. 2, '37	9
Jungle Juveniles, No. 2 (2-5-38)	Jan. 29, '38	9

La Savate	Mar. 12, '38	8
Olympic Ski Champions (11-7-36)	July 3, '37	10
Penny's Part (color)	Apr. 9, '38	9
Pigskin Champion (9-25-37)	Aug. 14, '37	11
(Exploitation: Oct. 30, '37, p. 87.)		

Romance of Radium (10-23-37)	Oct. 23, '37	10
Ski Skill (4-10-37)	Oct. 23, '37	10
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24, '37	10
Three on a Rope (3-26-38)	Feb. 19, '38	10

RE-ISSUES (1937-8)

Beau Hunks (9-5-31)	Sept. 18, '37	37
Blotto (2-15-30)	Oct. 30, '37	26
County Hospital (4-23-32)	Jan. 22, '37	17
Perfect Day, The (3-18-27)	Dec. 11, '37	20

ROBERT BENCHLEY

How to Figure Income Tax	Mar. 19, '38	8
How to Start the Day (10-16-37)	Sept. 11, '37	10
Night at the Movies, A (11-20-37)	Nov. 6, '37	10

SPECIAL

Jimmy Fidler's Personality Parade (1-29-38)	Jan. 8, '38	20
New Audioscopes, The (2-5-38)		8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-26-38)	Feb. 25, '38	7
Candid Candidate, The (9-25-37)	Aug. 27, '37	7
Ding Dong Doggies	July 23, '37	7
Foxy Hunter, The	Nov. 26, '37	1 r.
Honest Love and True	Mar. 25, '38	7
Impractical Joker, The (7-3-37)	June 18, '37	7
New Deal Show, The (10-16-37)	Oct. 22, '37	7
Riding the Rails (2-26-38)	Jan. 28, '38	7
Service with a Smile	Sept. 24, '37	7
Zula Hula (1-15-38)	Dec. 24, '37	7

COLOR CLASSICS

Car-Tune Portrait, A (7-3-37)	June 25, '37	7
Educated Fish (11-13-37)	Oct. 29, '37	7
Little Lamby (1-8-38)	Dec. 31, '37	7
Peeping Penguins (9-18-37)	Aug. 27, '37	7
Tears of an Onion	Feb. 25, '38	

HEADLINERS

Friml Favorites (7-3-37)	June 4, '37	11
Rudolph Friml, Jr., and Orch.		
From the Minuet to the Big Apple	Nov. 19, '37	
Himber Harmonies (2-26-38)	Jan. 28, '38	11
Hollywood Star Reporter, No. 2 (10-16-37)	Oct. 29, '37	11
Hula Heaven (10-16-37)	Oct. 1, '37	11
Eddie Peabody		
Installment Collector, The	July 2, '37	10
Fred Allen		
Let's Go Latin (9-25-37)	Sept. 10, '37	11
Xavier Cugat and Orch.		
Listen to Lucas (2-26-38)	Feb. 18, '38	10

Title	Rel. Date	Min.
Meet the Maestros	Jan. 7, '38	
Night in Manhattan	July 30, '37	11
Oh Kay, Rhythm (1-8-38)	Dec. 17, '37	10
Queens of Harmony	Aug. 20, '37	11
Phil Spitalny and Girl Orch.		
Star Reporter, No. 3	Mar. 10, '38	
Swing, Hutton, Swing	May 7, '37	11
Ina Ray Hutton and Orch.		

MUSICAL ROMANCE (In Color)

Schubert's Serenade	July 23, '37	9
Song of the Islands (5-22-37)	May 21, '37	10

PARAGRAPHS

Accent on Beauty (1-8-38)	Dec. 31, '37	10
California Giant	Jan. 28, '38	
Aviator Shorty	July 23, '37	10
Circus Comes to Town, The (7-3-37)	June 25, '37	10
Cowboy Shorty (10-16-37)	Oct. 8, '37	10
Gold (3-12-38)	Feb. 25, '38	10
Inventor, The (10-23-37)	Nov. 5, '37	11
It's a Good Stunt (9-25-37)	Sept. 10, '37	10
Jungle Glimpses	Mar. 25, '38	10
Killer of the Tonto	Aug. 13, '37	10
Safety in the Air (5-22-37)	May 28, '37	10
Tuna	Dec. 3, '37	

PARAMOUNT PICTORIAL

No. 10—Sailboat Time—Twilight on the Trail—Magnetic Music (5-22-37)	May 7, '37	10
No. 11—Fishing Highlights	June 4, '37	11
No. 12—(7-3-37)	July 2, '37	10

NEW SERIES

No. 1—Ain't Nature Old Fashioned—Where East Meets West—Hollywood Music Man	Aug. 6, '37	1 r.
No. 2—Let's Count Horses—Nova Scotia Faces the Sea—Record Making (9-18-37)	Sept. 3, '37	10
No. 3—Modern Czechoslovakia—Southern Sketches—Doing Broadway in Style (10-16-37)	Oct. 1, '37	10
No. 4—Tropical Toppers—Huckleberry Harvest—Steel Never Dies (11-6-37)	Nov. 5, '37	10
No. 5—	Dec. 3, '37	
No. 6—	Jan. 7, '38	
No. 7—(2-26-38)	Feb. 4, '38	10
No. 8—	Mar. 4, '38	

POPEYE THE SAILOR

Football Toucher Downer	Oct. 15, '37	
Fowl Play	Dec. 17, '37	
House Builder-Upper, The	Mar. 18, '38	
I Like Babies and Infants (10-2-37)	Sept. 17, '37	7
I Never Change My Altitude	Aug. 20, '37	7
Learn Politeness (2-26-38)	Feb. 18, '38	7
Let's Celebrate	Jan. 21, '38	
Lost and Foundry	July 16, '37	7
Morning, Noon and Night Club (6-26-37)	June 18, '37	7
Paneless Window Washer, The (2-27-37)	Jan. 22, '37	7
Popeye the Sailor Meets Ali Baba and the Forty Thieves	Nov. 26, '37	2 r.
(Color Special)		
Protex the Weakerist (11-20-37)	Nov. 19, '37	7
Twisker Pitcher, The	May 21, '37	7

PARAMOUNT SOUND NEWS

Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 6	July 2, '37	11

NEW SERIES

No. 1 (9-18-37)	Sept. 3, '37	10
No. 2 (11-20-37)	Nov. 12, '37	10
No. 3	Jan. 14, '38	
No. 4	Mar. 18, '38	

SCREEN SONGS

Magic on Broadway	Nov. 26, '37	1 r.
Jay Freeman and Orch.		
Please Keep Me in Your Dreams (5-22-37)	May 28, '37	8
Henry King and Orch.		
Thanks for the Memory	Mar. 25, '38	8
Whispers in the Dark (10-9-37)	Sept. 24, '37	7
You Came to My Rescue	July 30, '37	8
Shep Fields and Orch.		

Title	Rel. Date	Min.
You Took the Words Right		
Out of My Heart (2-19-38)	Jan. 28, '38	7
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		

No. 37—Swing Stars (5-22-37)	May 14, '37	10
No. 38—Pan-American Champion (7-3-37)	June 11, '37	10
No. 39—Rhythm of the Game (7-10-37)	July 9, '37	10
No. 40—Aquabats	Aug. 13, '37	10
No. 41—Picking Pets (10-2-37)	Sept. 10, '37	10
No. 42—Four Smart Dogs (10-16-37)	Oct. 8, '37	10
No. 43—Pick Your Favorite (11-6-37)	Nov. 5, '37	10
No. 44—Ball Tossers	Dec. 3, '37	
No. 45—Water, Water Everywhere (1-15-38)	Dec. 31, '37	10
No. 46—Good Looking Winners (2-26-38)	Jan. 28, '38	10
No. 47—A Fascinating Adventure (2-26-38)	Feb. 25, '38	10
No. 48—Cops and Robbers	Mar. 25, '38	10

UNUSUAL OCCUPATIONS (In Color)

No. 1	Aug. 6, '37	1 r.
No. 2 (10-16-37)	Oct. 8, '37	10
No. 3 (1-22-38)	Dec. 10, '37	10
No. 4 (2-26-38)	Feb. 11, '38	10
No. 5	Apr. 15, '38	

SPECIAL 3-REEL SHORT (Distributed by Paramount)

River, The (12-11-37)	31	
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RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-26-37)	Sept. 17, '37	10
Murder in Swing Time (9-4-37)	Sept. 27, '37	10
Prairie Swinger (12-25-37)	Oct. 15, '37	10

LEON ERROL COMEDIES

Berth Quake	May 6, '38	16
Dummy Owner, The (1-1-38)	Jan. 7, '38	19
His Pest Friend	Mar. 11, '38	18
Rented Riot, A	Nov. 5, '37	17
Should Wives Work (10-9-37)	Sept. 10, '37	19

HEADLINER SERIES

4—Swing Fever	July 25, '37	20
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1937-38

No. 1—Trailing Along (10-16-37)	Oct. 8, '37	16
No. 2—Music Will Tell (1-1-38)	Feb. 11, '38	17
EDGAR KENNEDY COMEDIES		
Dumb's the Word	June 11, '37	18
Ears of Experience (1-1-38)	Jan. 28, '38	18
Edgar and Goliath (12-25-37)	Nov. 19, '37	17
False Roomers	Mar. 25, '38	17
Kennedy's Castle	May 28, '38	17
Morning Judge (10-16-37)	Sept. 24, '37	18
Tramp Trouble	Aug. 6, '37	18

MARCH OF TIME

No. 12	July 9, '37	18
No. 13	Aug. 6, '37	18

1937-38

No. 1 (9-11-37)	Sept. 3, '37	17
No. 2	Oct. 1, '37	20
No. 3	Oct. 29, '37	21
No. 4	Nov. 26, '37	20
No. 5 (1-1-38)	Dec. 25, '37	18
No. 6	Jan. 21, '38	18
No. 7	Feb. 18, '38	19
No. 8	Mar. 18, '38	19
No. 9	Apr. 15, '38	
No. 10	May 13, '38	
No. 11	June 10, '38	

MICKEY MOUSE

Boat Builders	Feb. 25, '38	7
Clock Cleaners, The (8-28-37)	Oct. 15, '37	8
Donald's Better Self (2-26-38)	Mar. 11, '38	8
Donald's Nephews	Apr. 15, '38	8
Donald's Ostich (1-1-38)	Dec. 10, '37	9
Hawaiian Holiday (9-4-37)	Sept. 24, '37	8
Lonesome Ghosts (12-25-37)	Dec. 24, '37	9
Mickey's Trailer	May 6, '38	8
Moth and the Flame, The (3-19-38)	Apr. 1, '38	8

Title	Rel. Date	Min.
Old Mill, The	Nov. 5, '37	9
Pluto's Quinuplets	Nov. 26, '37	9
Self Control (1-22-38)	Feb. 11, '38	8
NU-ATLAS PRODUCTIONS		
Deviled Ham (1-22-38)	Apr. 28, '38	10
Latin Rhythm (3-5-38)	Feb. 18, '38	11
Phoney Boy (12-25-37)	Nov. 19, '37	11
Radio Hookup, A	Jan. 25, '38	10
Rhythm in a Night Court (9-4-37)	Sept. 24, '37	9
Skyline Revue	Apr. 1, '38	11
Sweet Shoe (1-1-38)	Jan. 14, '38	11

PATHE NEWS

Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept. 10, '37	15
No. 2 (12-18-37)	Nov. 5, '37	11
No. 3 (1-22-38)	Dec. 31, '37	10
No. 4 (2-26-38)	Feb. 25, '38	10
No. 5	Apr. 22, '38	11
No. 6	June 17, '38	

PATHE REVIEWS

Released once a month		
PATHE TOPICS		

Released seven times a year		
RADIO FLASH COMEDIES		

Many Unhappy Returns	Oct. 22, '37	17
Stupor-Visor, The (1-22-38)	Feb. 25, '38	17

RADIO MUSICAL COMEDIES

Harris in the Spring (12-25-37)	Dec. 3, '37	20
Mississippi Moods (7-31-37)	July 23, '37	17
That Man Samson	May 28, '37	18
Twenty Girls and a Band (1-22-38)	Apr. 8, '38	18

RKO PATHE SPORTSCOPE

In the Swim (3-5-38)	Feb. 18, '38	10
Swinging Mallets	Apr. 1, '38	10
White Magic	Jan. 28, '38	10
Windward Way	Mar. 11, '38	10

SMART SET

Buckaroo Broadcast (3-26-38)	Apr. 22, '38	18
Rhythm Wranglers (12-25-37)	Dec. 17, '37	19

SPECIAL

Quintupland (2-26-38)	Feb. 18, '38	19
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SPORTS WITH BILL CORUM

Beach Sports	June 4, '37	9 1/2
Golf Timing (8-21-37)	July 23, '37	11
Royal Steeds	July 2, '37	10

SUPERBA COMEDIES

Wife Insurance (8-14-37)	July 9, '37	16
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(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
110. Magiclan Mickey	June 17, '37	8 1/2
111. Mickey's Amateurs	June 17, '37	8 1/2
(6-19-37)	June 4, '37	1 r.
112. Moose Hunters	Aug. 5, '37	9
SILLY SYMPHONIES		
112. Little Hiawatha	May 11, '37	9
(6-26-37)	June 17, '37	9
113. Modern Invention	June 17, '37	9

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July 26, '37	10
No. 39 (10-23-37)	Oct. 18, '37	9
No. 40 (12-4-37)	Nov. 1, '37	9
No. 41 (12-11-37)	Nov. 13, '37	9
No. 42	Nov. 22, '37	9
No. 43	Dec. 6, '37	9
No. 44	Jan. 3, '38	9
No. 45 (2-26-38)	Jan. 29, '38	9
No. 46	Feb. 28, '38	9
No. 47	Mar. 21, '38	9 1/2
No. 48	Apr. 11, '38	9
No. 49	Apr. 25, '38	1 r.

MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept. 20, '37	6
Countryside Store (8-7-37)	July 5, '37	7
Fireman's Picnic (10-16-37)	Aug. 16, '37	6 1/2
Ostrich Feathers (10-2-37)	Sept. 6, '37	7
Rest Resort (10-16-37)	Aug. 23, '37	7

MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec. 1, '37	10
Alpine Cabaret (8-14-37)	Aug. 4, '37	10
Bargain Matinee (3-20-37)	Apr. 14, '37	10
Cocktail Party, The	May 12, '37	10
(5-15-37)	May 12, '37	10

DOWN ON THE BARN		
(2-26-38)	Feb. 23, '38	17
Hawaiian Capers (9-18-37)	Sept. 8, '37	17
Oh, Say Can You Hear?	Dec. 29, '37	15
(12-18-37)	Dec. 29, '37	15

RHAPSODY IN ZOE (12-11-37)		
Jan. 26, '38	15 1/2	
SHOES WITH RHYTHM		
(5-15-37)	June 9, '37	10
Show for Sale (10-30-37)	Nov. 3, '37	12
Slinging Bandit, The	July 7, '37	10
(7-3-37)	July 7, '37	10

SOMEWHERE IN PARIS		
(3-5-38)	Mar. 23, '38	17
Teddy Bergman's Bar-B-Q	Oct. 6, '37	19
(10-16-37)	Oct. 6, '37	19
OSWALD CARTOONS		
Dumb Cluck (12-11-37)	Dec. 20, '37	7
Feed the Kitty	Mar. 14, '38	7
Football Fever (12-4-37)	Nov. 15, '37	7

KEEPER OF THE LENS		
(11-13-37)	Oct. 18, '37	7
Lamplighter, The	Jan. 10, '38	7
Love Sick (11-6-37)	Oct. 4, '37	8
Man Hunt (2-26-38)	Feb. 7, '38	7

MECHANICAL HANDY MAN		
(10-30-37)	Nov. 8, '37	7
Mysterious Jug, The	Nov. 29, '37	7
(12-11-37)	Nov. 29, '37	7
Playful Pup, The	July 12, '37	7
(7-31-37)	July 12, '37	7

TRADE MICE		
Feb. 28, '38	7	
Trailer Thrills (5-15-37)	May 3, '37	7
Wily Weasels, The	June 7, '37	7
Yokel Boy Makes Good	Feb. 21, '38	7
(3-12-38)	Feb. 21, '38	7

STRANGER THAN FICTION SERIES		
No. 36—Novelty (4-17-37)	May 24, '37	8
No. 37—Novelty (7-3-37)	June 21, '37	8 1/2
No. 38—Novelty (5-15-37)	July 19, '37	8
No. 39—Novelty (7-24-37)	Aug. 16, '37	8
No. 40—Novelty (9-18-37)	Sept. 6, '37	9
No. 41—Novelty	Oct. 4, '37	9
No. 42—Novelty	Nov. 1, '37	9
No. 43—Novelty (12-4-37)	Nov. 29, '37	9
No. 44—Novelty (12-11-37)	Dec. 27, '37	9
No. 45—Novelty (2-26-38)	Jan. 17, '38	9
No. 46—Novelty (2-26-38)	Feb. 21, '38	9
No. 47—Novelty	Mar. 14, '38	9
No. 48—Novelty	Apr. 4, '38	8 1/2

UNIVERSAL SPECIAL		
Bombing of the U. S. S.	Dec. 30, '37	23
Breathless Moments	Feb. 28, '38	19
Hollywood Screen Test	Aug. 30, '37	21
(8-14-37)	Aug. 30, '37	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Nickel Lowdown	May 1, '37	10
Charles Kemper		

Title	Rel. Date	Min.
Vitaphone Funsters		
(6-12-37)	May 29, '37	11
Johnny Burke		
Vaude-Festival	June 26, '37	
Fritz and Jean Hubert		
Vaudeville Hits	July 17, '37	
Elaine Arden		
Vitaphone Broadwayites	Aug. 21, '37	10
Medley-Dupree		

BROADWAY BREVITIES

Movie Mania	May 8, '37	20
Dave Apollon		
Musical Operation, A.	May 15, '37	20
Frank Gaby-Virginia Verrill		
Day at Santa Anita	May 22, '37	18
Sybil Jason		
Sound Defects (6-12-37)	June 5, '37	22
Rufe Davis		
Joe Palooka in "Thirst Aid"	June 12, '37	20
Robt. Norton-Beverly Phalen		
Rhythm Roundup, The	June 19, '37	21
Estelle Taylor		
Little Pioneer, The	July 3, '37	19
(7-10-37)	July 3, '37	19
Sybil Jason		
Newsboy's Nocturne	July 10, '37	20
(7-10-37)	July 10, '37	20
Lane, Tree & Edwards		
Flowers from the Sky	July 24, '37	22
(8-21-37)	July 24, '37	22
Josephine Huston		
Cut Out for Love	Aug. 2, '37	
Donald Novis-Dorothy Dare		
Du Barry Did All Right	Aug. 7, '37	
Irene Bordoni		
Doctor Cupid	Sept. 4, '37	
Ken Murray-Oswald		
Postal Union	Sept. 11, '37	
Georgie Price		
Littlest Diplomat, The	Sept. 25, '37	20
(9-11-37)	Sept. 25, '37	20
Sybil Jason		
Ups and Downs	Oct. 9, '37	
Hal LeRoy		
Starlets (11-20-37)	Oct. 23, '37	20
Toot Sweet	Nov. 6, '37	
Fifi D'Orsay-Rufe Davis		
Joe Palooka in "Calling	Nov. 20, '37	17
All Kids"	Nov. 27, '37	
Man Without a Country, The	Nov. 27, '37	
John Lital		
Here's Your Hat	Dec. 11, '37	2 r.
Cookie Bowers		
One On the House	Dec. 18, '37	2 r.
Willie West, McGinty		
Wedding Yells	Jan. 1, '38	20
Ken Murray-Oswald		
Script Girl	Jan. 15, '38	
Cross and Dunn		
Romance Road	Jan. 29, '38	19
Walter Cassel-Anne Nagel		
Candid Kid, The (2-26-38)	Feb. 12, '38	20
Josephine Huston		
Waiting Around (2-26-38)	Feb. 20, '38	20
Frank Libuse		
Little Me	Mar. 5, '38	
Wini Shaw		
Romance of Louisiana	Mar. 12, '38	
Addison Richards		
Under the Wire	Mar. 26, '38	
Joe and Asbestos		

COLORTOUR ADVENTURE
(In Color)

Alpine Grandeur	May 15, '37	10
Gateway to Africa	June 12, '37	10
(6-12-37)	June 12, '37	10
Land of the Magyar	July 3, '37	
(7-10-37)	July 3, '37	
Crossing the Sahara	Aug. 14, '37	
Long Bright Land (9-11-37)	Sept. 25, '37	10
It's Work	Oct. 23, '37	
Mysterious Ceylon	Nov. 20, '37	
Land of the Kangaroo	Dec. 18, '37	10
(11-20-37)	Dec. 18, '37	10
India's Millions	Jan. 8, '38	
Malayan Jungles (2-5-38)	Feb. 5, '38	10
What the World Makes	Mar. 12, '38	
Crossroads of the Orient	Apr. 2, '38	

FLOYD GIBBONS'

"YOUR TRUE ADVENTURE"

Attie of Terror (9-11-37)	Sept. 18, '37	12
Playing with Danger	Oct. 30, '37	13
(11-20-37)	Oct. 30, '37	13
Danger—High Voltage	Dec. 4, '37	1 r.
Alibi Mark	Dec. 25, '37	1 r.
Bolted Door, The (2-5-38)	Jan. 22, '38	13
Hit and Run (2-26-38)	Feb. 19, '38	12
Shopgirl's Evidence	Mar. 19, '38	

LOONEY TUNES

No. 35—Porky and Gabby	May 15, '37	8
(6-12-37)	May 15, '37	8
No. 36—Porky's Building	June 19, '37	8
No. 37—Porky's Super	July 3, '37	8
Service (7-10-37)	July 3, '37	8
No. 38—Porky's Bad Time	July 24, '37	7
Story	July 24, '37	7
No. 39—Porky's Railroad	Aug. 7, '37	7
(8-14-37)	Aug. 7, '37	7
No. 40—Get Rich Porky	Aug. 28, '37	
No. 41—Porky's Garden	Sept. 11, '37	
No. 42—Rover's Rival	Oct. 9, '37	
No. 43—The Case of the	Oct. 30, '37	
Stuttering Pig	Oct. 30, '37	
No. 44—Porky's Double	Nov. 13, '37	7
Trouble (11-20-37)	Nov. 13, '37	7
No. 45—Porky's Hero	Dec. 4, '37	7
Agency	Jan. 15, '38	
No. 46—Porky's Poppa	Jan. 15, '38	
No. 47—Porky at the	Feb. 5, '38	7
Crocadero	Feb. 26, '38	
No. 48—What Price Porky	Mar. 19, '38	11
No. 49—Porky's Phonny	Mar. 19, '38	11
Express (2-26-38)	Mar. 19, '38	11

MELODY MASTERS

Jack Denny and Orch.	May 29, '37	10
Eliseo Grenet and Orch.	June 19, '37	10
(6-19-37)	June 19, '37	10
Lennie Hayton and Orch.	July 10, '37	10
(7-10-37)	July 10, '37	10
David Mendoza and Orch.	July 31, '37	10
(8-21-37)	July 31, '37	10
Russ Morgan and Orch.	Sept. 11, '37	
Milt Britton and Orch.	Oct. 2, '37	
Mal Hallett and Orch.	Oct. 23, '37	
Arnold Johnson and Orch.	Nov. 13, '37	10
(9-11-37)	Nov. 13, '37	10
Jan Rubini and Orch.	Dec. 4, '37	1 r.
Henry King and Orch.	Dec. 25, '37	1 r.
Leon Navara and Orch.	Jan. 15, '38	
Erle Madriguera and Orch.	Jan. 29, '38	10
(2-5-38)	Jan. 29, '38	10
Carl Hoff and Orch.	Feb. 12, '38	
Benny Meroff and Orch.	Mar. 5, '38	
Mike Riley and Orch.	Mar. 26, '38	

MERRIE MELODIES

(In Color)		
No. 36—Clean Pastures	May 22, '37	
No. 37—Uncle Tom's	June 5, '37	
Bungalow	June 19, '37	8
No. 38—Streamlined Greta	June 19, '37	8
Green (6-12-37)	June 19, '37	8
No. 39—Sweet Sloux	June 26, '37	8
(7-10-37)	June 26, '37	8
No. 40—Egghead Rides	July 17, '37	8
Again	July 17, '37	8
No. 41—Plenty o' Money	July 31, '37	7
and You	Aug. 21, '37	
No. 42—Sunbonnet Blue	Aug. 21, '37	
No. 43—Speaking of the	Sept. 4, '37	7
Weather (8-21-37)	Sept. 4, '37	7
No. 44—Dog Daze	Sept. 18, '37	
No. 45—I Wanna Be A	Sept. 25, '37	
Sailor	Oct. 16, '37	
No. 46—The Lyin' Mouse	Oct. 16, '37	
No. 47—Little Red Walking	Nov. 6, '37	
Hood	Nov. 6, '37	
No. 48—Woods Are Full of	Dec. 4, '37	1 r.
Cuckoos	Dec. 4, '37	1 r.
No. 49—September In the	Dec. 18, '37	1 r.
Rain	Dec. 18, '37	1 r.
No. 50—Daffy Duck and	Jan. 1, '38	7
Egghead	Jan. 29, '38	7
No. 51—My Little Buckaroo	Jan. 29, '38	7
No. 52—Jungle Jitters	Feb. 19, '38	7
(2-5-38)	Feb. 19, '38	7
No. 53—Sneezing Weasel,	Mar. 12, '38	7
The (2-26-38)	Mar. 12, '38	7
No. 54—A Star Is Hatched	Apr. 2, '38	

PICTORIAL REVIEWS

No. 10—Dancing-Leather	May 22, '37	10
(6-5-37)	May 22, '37	10
No. 11—Milk—Rugs	June 19, '37	10
No. 12—Planes—Art	July 17, '37	10
(8-14-37)	July 17, '37	10
No. 13—Books—Furs	Aug. 28, '37	
(NEW SERIES)		
No. 1—Racing—Wrestling	Sept. 18, '37	10
—Cheese (9-11-37)	Sept. 18, '37	10
No. 2—Mauch Twine—Table	Oct. 16, '37	
Tennis	Oct. 16, '37	
No. 3—Dogs—Hollywood	Nov. 13, '37	10
Rides (11-13-37)	Nov. 13, '37	10
No. 4—Boxers—Dolls	Dec. 11, '37	
No. 5—Ice Cream—Jockeys	Jan. 8, '38	11
(1-29-38)	Jan. 8, '38	11
No. 6—Hockey—Shoes	Feb. 5, '38	10
(2-5-38)	Feb. 5, '38	10

VITAPHONE NOVELTIES

No. 7—(2-26-38)	Mar. 5, '38	10
No. 8 — Song Writers —		
Bowling	Apr. 2, '38	
VITAPHONE NOVELTIES		
Check Your Cash.....	May 22, '37	10
Louis Zingone		
Double Talk (6-5-37).....	June 26, '37	10
Edgar Bergen—"Charlie McCarthy"		
Palm Beach Knights.....	July 31, '37	
Charles Ahearn		
Lylin' Tamer, The (7-11-36).....	Aug. 28, '37	10
George Jessel		
All American Drawback		
(11-20-37)	Nov. 6, '37	11
Edgar Bergen—"Charlie McCarthy"		
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37).....	Sept. 4, '37	11
Edgar Bergen—"Charlie McCarthy"		
Puppet Love (9-11-37).....	Oct. 2, '37	11
Sallie's Puppets		
Roping 'Em Alive.....	Nov. 6, '37	
Vitaphone Frolics		
(11-20-37)	Dec. 4, '37	10
Jack & Loretta Clemens		
Unreal Newsreel	Jan. 8, '38	
Ski Flight	Jan. 22, '38	0
Alibi Time (2-19-38).....	Feb. 12, '38	11
Radio Ramblers		
Vitaphone Gambols	Mar. 19, '38	
Chaz Chase		

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

When we get a green watermelon we discard it because it isn't ripe. We believe the theatregoing public should have the privilege of judging the condition of the melon for themselves.

A fellow told us once that we should never eat huckleberry pie, and we asked why not, and he said because he didn't like it. But nevertheless, we are still strong for huckleberry pie.

Censoring pictures is a whole lot like Hitler taking Austria; the world may not like it but Hitler took it anyway. It seems to be another case of "the survival of the fittest," and you will recall that that was like Maloney's argument when he knocked his grandmother down with a fork handle.

▽

As soon as the P.W.A. boys get the out-houses all built and the jackrabbits killed off, they can go to work on the shelterbelt, provided the government furnishes plenty of dogs during the dry season. There have been so many trees cut off out here that there isn't a decent place left for a crow to roost.

▽

We trust that we will be pardoned for digressing right here from theatrical matters, but our mind wanders back to our boyhood days when we used to hunt and fish along the bayous of the Kankakee river in northern Indiana, and there comes to us this little poetic reminder by Will Pfrimmer:

Here, through the long, bright summer days,

The wood duck rears her downy brood;

Here, where the slender cat tail sways,
The hermit bittern seeks his food;

So still, so quiet all their ways,
Scarce broken is the solitude.

It occurred to us that this might be of some interest to you boys who love to go afield with rod and gun as we once did, and still do.

▽

Over in Iowa is a town called Aurelia, and Aurelia has the Community theatre, and Community is operated by one J. C. Eding, and J. C. sends us a check with the request that we have the HERALD sent to him, and this proves that there is another "J. C." running at large. It also proves what this J. C. has often said, that *The Herald Covers the Field Like an April Shower*.

▽

Everybody out here in the "bread basket" of the world is beginning to feel pretty good. Old Man Winter is on his return ticket to Valley City, North Dakota; the snow banks are all gone; the warm sun is shining; the trees are budding; the robins are yanking angleworms out of the ground; the lawns are getting green; our old Angora is out of nights arguing politics with the neighbor's tom, and—

"The lark is up to meet the sun,
The bees are on the wing,"

And we'd like to shoot the son-of-a-gun
Who says this isn't spring.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumist

HIGHLIGHT EVENTS IN THE NEWSREELS

MOVIETONE NEWS—No. 56, Vol. 20.—President warns nation against "isms"....U. S. Army changes command at Hawaii garrison....Cardinal Hayes hails U. S. freedom....Lew Lehr....Fashions....Chicago fighters win inter-city contest....Harvard rowers train....Ice carnival.

MOVIETONE NEWS—No. 57, Vol. 20.—Rescue of Soviet polar expedition....Big game fishing in Australia....Lew Lehr interviews Irish Sweepstakes winners.

NEWS OF THE DAY—No. 254, Vol. 9.—President hits Facism and Communism....George Bernard Shaw....British king rides in royal jallopy....Cardinal Hayes speaks for peace....Navy fliers in air test....Ice carnival held in New York....Tommy Farr engaged.

NEWS OF THE DAY—No. 255, Vol. 9.—Rescue of explorers from polar floe....Clyde Beatty gets "cats" in shape for circus....The Kennedy's in England....President dedicates chapel....Britain's rulers visit London slums....New dance demonstrated....Americans win in Stanley Cup playoffs....Sweepstakes winners.

PARAMOUNT NEWS—No. 67.—Americans defeat Rangers in hockey play-offs....Fear seven dead in log raft tragedy....U. S. submarine launched....Mrs. Roosevelt breaks ground at Golden Gate fair....Hoover in Poland....Cherry blossoms bloom in Washington....Save 9,800 pennies for baby....Bird painter's art wins acclaim....Kentucky Derby favorites picked.

PARAMOUNT NEWS—No. 68.—Canadians display fortune in flowers....President dedicates chapel....Ocean plane model shown....New "auto-boat" de-

signed for flood rescues....15th Infantry returns from China....Marines take over their work....U. S. Britain lose Mexican oil plants....Sweepstakes winners.

RKO PATHE NEWS—No. 71, Vol. 9.—President attacks selfish minority....Harvard crew begins spring practice....250,000 attend Eucharistic Congress in Australia....King George taken for a ride....Fire razes vacation liner....Men's team defeats team of girls in water polo....U. S. launches slum clearance drive....Clothing collected for Chinese....Ice Carnival in New York.

RKO PATHE NEWS—No. 72, Vol. 9.—China drills new legions....Army athletes win eastern gym meet....Russian scientists saved from ice....former TVA chief defines stand....President attends chapel dedication....Camera eye catches reckless drivers....Clyde Beatty humbles lions....Sweepstakes winners.

UNIVERSAL NEWSREEL—No. 652, Vol. 10.—Chinese bomb Formosa cities....Action packs hockey play-offs....Man O' War now 21....Novena draws 70,000 devout in Chicago....World prepares for Easter....Tennis clinic aids girl players....Thomas Proffitt, Universal newsreel cameraman, dies at his post....Fire rakes Great Lakes steamer....Soft ball team limbers up....Wrestling bout in snow....Future naval fliers tested.

UNIVERSAL NEWSREEL—No. 653, Vol. 10.—Sweepstakes winners gay as usual....Mexicans support Cardenas....Candid Camera catches speedsters....Tobacco-chewers pick ace marksman....15th Infantry home from China....President visits in south....Russians rescued from ice....Tippers to be put in cage....Cherry tree blossom....Circus ready for the road.

Legion of Decency Calls 'Birth' Film Unfit for Theatre

The Legion of Decency on Wednesday released the following statement on the picture, "Birth of a Baby":

"The film—'Birth of a Baby'—has recently been discussed in the editorials and columns of the press and has been presented for an appeal review to the Board of Regents.

"Some time ago, the Legion of Decency placed itself on record as commending the action of the Commissioner of the New York State Department of Education—Honorable Frank P. Craven—who upheld the rejection of the picture as entertainment by the Motion Picture Division of the Education Department. In taking this action, the Legion felt that the picture was not suitable for general exhibition in the theatre.

"This production has considerable merit from the medical, educational, social and technical points of view; however, the film is not suited to general exhibition in the theatre, where audiences are composed of both sexes and various ages, backgrounds, mentalities and temperaments. Adequate and satisfactory audience control is very difficult to obtain in theatrical exhibitions. An attempt to procure such control may, despite precautions, insinuate sensationalism to many minds.

"Intrinsically, the film is moral in theme. The Legion does not criticize the sincere ultimate

purposes of the organizations which are listed as sponsoring this picture. The Legion is also aware of the exploitation safeguards which the distributors promise to use in contractual agreements and publicity.

"Nevertheless, in forming an integral evaluation of the film, external factors must be taken into consideration. The theatre, at the present time, is not popularly accepted as a clinic, consultation office or classroom. The theatre hardly provides the kind of environment necessary for a proper, dignified and reverential attitude toward this subject which is so sacred, private and personal.

"The Legion of Decency deems this picture unsuited for entertainment and inappropriate for general theatrical exhibition."

National Decency Legion Classifies 11 Pictures

Of 11 pictures reviewed and classified by the National Legion of Decency in its listing for the current week, six were approved for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Cattle Raiders," "Judge Hardy's Children," "Merlusse" (French), "State Police," "This Marriage Business," "Wide Open Faces." Class A-2, Unobjectionable for Adults: "The Charm of La Boheme" (German), "Husaren Heraus" (German), "Island in the Sky," "Joy of Living," Class B, Objectionable in Part: "Bluebeard's Eighth Wife."

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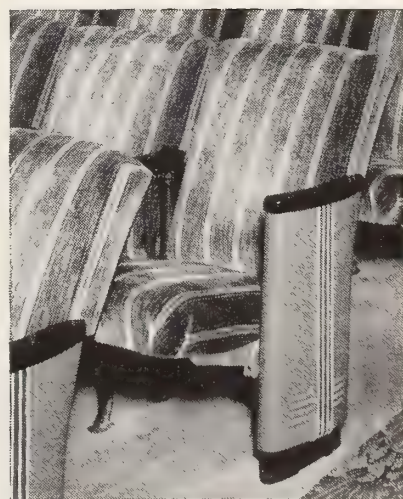
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Jackson, Mississippi, may well be proud of this new Paramount Theatre. One of the Kennington-Saenger Theatres, it is managed by Henry Seel. R. W. Naef was the architect. 1200 American Seating Company chairs were installed on the first floor and 500 in the balcony.



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American Seating Company

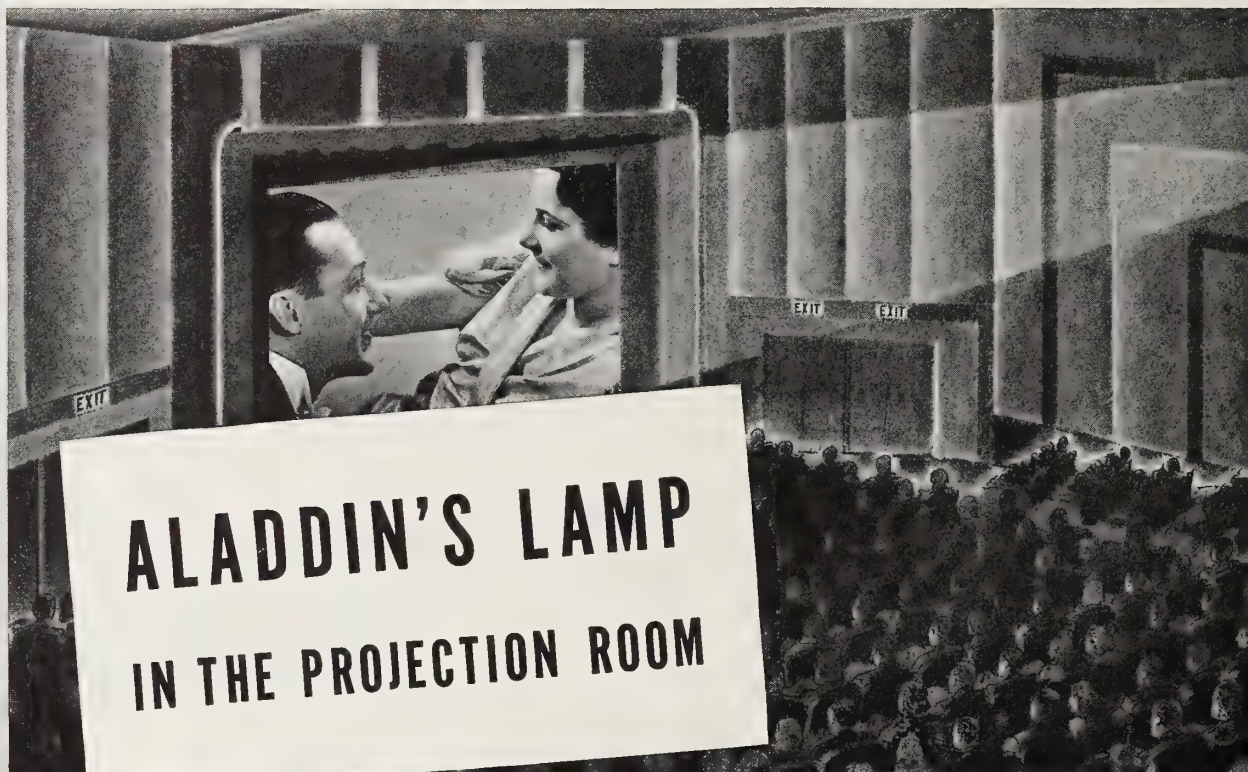
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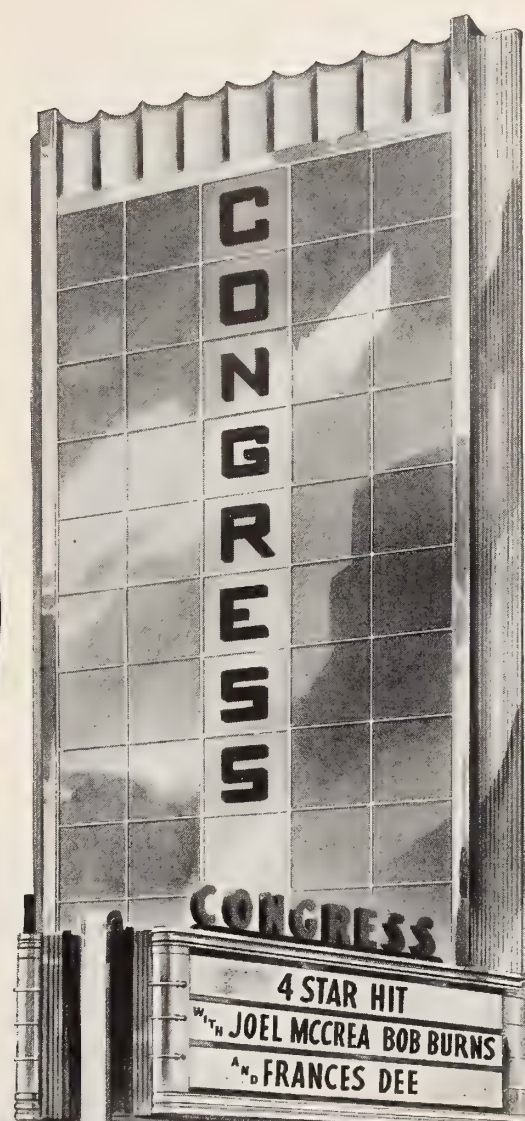
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■ In remodeling the Congress theatre in Saratoga Springs, N. Y., the first use in a theatre was made of Vitrolux, a colored glass architectural material recently developed (its characteristics are discussed on page 46). The Congress is owned and operated by William E. Benton, who has been proprietor of this house for eighteen years. The Vitrolux glass is used in a yellow tone for the central panel above the marquee. The panes are mounted with aluminum mouldings, and the panel is framed by corrugated chromium-finished panels bearing a row of 6-watt lamps in Climax roundel-capped reflectors, the corrugations having the effect of seemingly multiplying the lamps in reflecting them. Below the marquee, which is finished in black with red and green neon trim, the front is faced partly in Formica and partly in Micaloid. The marquee soffit is lamped, with reflectors; attraction board letters are Adler silhouette. The remodeling of the Congress, which seats 970, included extensive interior changes, with complete redecoration. William H. Vaughan of Saratoga Springs was the architect.

Luminous Front Employing New Colored Glass



Exhibitors Show Varied Interest In Facilities for Showing Local Films

MOTION PICTURES taken locally, in which the theatre's patrons see themselves and their neighbors on the screen, prove almost unbelievably profitable to some exhibitors and no benefit at all to others, according to a nation-wide survey by BETTER THEATRES. This wide difference in results appears to be partly geographical, and partly due to differences in the methods used.

Smaller towns and suburban communities present the most favorable field. The large theatres in metropolitan centers report an emphatic *no*.

No is also the answer of small-town showmen, who have involved themselves to an extent that no increase in grosses could justify, and of those others whose choice of subject matter fails to arouse local interest.

For example, Texas has tried local reels of crowds entering and leaving football games, midnight shows and so on. Denver has done the same; Alabama reports the results of newsreels of local floods, fires and football games. The best these exhibitors can say for their attempt is, "The local touch will grow," "We look with favor on anything that will give our shows a local touch," or, "Do not look with special disfavor on locally made film, but have not given them much thought."

Emphasize Local Talent Films

On the other hand the M. A. Lightman (Malco) interests in the central South, use scripts employing musical and other items that give good spots to a large number of young local performers, and comment that the success of their plan is self-evident. Still more striking reports come from Nebraska, where I. N. Kuhl, owner of the Rivoli and Lyric theatres at Seward, increased his Friday, Saturday and Sunday grosses by 50% through showing movies of commonplace local events. Oscar Johnson of Falls City, Nebr., owning the Electric, Rivoli and Sun in that town, showed local movies two nights a week and increased his grosses enough to pay for all the equipment necessary in the first two weeks. His profit on the equipment investment is 2,600% per year. Omaha reports a stampede of interest in local movies among other Nebraska exhibitors.

By contrast Kansas and Western Missouri report complete indifference: "Some of the

exhibitors think it is a good idea, but give no indication of doing anything about it."

Cost a Big Factor in Opinion

Opinion of showmen in many parts of the country, including especially those who have tried local movies and abandoned them as unsatisfactory, is largely biased by the factor of cost. Some believe costs to be so large that only commercialization of their screens will cover them, and they do not intend to welcome commercialization of any kind. But the equipment that Oscar Johnson paid for in two weeks cost him only \$600. Ted J. Kempkes' Bonham theatre, at Fairbury, Nebr., a 900-seat house, has doubled grosses on Thursday and Friday nights at an increase in operating cost of only \$15 a week. The Bonham does not use sound film for local work. Jimmie Redmond, assistant manager, does the narrative over a microphone and the theatre's sound system.

Apparatus of 16-mm type either wired

• • •

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for sound, or used as the Bonham and others prefer, with a microphone, apparently meets the objection of expense very satisfactorily. Some exhibitors, however, dislike 16-mm screen quality. The J. H. Cooper theatres in Colorado pay for film by giving the local camera shop a short trailer shot, and they complain of poor photography.

The West Coast has done little with locals. Boston reports that local sports reels draw juvenile patronage which, however, becomes so enthusiastic that it keeps away adults. Off-stage voice through a microphone has been used in Boston with indifferent results which are attributed to poor quality 16-mm photography.

Ross Baldwin, operating the Tosa in Wausatosa, suburb of Milwaukee, has received, on the other hand, highly favorable patron reaction and commendation of the press for reels of such commonplace local activities as bridge games and graduation exercises.

What Seems to Be the Formula

Summarizing the results as drawn from the entire country, it would appear that "what they want" is not parades or football games, but what the small town or suburban newspaper gives them—"Mrs. Smith had a bridge, and Mesdames Black, Brown and White were her guests; cake was served." Or the scripts with local talent, as used by the Malco group. In return for that they will pay handsome profit, not only on 16-mm. film with sound or microphone accompaniment, but even on the cost of 35-mm films if shared among a sufficiently large group of houses. And they won't mind too much if the photography isn't up to Hollywood standards.

Some exhibitors reported "too much grief," perhaps having the experience reported from Hamilton, Ohio, where the women objected to their likenesses on the screen because they knew they had a natural screen personality and the local cameraman failed to bring it out!

Engineers Draw Up Code on Air-Conditioning

PURCHASES of air-conditioning apparatus can now judge the value of equipments offered them by their conformity to simple engineering standards, with the help of a code of minimum requirements set up for just that purpose by leading technicians of the industry.

The American Society of Heating and Ventilating Engineers, and the American

Society of Refrigerating Engineers, have drafted minimum requirements of an air-conditioning system.

For an outdoor temperature of 30°, for example, these requirements are set at 70° indoor temperatures with 35% relative humidity. Ten cubic feet of outdoor air per occupant per hour is to be provided unless smoking is permitted, in which case the requirement per occupant-hour rises to 15 cubic feet. Drafts should be controlled under a limiting air velocity of not more than 50 linear feet per minute. Dust removal must be at least 95% effective, according to this code of standards.

Projection Regulations Analyzed in U.S. Bulletin

MOTION PICTURES safety standards as variously required and enforced in all parts of the United States, are analyzed in a bulletin issued by the U. S. Department of Labor, which classifies the regulations from to exist in 186 cities of more than 50,000 population.

Minimum projection room requirements for floor area, height, door opening specifications and so are tabulated, as are projection room ventilation, film handling and storage regulations, rewind provisions, specifications of equipment and projectionist licensing. The hazards of motion picture projection are outlined.

Trade Drawing Value of Theatre Cited in Book on Business Areas

HIGH TRIBUTE is paid to the motion picture industry's contribution to civic architecture by S. R. De Boer in his book "Shopping Districts," published by the American Planning and Civic Association.

"The moving picture white way had no tradition, so it became the most modern group in the district," he says. "No business type illustrates so well the character of natural zoning, and no type of business has understood so well the value of an individual treatment of buildings. In other words, it uses a type of architecture which indicates clearly that the building is used for moving picture purposes. All this may be due to the fact that this is a new business which could not rely on tradition but must do some original thinking."

However, he declares, "in the matter of unity of building design, the moving picture houses could go one step farther and work out something more harmonious. The future will undoubtedly see this done."

Local merchants can benefit by co-operating with motion picture exhibitors for provision of adequate parking space, according to Mr. De Boer. He points out that the picture theatre "needs its maximum amount of parking facilities in the evening hours. . . . If the district has created extra parking space for daytime use, it can turn this to the use of the theatres at night. . . . The window display stores are benefitted by the evening crowd as much as the theatres are, and the theatres benefit in a similar way from the day time crowd attracted by the window displays."

The mere business value which a picture theatre contributes to its street or district is of the greatest significance, the author adds. "Next to the window display store, the moving picture theatre is probably the most important single item in the business district. That is, taking it from the viewpoint that without some incentive to bring people to the district, all other uses would disappear."

The motion picture theatre, he declares, brings to the shopping district "large numbers of people who are not bent on business, but who are going mostly to see the crowd and to seek entertainment. This class may not be immediate purchasers of goods, but they are potential buyers. Regardless of whether they buy or not, they add to the crowd in the shopping section and thus are instrumental in making the business district possible."

An occupational hazard that is especially stressed in connection with ventilation is the occurrence of chronic projectionist disability through inhaling nitric acid fumes released by film under the heat of the arc lamp.

State regulation is described as being more satisfactory and more economical than municipal codes.

Group Theatres for Film Revivals Planned

B. S. MOSS, New York City operator, has plans for a theatre to be called the Playhouse, at Cedarhurst, L. I., to specialize in the screening of foreign films and revivals of past screen successes. The house will seat 436 and will be under the management of Charles Moss. Though no opening date has been set for the new theatre, Mr. Moss intends to open more houses of the art class if his initial venture is a success.

Seek Artificial Light With Sunlight Quality

A NEW LIGHT source capable of producing light of the quality of pure sunlight, is under experimentation at the Westinghouse laboratories in Bloomfield, N. J. Similar in its principle of

operation to the conventional neon lamp, the new device takes advantage of the peculiar properties of tellurium vapor.

Unlike most gasses, as in the case of neon or sodium, each of which emits a single color, glowing tellurium vapor can be made to cover almost all the visible spectrum. Objects illuminated with tellurium retain their natural, out-door colors.

Quartz is used for the new lamp, since glass would yield both to the pressures involved and to chemical action. A quantity of neon gas, the color of which is masked when the tellurium comes into action, is used as a "starter." Efficiencies vary with the wattage used, rising to 15 lumens per watt at high energy input.

Spring SMPE Meeting To Exhibit Equipment

UNLIKE LAST fall's convention in New York, the Spring meeting of the Society of Motion Picture Engineers, to be held at the Wardman Park Hotel in Washington, will have exhibits of theatre apparatus. The equipment shown will be restricted to newly developed products or to items possessing technical features of special interest.

The date of the convention is April 25 to 28, inclusive. On the afternoon of the 25th, Mrs. Roosevelt will receive the women of the convention at the White House.

New Sound Sales Plan Includes Installation

STATING THAT "carefully planned and engineered modernizations are of definite value to the exhibitor with a sound system capable of giving added years of good service," Motiograph Inc., has devised four plans of modernization for later type theatre systems of Western Electric manufacture. The project contemplates sale of modernization apparatus through the Motiograph national dealer organization, and its installation by Altec Service engineers.

Air-Conditioning Seen Increasing Power Needs

A VERY welcome "head-ache" for the utilities is provided by air-conditioning, according to Dr. Willis H. Carrier of the Carrier Corporation, who recently declared that the growing use of atmospheric control apparatus will require revision of estimates of electric power that will be needed in the United States in the near future.

In 1932 Dr. Carrier estimated the air-conditioning equipments in 1948 would need 1,432,000,000 kilowatt hours. The growing popularity of air-conditioning has compelled him to raise his estimate for 1948 almost six to one, to a total of 8,350,000,000 kwh.

The Motion Picture In an Old American Setting



PHOTOGRAPHS BY GEORGE VAN ANDA

■ Specific architectural adaptation of the motion picture theatre to the local American scene has assumed some prominence in cinema during the past year or so. In most instances, of course, the very function of the building has advised full use of modern forms and materials, imposing the taste of adaptation largely upon the exterior. This is the case with the new Princeton Playhouse, which is part of a \$6,000,000 commercial and residential development in Princeton, N. J., entirely in Early American architecture, constructed by the Princeton Improvement Company. Thomas Stapleton of New York is the architect. The theatre, in keeping with surrounding buildings, is constructed of local stone in the Pennsylvania Colonial style of architecture. This style is varried into the lobby (right), which has beams, wainscot, display frames and box office of pine, and tole chandeliers of metal painted red with gold stencil. The Princeton Playhouse is one of the group of motion picture theatres operated by the Casey & Wheeler Circuit of New York.



[OTHER PICTURES ON THE FOLLOWING TWO PAGES]



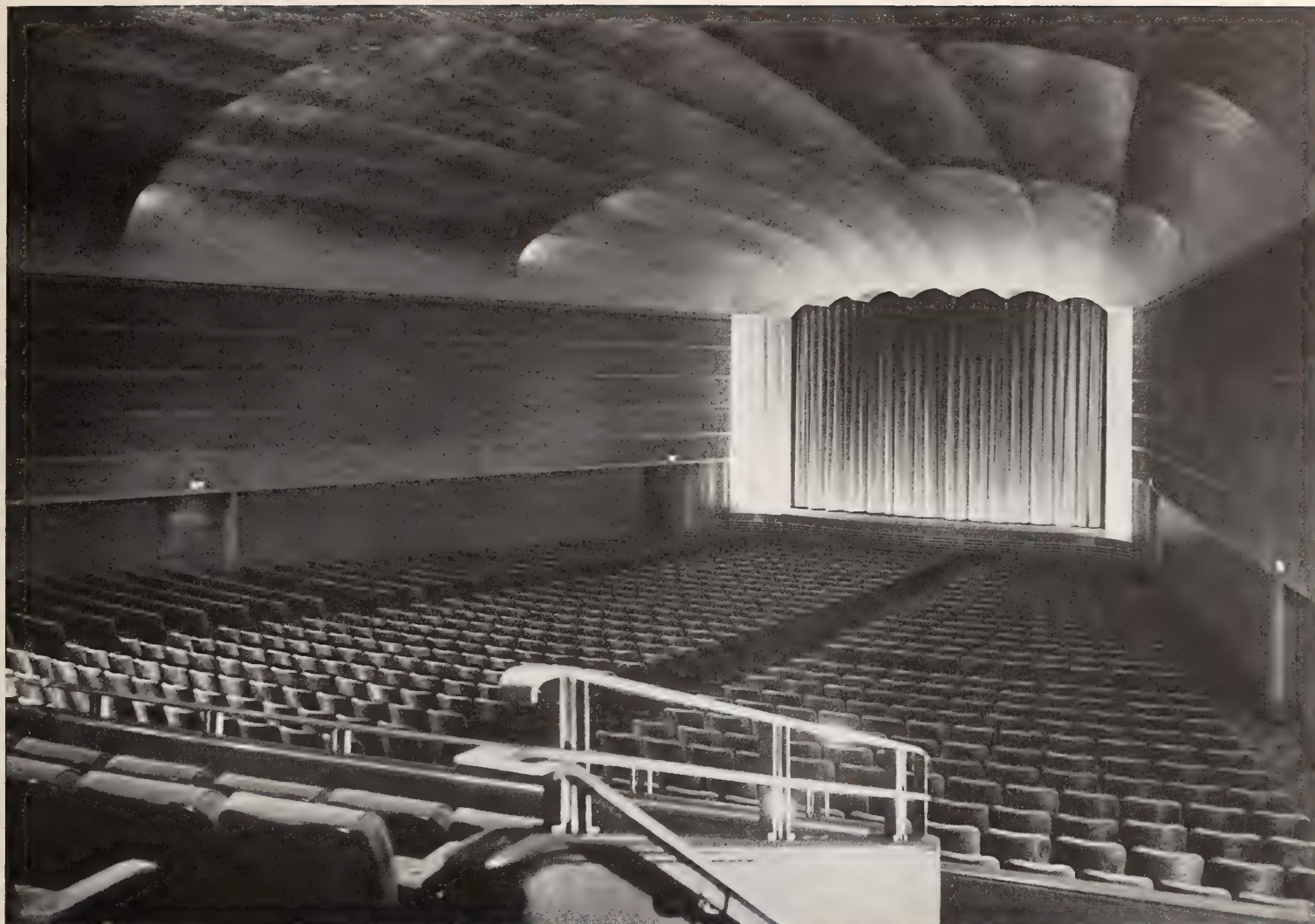
■ The foyer, a spacious promenade at the immediate rear of the auditorium, introduces the patron into a definitely modern atmosphere, which is carried out throughout the interior beyond the lobby. Doors are finished in red lacquer with bronze trim, walls are of Tekko paper in a buff and tan pattern, carpeting (Bigelow-Sanford Velvet) is in brown and red shades, and furniture is of modern style in walnut with divans and chairs covered in red leather. Staircase rails are of bronze and nickel-bronze, with outer fascias in red Formica. The ceiling, which is of hard plaster painted dark brown, is vaulted in planes and pierced by a row of reflector lights with diffusing prismatic plates. These foyer light sources are operated through dimmers because performances are not continuous, and the foyer lighting is lowered during each show. A decorative group of Degas prints are illuminated by a downlight projector. Stairways at either side of the entrance doors from the lobby lead to a mezzanine level—one set to a men's toilet room, the other to women's lounge and toilet room, and projection room.

FOYER

PRINCETON PLAYHOUSE

Princeton, N. J.

Better Theatres



■ The auditorium, which is of stadium type and has walls diverging in splay fashion from the screen platform (the exterior walls also follow this form), has been given a warm neutral-color treatment. The walls are done in horizontal bands of acoustic plaster, which has been dry-brushed and painted dark brown to simulate suede leather. These bands are separated by metallized plaster mouldings. A lower area of the walls, rising to a height of 6 feet, 8 inches, is in hard plaster painted brown. The ceiling is vaulted and arranged in three steppings, each 1 foot, 6 inches higher than the other proceeding toward the rear, and each is transversely scalloped. The ceiling is of hard plaster sand-finished and painted and metallized in a dark neutral tone. Illumination is by projector sources set in the fascias of the steppings, which conceal from two to four Century downlighting lamp units. These sources, on dimmers, are used for running light, and in addition there are tiers of reflector sources directed downward and augmenting the other illumination for house lighting. The proscenium frames are of fluted plaster painted light brown; the stage curtain is jade green velour. The total seating capacity is 1226.



AUDITORIUM

PRINCETON PLAYHOUSE

Princeton, N. J.

April 2, 1938

▲▲ ALONG ABOUT the time that the motion picture business was beginning to emerge from its nickelodeon status, Herman R. Maier was in the steel business. Just out of college with a degree in civil engineering, it was of course some such industry that logically called for his training. Changes in position followed, of course, but the cinema still had a lot of

only in methods, but in attitudes. We are more conscious today of such things as the efficient operation of equipment and the maintenance of both the equipment and the building. The public expects more, and of course there aren't the margins to work on that there used to be."

He sat at his desk in the Warner home office building during the interview, a

period much longer than ten years. At least, we should be prepared for changes in that time."

Despite the fact that the trend during the last several years has been toward theatres of between 600 and 1,000 seats, Herman Maier believes a capacity of from 1,200 to 1,500 to be the most efficient. He prefers an interior treatment that is definitely luxurious.

"All of our remodeling, as well as our new houses, has been done along these lines. Incidentally, we have found that remodeling to give a theatre an atmosphere in keeping with new comfort standards and styles has brought an immediate response at the box office."

One of the most unusual adventures in levity has grown up around Herman Maier's conductance of theatre openings. Always hectic and strenuous are those hours in which Mr. Maier and his helpers assure themselves that all is in readiness for the first performance in a new theatre. When the opening has been successfully carried out, the urge to relax completely is accordingly irresistible, and out of this urge has come the "Theatre Openers Guild," which began casually enough among Herman Maier's friends and aides, but by now has acquired its headquarters (in New York) and even letterheads. Its chief function, of course, is to hold a dinner following each opening of a new Warner theatre, with

whatever tomfoolery the committee can think up, and they're all experts.

Each member has a title. Mr. Maier, being the boss, is *Chief General Nuisance*. F. E. Cahill, Jr., head of the Warner projection department, is *Chief Soundsawful*. There's a *Chief Foyer Finudeler*, a *Chief Shouter-Outer*, a *Chief Marquee Muzzler*, and about 25 other similarly exalted members. Many of them work under Herman Maier—and as the "Theatre Openers Guild" attests, have a lot of fun with him after the job is done.—George Schutz.

A Civil Engineer Who Found His Career in Showbusiness

growing to do before it could offer a career to a civil engineer, if he was to continue in his line.

Mr. Maier was engaged for the staff of engineers preparing plans for a Chilean expedition of the Guggenheim copper interests—then the United States joined the Allies in the World war, and young Maier got himself a job in an engineers' division, which took him to France. Mustered out of the army, a captain, he got a job, logically enough, with a construction company—the Fred T. Early Company—in New York. And, as absurd as he would have thought it then, he was on his way into show business.

Mr. Warner Recollects, and so—

Through the years that followed, the motion picture business was getting ready for many kinds of specialists. Not merely in its studios, but in the direction of the physical affairs of its theatres. This development was to continue all through the 1920's, until by the end of the decade, theatre engineering had become a regular organizational function of the larger operators, meriting a department of its own. Several had established such a department earlier. In 1929, Harry M. Warner, president of Warner Brothers, who were then consolidating the position they had won by their sponsorship of sound, recalled the engineer who had supervised construction of the company's office building in New York, for the Fred T. Early Company.

"And so I finally got into showbusiness," smiled Herman Maier, "as head of the construction and maintenance department that Warner Brothers were organizing."

In 1935, he was made general purchasing agent as well.

Since 1929, Mr. Maier has been in charge of the construction of 25 new theatres, and of the remodeling of 40 others—these projects in addition to the erection of eight exchange buildings, and the reconstruction of the company's short subjects studio in Brooklyn. And of course he is directly concerned with the *maintenance* of approximately 400 Warner theatres. His nine years in showbusiness have been critical ones, and years of many changes, too.

"Many changes," he concurred, "not

thick-set man of medium height who can put a good deal of insistence into his voice without disturbing an habitual pleasantness of manner.

Prefers Luxurious Interior Style

"Another thing that we have learned is that the appearance of a theatre must be fresh and up-to-date. Maybe once the style of a theatre was thought to last a long time, but while the structure may be good for 25 or 30 years, we know that the general treatment may not be suitable for a

Interviewing Herman R. Maier, who started in steel and now directs the physical affairs of 400 theatres.



HE'S "CHIEF GENERAL NUISANCE"

Small Town Theatres That Oil Built



Oil derricks (above) southwest of Russell, Kan., and (below) E. B. Danielson's new Mecca theatre (adjoining Danielson Building), and the remodeled Dream theatre on Main Street.

SETTLED IN the early '70's by a colony of German people who had migrated from Germany by way of Russia, Russell has long been the principal town of the Kansas county bearing the same name. The northern branch of transcontinental Highway 40 passes through this bustling little community, which is surrounded by prairie lands rich in wheat and dairy stock. Milling is one of the oldest and most important industries of the locality.

Up to 1934, the population of Russell remained fairly stationary at 2,500, then the oil drills began their work southwest of Russell. When the first gusher was brought in, the population began to climb



● After coming to Russell, Kans., as the telephone system manager, E. B. Danielson bought the town's theatre. Then oil was struck, and E. B. moved to protect his share of the gusher-gold—as told by Robert O. Boller, architect of his theatres.

by leaps and bounds. The black gold of the oil derricks quickly attracted an inflow of workers that crowded to capacity all available hotels and living quarters. A census of the little city today would list some 4,000 persons.

Back in 1928, E. B. Danielson (who is now well-known throughout the Middle West—he is vice-president of the Kansas-

Missouri Theatre Association) was sent into Russell as district manager of the American Telephone Company. He had then spent seventeen years in this type of work.

For some time he had been considering different locations with the idea of becoming a motion picture exhibitor, and in March, 1929, he commenced his career as

a full-fledged theatre operator by purchasing the Main Street, a 600-seat house only five years old, on Russell's principal business street.

During the new proprietor's first five years of theatre operation, "E. B.," as he soon became known in Russell and vicinity, learned much of the technique of motion picture exhibition, and within this



Lobby of the Dream theatre, showing ornamental fountain between entrance doors.

period he evolved a number of ideas which have influenced the subsequent management of his showhouses.

For instance, Danielson believes that keeping the motion picture theatre structure thoroughly up-to-date in every respect puts money into the exhibitor's pocket and good will into the community. When the oil boom struck the town in 1934, he put this idea into effect by remodeling his Main Street house and renaming it the Dream. L. R. Pinaire, of Hayesville, Kans., took charge of the alteration work, which was carried on by day work. A general renovation program and new decorative scheme gave the theatre an entirely new and colorful atmosphere with a modern "feeling," but quite the opposite of severe.

Riding High on a Thousand Derricks

OIL DERRICKS sprang up by dozens and hundreds within a few miles of Russell, until one thousand wells had been brought into production. The Dream Theatre was crowded nightly by workers from the oil fields, promoters and the usual followers of an oil boom. And while this surge of prosperity was getting underway, the farmers were benefiting from the New Deal measures in behalf of Agriculture.

To forestall possible outside competition and to protect his original investment, Danielson decided to erect a second theatre, to seat 450. The new building was accordingly started late in 1935, and was completed in April, 1936. It was named the Mecca.

To meet the increased demand for living quarters, in the winter of 1936-7 the Danielson Building, containing five modern and completely air-conditioned apartments, two stores, and a bowling alley and

billiard room in the basement, was erected next door to the Mecca theatre. All three buildings are on the main street of Russell, and each enjoys a successful and thriving business. A fourth building of a commercial nature is now being planned by the Danielson interests. The nearest competi-

tion to the Russell theatres is at Hays, Kans., 27 miles distant.

Up-to-Dateness: The Danielson Policy

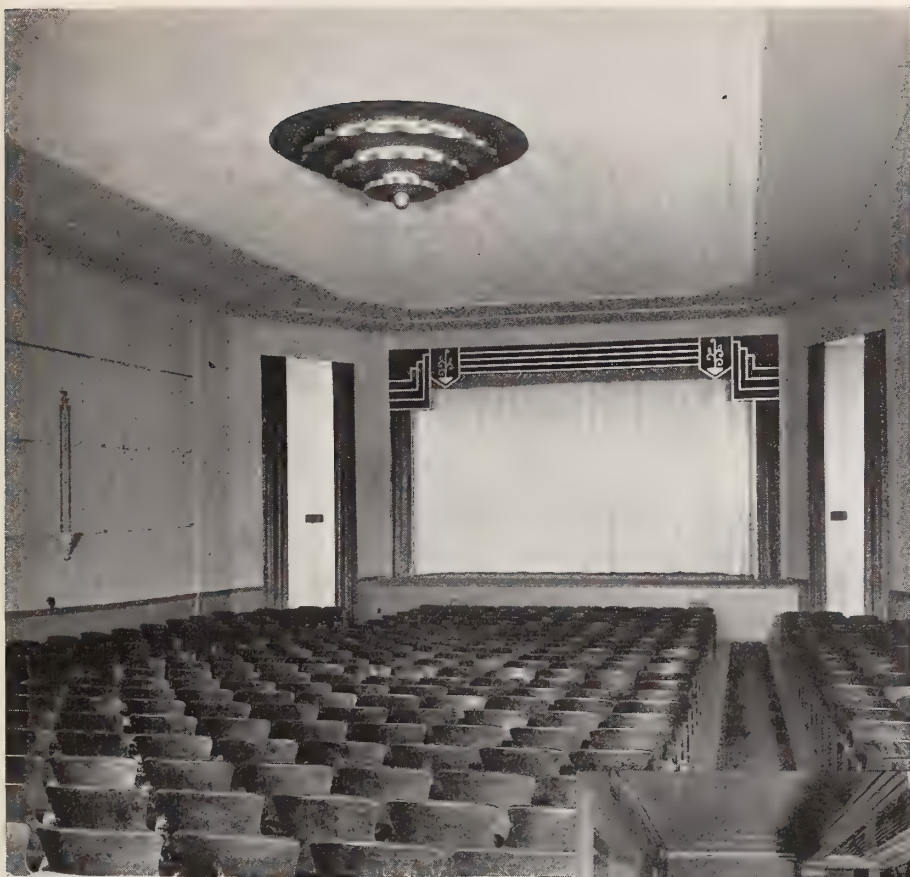
In addition to a firm belief in well-kept buildings, Mr. Danielson also believes that the best and most efficient operating equipment is a paying investment even in the smaller communities. He was one of the first exhibitors in his section of the state to install up-to-date sound equipment. At a time when other motion picture theatres were closing for the hot summer months, he installed air-conditioning, thereby holding not only his own patrons, but pulling others from surrounding towns to his shows. "E. B." believes that as the average home increases its comfort and artistic surroundings, the motion picture theatre must keep step. For, he insists, the potential customer will refuse to leave his easy chair in a restful, well-furnished home to attend a drab presentation of pictures in a showhouse with hard, narrow seats, poor ventilation, and a general run-down atmosphere, no matter how excellent the screen offering may happen to be.

His devotion to this theory, and his endeavor to maintain his two theatres in modern and up-to-date condition, has reaped a well-justified reward in steady patronage. Russell is proud of her two air-conditioned theatres, and exhibits that pride in a very conclusive manner at the box office.

Active management of his theatrical



Auditorium of the Dream theatre, which seats 600 on two floors.



E. B. Danielson



Dale Danielson, who has taken over management of his father's theatre properties, with his wife, Frieda, (below) as his assistant.

holdings is gradually being relinquished by Mr. Danielson to his son, Dale, who is assisted by his wife, Frieda, in the office management and booking.

Q THE DREAM THEATRE

THE DREAM theatre, seating 600, is the larger of the two Danielson theatres. It was originally constructed in 1924. When remodeling was begun, in 1934, the exterior was left practically unaltered, with the exception of the installation of a new marquee containing changeable letter attraction boards and animated neon trim. The box office was also redesigned and various minor changes made to bring the original red brick structure and the altered portions of the front into harmony.

Overall dimensions of the building are 52x116 feet. Two small shops take up space in the front section of the building, the remainder of this area being devoted to the theatre lobby and vestibule.

The Lobby

The lobby, measuring 17x19½ feet, is a colorful room, painted in gay *moderne* designs in varying shades of green. The floor is covered with heavy linoleum laid in a marbled creamy yellow with a central inset pattern of deep green.

The most striking detail of the lobby is a fountain between the entrance doors to the foyer, the ledge of which is ornamented with wrought iron scrolls and life-like frogs, from whose mouths sprays of water fall into the pool below. Tropical fish of

(Continued on page 46)



Three interior views of the Mecca. Above, the auditorium from a balcony section, and the foyer; below, the lobby.

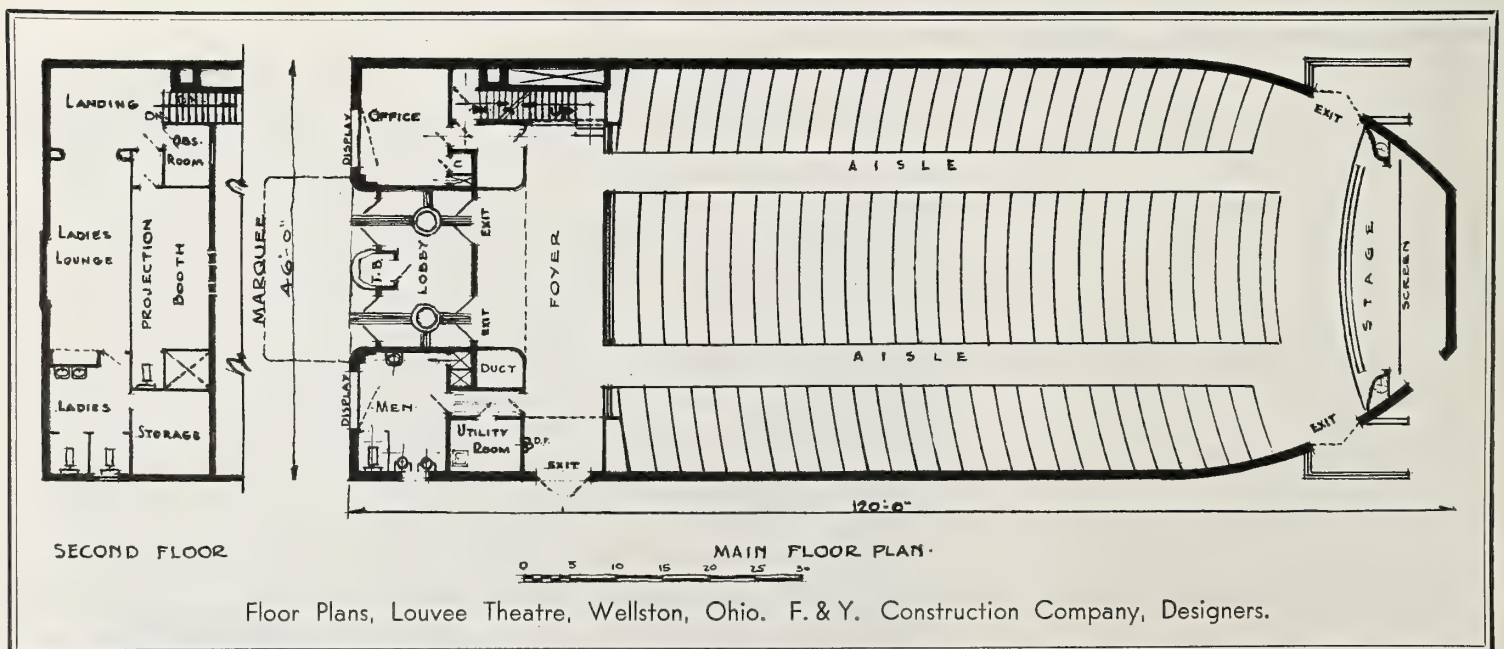


Luxury Styled in a Modern Pattern for a Small Town



■ Seating only 550, the Louvee theatre in Wellston, Ohio, represents today's new effort to bring the atmosphere and facilities of large city theatres to the small town. Wellston has a population of 6,000. The Louvee was designed and constructed by the F. & Y. Construction Company of Columbus, Ohio, for Mr. and Mrs. Louis Guilfoile, who also own and operate the Virginia theatre in Wellston. The Louvee has a one-floor seating plan and mezzanine lounge provisions. All-year air-conditioning facilities include cooling by well water, available at a temperature of 54°.

The front of the Louvee is of black architectural glass up to the marquee, and buff brick to the top. A central panel is also of black structural glass. The marquee is of modern design with rounded corners and finished in porcelain enamel. Marquee trim is in gold and blue neon, while the vertical sign is outlined in a triple line of blue neon. The marquee name sign is outlined in red neon. Attraction boards carry Adler silhouette letters. Entrance doors have carved glass panels and aluminum push bars (by the Cast Aluminum Push Bar Company, which has similarly equipped other areas of the theatre). Entrance is through a lobby into a shallow foyer (right), where stairs lead to a mezzanine.



Floor Plans, Louvee Theatre, Wellston, Ohio. F. & Y. Construction Company, Designers.



The auditorium is colorfully treated, with a curvilinear wall pattern pointed by circular lamp shields, which are associated in the design with circular air diffusers in the ceiling. The curved strippings at the side walls are executed in shades of magenta and sienna. Auditorium lighting is controlled through rheostats from the projection room, providing a number of possible color combinations. There are ten air outlets in the auditorium. The building itself is insulated at walls and roof with rock wool. The auditorium is 120 feet from rear wall to stage. The projection room is located directly over the foyer. It measures 9 x 17 feet and has walls and ceiling of acoustic plaster. Projection equipment includes Gardiner projectors, Ashcraft Superex lamps, Century motor-generator and changeovers, and RCA Photophone sound.

The women's lounge (right) is off a mezzanine landing, which also gives access to the projection room. The lounge has walls divided into horizontal bands painted in tea-rose. Furniture is of metal construction with leather coverings. Carpeting is Velvet in shades of brown, tan, and deep blue.



..about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

ELMER WACASTER has sold the Ouachita theatre, Mount Ida, Ark., to MRS. W. M. McDOWELL of Norman, Ark.

MORRIS POUZZNER plans to renovate the United and Central, two of his theatres in Westerly, R. I.

HUBERT TRAHAN, manager of the Majestic theatre at Port Arthur, Texas, and A. PERLEY, manager of the Rio theatre at Nederland, Texas, have exchanged positions.

Southwestern Theatres, Inc., of Oklahoma City and Tulsa, Okla., have purchased the State theatre in Pawhuska, Okla., from A. B. MOMAND of Shawnee, Okla., who has owned the house for the past eleven years. JACK SMITH, manager of the State for the last eight years, will remain in that capacity. Southwestern Theatres also have leased the Delman in Tulsa, Okla. JAMES C. HAYNES, formerly manager of the Plaza in that city, will manage the new house, while ABE ROSEWALD will leave the managership of the Tower in Tulsa to succeed Mr. Haynes.

JEROME C. MAYER has purchased the Quentin in Brooklyn, N. Y., from Hanswald Realty Corporation.

CHARLES LEWIS is the new manager of the Broadway theatre at High Point, N. C.

JOE POOL and DUDLEY TUCKER are remodeling an old building in Cleveland, as

a motion picture theatre. Mr. Tucker operates a house at Tulsa, Okla.

The Dickinson at Chillicothe, Mo., operated by Dickinson Theatres, is being redecorated and given a new cooling system, under the direction of W. O. STEVENS.

Deep River Amusement Company, Inc., of Asheboro, N. C., has received a charter to own and operate motion picture theatres under an authorized capitalization of \$50,000. The incorporators include J. F. WHITE, JR., O. R. BLALOCK and J. C. WHITE.

■ ■ ■

The new Alban theatre at St. Albans, W. Va., has been opened by O. B. PIERCE, owner and operator of the house. The theatre was built in a Southern Colonial style. The seating capacity is 500.

HARRY K. LUCAS, manager of the Charlotte at Charlotte, N. C., has announced plans to remodel the house. Included in the renovations will be the installation of a new front, new seats, and new sound and projection equipment. The house seats 500.

The Majestic Building, housing one of the largest motion picture theatres in San Antonio, Texas, has been sold to KARL HOBLITZELLE of the Interstate Theatres Corporation at the reported price of \$792,000. The new owners plan to manage and

lease out the entire structure, besides continuing to operate the Majestic theatre.

SANFORD JORDAN has been named manager of the Broadway in Charlotte, N. C. Mr. Jordan comes to his new position from the managership of the Broadway at High Point, N. C.

Central State Theatre Corporation of Des Moines, Ia., plans to remodel the motion picture house in Clarion, Ia., which it has just purchased. The cost of the proposed renovation work is placed at \$50,000.

The Rio theatre at Pearsall, Texas, has been completed at a cost of \$20,000. The new house was built on the site of the old Rio, which was destroyed by fire several months ago.

E. POLLACK intends to renovate his Roxy theatre at Mount Vernon, Wash.

The new Paramount, with a seating capacity of 1,800, has been opened at Jackson, Miss., with HENRY SEEL, formerly manager of the Majestic there, in charge of operations.

Complete rebuilding of the Pearce theatre, Port Arthur, Texas, is underway at a cost of more than \$10,000. MORRIS CLEMMONS is resident manager for the Jefferson Amusement Company. The capacity will be enlarged by 200.

FRANK D. WILKE, who for the past 14 years has operated the Boulevard in Houston, Texas, has purchased that 1,000-seat house.

■ ■ ■

RUGOFF and BECKER have acquired the 600-seat Gem theatre at Far Rockaway, L. I., from HARING and BLUMENTHAL.

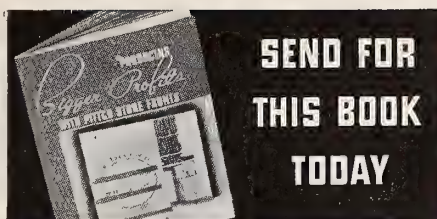
Fox Midwest Theatres have reopened the recently remodeled Strand at Salina, Kans. The Jayhawk, which has been operated as a filler-in for the Strand, has been closed, and FRED GLASS, manager of the Jayhawk, has taken over managership of the Strand.

MRS. W. M. KIMBRO has sold the Greenland theatre in Greensboro, Ga., and the Union theatre at Union Point, Ga., to the TEPID-ELDER interests of Atlanta, Ga.

Extensive repairs are being made to the Meltz-Arcade at Ferriday, La., by MORRIS MELZ. The front is being remodeled, and



And now a portable theatre—the trailer playhouse with which A. L. Brown of Chehalis, Wash., brings motion pictures to out-of-the-way places, such as cowboy communities and summer camps in the Northwest. It is equipped with 35 air-cushioned seats, indirect lighting, and DeVry 35-mm. sound projectors.



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TODAY**

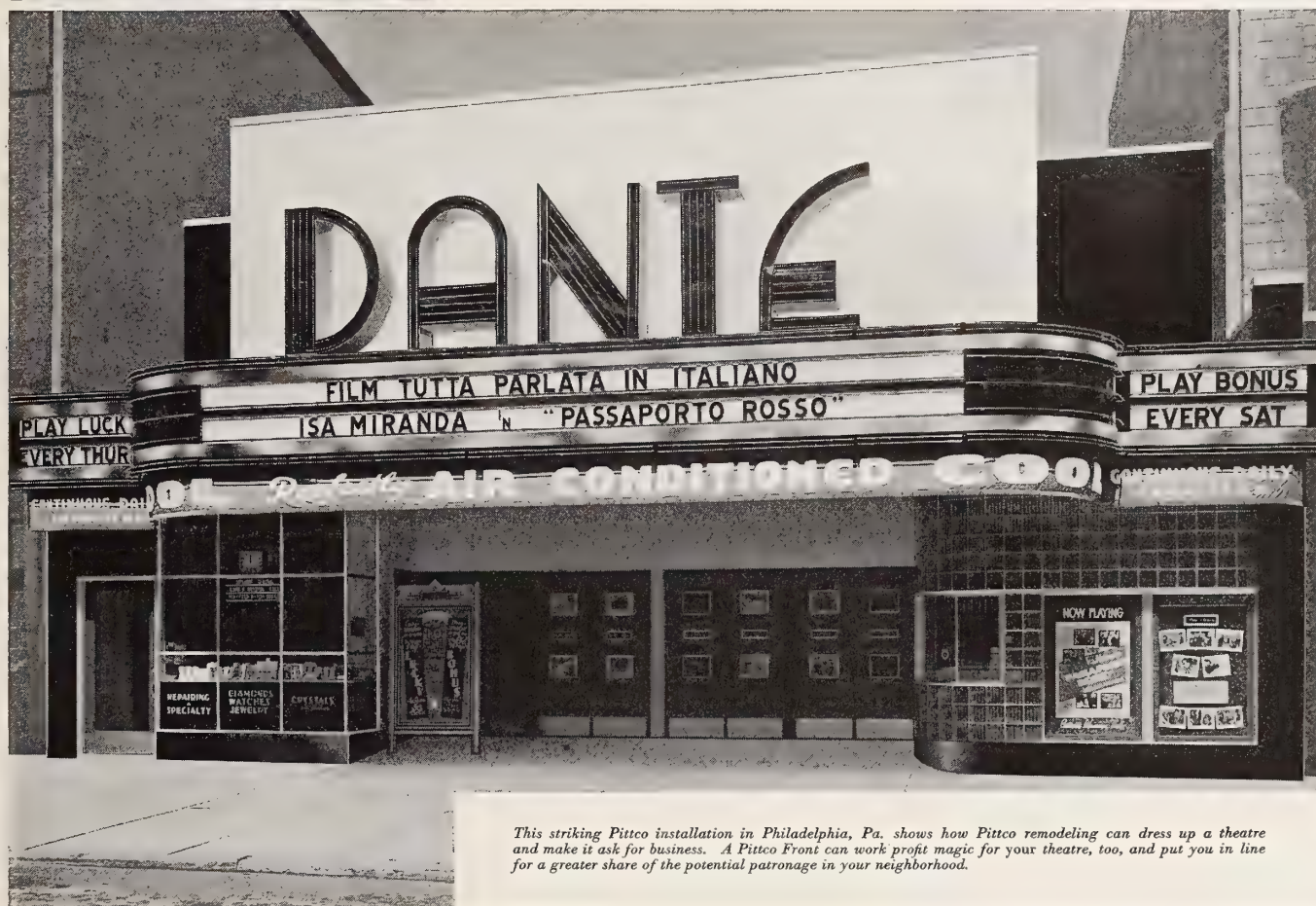
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This striking Pittco installation in Philadelphia, Pa. shows how Pittco remodeling can dress up a theatre and make it ask for business. A Pittco Front can work profit magic for your theatre, too, and put you in line for a greater share of the potential patronage in your neighborhood.

Help yourself to Business ... with a Pittco Front!

HERE'S how to get a larger share of the potential business in your neighborhood. Put up a Pittco Front. A Pittco Front—by its attractive appearance — creates a first impression that brings more people into your theatre . . . that makes patrons out of passers-by.

If your theatre boasts a Pittco Front, it will sell itself on sight. You will find the area you draw from widening, your patronage growing in an amazing fashion. Theatres throughout the country have proved that Pittco remodeling actually works these wonders.

So help yourself to business with a new Pittco Front. When remodeling, consult an architect to assure a well-planned, economical job. Our staff of experts will gladly cooperate with him in planning a Pittco Front to suit your needs. Meanwhile, send the coupon for our free book of facts, figures and photographs of Pittco installations everywhere.

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wide tour. Contact our local branch for specific information as to when it will visit your territory.

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BUSINESS IS GOOD WITH INTERNATIONAL

Why

The truth of the slogan, "Spreading Comfort to Millions" is recognized by the theatre going public.

"Spreading Comfort to Millions"

Virtues of the hingeless seat construction has been proven to the operators.

Recognition of the design and color schemes of our Art Department.

Economy incident to there being no exposed nuts, bolts or screws.

Exclusiveness of no opening between chairs—International's standard construction. That's WHY Business is GOOD with International.

**COMPLETE
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SENT
UPON
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**INTERNATIONAL
SEAT CORPORATION
UNION CITY, INDIANA.**

a new screen and 60 additional seats are being installed.

K. and F. Realty Company, headed by GUS KOHN, formerly Fox West Coast manager in the Denver, Col., district, plans to acquire the property adjacent to the Orpheum theatre in that city. It is intended to remodel the three-story building on the site into a subsequent run theatre.

EARLE M. FREIBURGER, formerly bandmaster with Cole Brothers circus, and later manager of the City Auditorium in Bartlesville, Okla., has purchased the Paramount theatre in Dewey, Okla.

HARRY K. LUCAS plans extensive alteration of the Charlotte theatre, Charlotte, S. C. The improvements will include a new front in Colonial style, new seats, and new projection and sound equipment. The house seats 482.

CHARLES WILLIAM MIDGLEY, 72, former Salt Lake City theatre owner, and founder of four theatres at Oakland, Calif., died recently following a long illness.

S. K. HENDRICKS, who operates motion picture theatres in Glade Spring and Abingdon, Va., has opened the new Strand in Damascus, Va.

J. E. HUGHES has opened the rebuilt Alliance theatre, Alliance, Neb. The house was formerly the Imperial.

B. T. SUTTON, former manager of the Hollywood theatre, Belmont, N. C., has purchased the Holly theatre at Mount Holly, N. C., from D. E. Thompson. The house seats 425.

HAROLD DUNN plans to remodel his Jewel theatre at Valentine, Neb.

E. C. WEISELMANN has purchased the Empress theatre at Hugo, Col., from J. W. DAVIS.

L. E. WHITE plans to spend \$5,000 on remodeling the Royal at Fullerton, Neb.

EDWIN RILEY, who has been assistant manager of the Carolina theatre, Columbia, S. C., has been transferred to the Palmetto in that city, also as assistant manager. PAUL AYERS succeeds Mr. Riley at the Carolina.

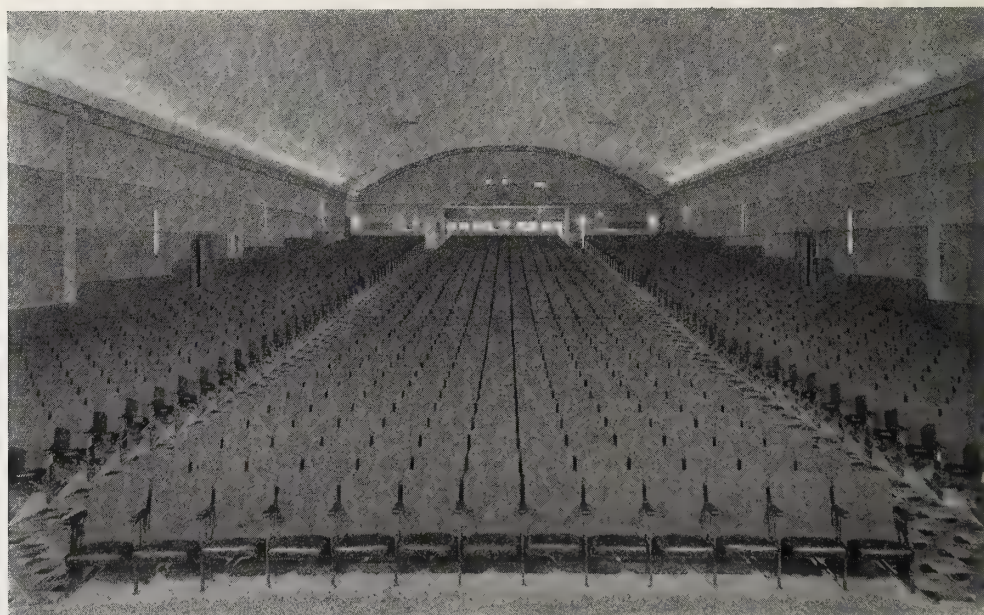
The 250-seat Comstock theatre at Comstock, Neb., has been leased to the Oschner-Ayres Company. ALVIN AYRES will manage the house.

The new Earle theatre at Jackson Heights has been opened. The house is operated by DAVID WEINSTOCK and associates. John Ebersson was the architect.

CLAY WILLIAMSON is the new manager of the Criterion theatre in Anderson, S. C.

Alpine Eastern, Inc., Kingwood, W. Va., has been formed with capital of \$9,000, to operate motion picture theatres. Incorporators include CHARLES ANDERSON of Kingwood, W. Va., and GERTRUDE SHAY and ANNA V. HUNTER of Marlinton, W. Va.

The 71st anniversary of the opening of the RKO Capitol-Taylor Opera House in Trenton, N. J., one of the oldest playhouses in the east, was observed on March 18 by three generations of theatre-goers. The Taylor Opera House, as it was



Auditorium of F. W. Rowlands' new Main theatre in Columbus, Ohio, a house which seats 1,500 on a single floor. The interior treatment, which was designed by the Novelty Scenic Studios of New York, divides the auditorium side walls into three horizontal panels of harmonizing shades of velour, beneath an ornamental frieze. Illumination is by cornice troughs, reflecting light upon the vaulted ceiling, which is painted a light blue. Auditorium seating, by the Peabody Seating Company, is covered in maroon mohair frieze, edged in black. The auditorium extends almost to the entrance, with only a small amount of foyer area. The projection throw is 185 feet. Air supply equipment includes cooling by well water.

formerly known, was the scene of many performances by great figures of the stage. It was also in this house that Woodrow Wilson was nominated for the governorship of the State. The theatre was nearly razed by fire some years ago. The staff is headed by JAMES M. BRENNAN, divisional manager; HENRY SCHOOL, house manager, and WILLIAM W. KANE, director of advertising.

The Majestic theatre in Gainesville, Texas, owned by A. V. WADE, will be remodeled. The Dallas architectural firm of HOUSTON & SMITH is completing plans for the project. The theatre will have its seating capacity increased by about 100. A new marquee, and stucco front trimmed with colored glass will be provided. The interior will have a new balcony and lounges.

ALICE JOHNSON has purchased the equipment of the Oriental theatre at Bonaparte, Ia., and has also leased the building in which it is located, and will continue the house in operation.

Nevada County Theatres, Inc., has been incorporated at San Francisco with a capital stock of \$10,000, by B. E. KRAGEN and F. E. LINDBLAD to operate theatres in the Mother Lode district.

B. H. JEWELL has purchased the State theatre at Radford, Va., from E. G. JACKSON and J. O. UNDERWOOD. Mr. Jack-

son will continue to operate his Lee theatre at Bluefield, Va.

WILLIAM DREISLE and CLAUDE DARCE will rebuild on the site of the old Opera House theatre site, in Morgan City, La.

The Hyde Park Amusement Company will completely remodel the 480-seat suburban Park theatre in Cincinnati. Together with the installation of a new front, the seating capacity will be doubled. The house will be renamed the Hyde Park.

EARL BROTHERS, Boulder City, Nev., gateway to Boulder Dam, have opened a theatre at Parker, Ariz., near the site of Parker Dam.

■ ■ ■

E. G. BALLARD, pioneer exhibitor in the Minneapolis territory, has purchased the theatre building and equipment of the new Reo in Wall Lake, Ia., from WILLIAM SCHOLLERMAN. Mrs. Ballard will assist Mr. Ballard in the operation of the house.

B. V. McDOUGLAS, operator of the Amuse-U theatre in Monticello, Ark., has awarded a contract to Linebarger & Frazer for the construction there of a brick theatre building, 127 by 50 feet.

FRED POWELL and L. C. SIPE of Charlotte, N. C., operators of theatres in North and South Carolina, have reopened their

Catawba theatre in Newton, N. C. The house, completely renovated and seating 400, is managed by H. R. SUMMERS of Burlington, N. C.

BUCK WEAVER has named his new 450-seat house, just opened in Iola, Kans., the Pic.

DON NICHOLS, former manager of the Broadway theatre, Charlotte, N. C., is now manager of the Cheboygan theatre in Cheboygan, Mich.

WILLIAM YEAST, formerly of Fairfield, Iowa, is the manager of the new State theatre in Milton, Ia., the first theatre there. It was constructed in an existing building.

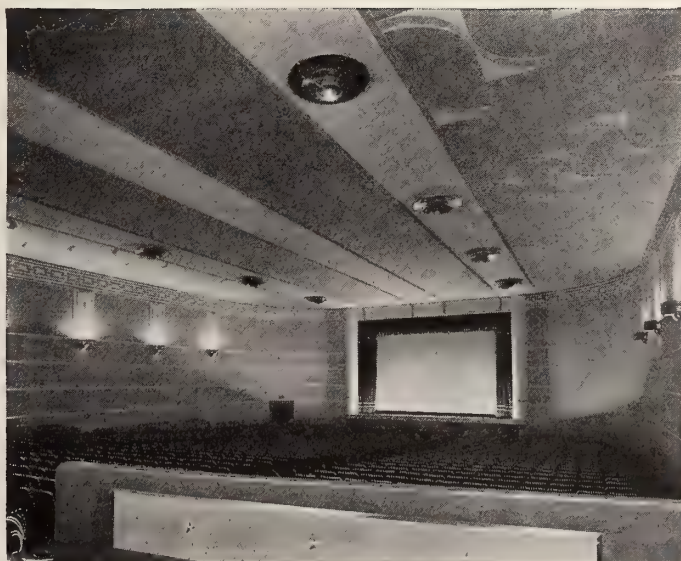
SIDNEY HARP, HARRY GODCHAUX and C. E. DELAS, new owners of the Community theatre at Donaldsonville, La., have begun remodeling the property.

JOE EDMONDSON, formerly of Anderson, S. C., has been named manager of the Carolina theatre in High Point, N. C.

R. W. SHOVER and H. W. ZIEBER have filed a statement to indicate they are engaged in business in San Francisco, Calif., as Acme Theatrical Enterprises.

West Virginia Theatrical Enterprises, owners of the Court in Wheeling, W. Va., have plans for the modernization of that

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The Anemostat is an accepted scientific achievement. It has solved major problems of the Air Conditioning Industry by reducing the speed of air flow to such an extent that it is no longer perceptible as a draft and by mixing room air with conditioned air within the device. Its use, therefore, permits greater temperature differentials, smaller ducts, smaller plants, lower installation and operating costs. The Anemostat can be applied to existing systems as well as to new installations.

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"No Air Conditioning System is
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TRUE STORIES FROM ALTEC FILES



SID HOLLAND,
manager of the
Elco Theatre,
Elkhart, Ind.

Finds Obscure Stoppage Cause; Saves Eve. Show

ELKHART, INDIANA—"It *would* have to be on Bank Night, when the house is packed, that something would have to go wrong," declared Sid Holland, manager of the Elco Theatre here.

"We had to run on one machine, and the audience began to get impatient. I got in touch with our Altec man, D. A. Swanagan, in South Bend, at 6:25 P.M. He arrived in my theatre at 6:55 P.M.

"After examining the machine, Swanagan had the show going on two machines within thirty minutes.

"There were no customers lost."

Altec offers the exhibitor a service supported by the largest group of technically trained men of any organization in the field. Altec services the largest number of theatres, has the largest number of stock points, and the largest inventory of emergency parts. Let the Altec service inspector in your vicinity explain the advantages of an Altec Service Agreement.

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"...THAT YOUR THEATRE MAY NEVER BE DARK."

house at a cost of \$175,000. Remodeling will include removal of the present stage and an extension of the main floor 50 feet in order to increase the seating capacity from 950 to 1,750. Further alterations planned include removal of the balcony, the installation of RCA sound equipment, recarpeting, new interior decorations, renovation of the lobby, new lounges, and a new marquee.

Fire of an undetermined origin damaged the Imperial theatre in Tarrant City, Ala., at a loss estimated at \$3,500. Waters Theatres of Birmingham, Ala., owners, plan to rebuild the theatre.

Glen W. Dickinson Theatres, Inc., have completed arrangements for taking over the 250-seat theatre belonging to C. C. RHODES in Warsaw, Mo.

J. E. DONLON will open a theatre at St. Maries, Ida., in the Grand Theatre Building.

■ ■ ■

Southio Theatres have purchased the 1,800-seat Strand in Middleton, Ohio, at a reported cost of \$500,000.

CARL PARSONS, formerly operator of the Strand theatre at Melcher, Ia., has purchased the Avon theatre in Keota, Ia., from C. O. KINTZ. Mr. Parsons recently sold his Strand in Melcher, Ia., to LEWIS and ROY LEPOVITZ of Des Moines, operators of the Iowa in Des Moines, and the Iowa in Madrid.

LAWRENCE GROBECK has opened his 700-seat Muller theatre in Omaha. It is reported to be the first new theatre there in ten years.

MAURICE FLEISCHMAN is operating the Bergen theatre in Jersey City, N. J., a new house recently opened.

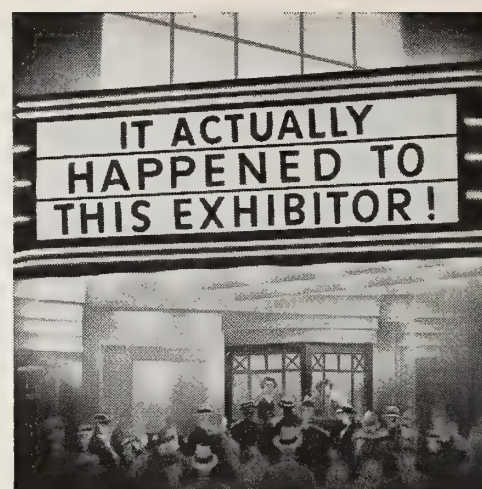
Beers-Collins Company of Avondale Estates, Ga., plans to remodel a two-storey building there into a motion picture theatre. The cost of converting the building is placed approximately at \$18,000.

RICHARD SHAMIS, owner of the Realart theatre in Baltimore, has taken over the Manor in Croyden, Pa. RAYE SHAMIS, a brother, is manager of the newly acquired house, while JULIAN AMOLS has been named manager of the Baltimore theatre.

ROY BRUDER, manager of B & K's Chicago theatre, has been on a month's vacation in Hollywood and Palm Springs.

GEORGE COMDEN, operator of the Fine Arts in Westport, Conn., plans to remodel that theatre.

The Amazon theatre in San Francisco has been reopened following remodeling, redecorating and refurnishing. It is owned by the Golden State Theatre circuit.



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L. DERENE,
manager of the
Terrace Theatre,
New York City



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"The sound had gone entirely dead, and the patrons had begun demanding passes and refunds.

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[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

Equipping Film Theatres Today For the Occasional Stage Show

● The first of a group of articles on lighting, mechanical and scenic facilities for home talent, "amateur" and similar additions to the program

By O. T. TAYLOR

SINCE THE advent of sound, the stage in motion picture theatres has from time to time been a subject of argument among showmen, one faction predicting a return to public favor of stage attraction, another declaring that the stage is obsolete and, in the case of theatres equipped with a stage, a "white elephant." Certain it is that an unused stage is a liability, since it occupies area, whether large or small, that could be used for seating. Moreover, it occupies more or less valuable ground space and is an improvement upon which taxes must be paid.

Fortunately, there are many ways in which a stage can be made to pay its way, and with some planning and effort, even to show a profit on the investment.

It is interesting to note that recently there has been an increase in the use of the stage, particularly for occasional special attractions. This may be due to the fact that increased admission prices in many situations are making better talent available; or it may represent a natural tendency toward employment of a long established form of popular entertainment. In this connection may be observed the fact that many young people today know little of vaudeville, musical comedy or revues; such entertainment is therefore a novelty to them.

Business-Building Values

The theatre manager who keeps his finger on the public pulse will, for his own protection, look for indications of any interests of this kind in his community. He will prepare to exploit it. The theatre stage should be made available to road at-

tractions, whether it is a revue built by a recognized producer, a travelling unit such as the so-called amateur programs, or a series of concerts sponsored by local music lovers. Theatre competition is one thing. To combat a sponsored attraction in the town auditorium is another. This is a situation that must be handled with the utmost diplomacy, yet a condition that could, in nine cases out of ten, be averted if the theatre stage was made available for such attractions.

Indiscriminate booking of attractions of doubtful merit must, of course, be avoided

as being fully as great a mistake as refusal to cooperate with attractions of known worth. That the average motion picture theatre must be more than just a business enterprise, that it must take its place as a center of civic activities, is being recognized more and more by circuit as well as independent operators.

Of equal importance to showing road attractions of merit, if not more so, is the readiness to co-operate with service clubs and other organizations in local activities requiring auditorium and stage. Dance recitals in which large groups of children participate bring to the theatre the children's parents and friends, and often make many new boosters for the theatre. An afternoon cooking school of two or more days' duration (if the theatre is not a profitable matinee house) will bring in additional revenue and promote good-will. The "kiddie club," perhaps one of the greatest, if not the greatest and most far-reaching and lasting of theatre good-will builders, means not only considerable added revenue, but the moulding of future adult

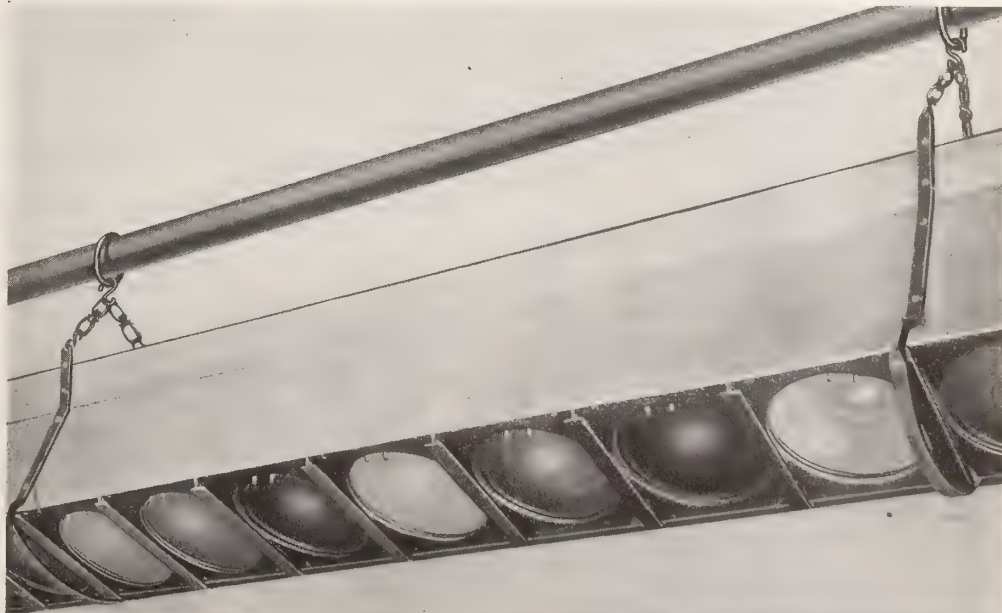


Photo courtesy Kliegl Brothers
An enclosed reflector type borderlight in a recent design for such needs as those of the theatre presenting stage shows on occasion. There is a reflector for each lamp with natural-color roundel.

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patronage. Activities such as these point to the stage as a producer of added revenue; and also of that very necessary element in successful theatre operation, good-will.

Obviously the stage must be equipped to be useful. A bare stage like an unfurnished flat, is of no practical use until it is furnished and equipped. Even the equipped stage that has seen only intermittent use has, in a majority of cases, been sadly neglected. Especially is this true of scenery, cycloramas, and other paraphernalia that deteriorate and become dilapidated and outmoded. Lines, too, should be thoroughly examined and tested for tensile strength.

Modern Lighting for The Average Stage

ALTHOUGH THE GENERAL PLAN of stage lighting has seen little change, noteworthy improvements have been made in lighting equipment to make for greater efficiency in handling, economy in operation, and more effective illumina-

with smaller inside-frosted lamps, the result is a dim stage that lacks the snap and brilliancy so necessary to successful presentation.

BORDERLIGHTS

Consider now the modern borderlight of the enclosed reflector type, affording maximum illumination combined with excellent color-lighting features. This consists of individual aluminum reflectors assembled into a borderlight of the required length, each reflector equipped with slide grooves for color mediums in forms of interchangeable holders for metal frames containing flat heat-resisting colored glass, colored glass roundels, or gelatine mediums. These units are furnished for lamps of from 200 to 1000 watts. For the average stage, from 300 to 500 watts will be found ample illumination, especially if the lighting scheme includes floodlights and spotlights. The increasingly intense heat when larger lamps are used in enclosed units still remains more or less a problem.

Two enclosed reflector type borderlights

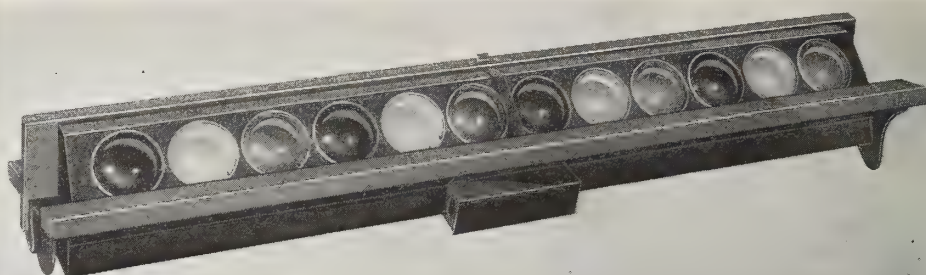


Photo courtesy Kliegl Brothers

Disappearing enclosed type footlight with individual reflectors and natural-glass roundels. It is made in 5-foot sections, and release from closed position is by means of a ring-pull attached to a springlock.

tion. A comparison of equipment listed in manufacturers' catalogs of late types of stage lighting equipment with that of a few years ago emphasizes improvements made along this line. Especially is this true of spot and effect lamps. Whether considering a complete installation on a new stage or the replacement of more or less obsolete equipment on a present stage, it would be well to carefully consider the importance of improved and adequate lighting equipment.

Standard fixed equipment for general lighting of the stage consist, in order of importance, in borderlights, footlights and proscenium lights. Almost all other lighting may be classed as localized lighting in that its mission is to pick out and emphasize certain parts of the stage, or the performers themselves. The general lighting scheme by which not only the stage, but the performers also, are illuminated to the degree that the audience can clearly see them, is therefore of first importance. The open borderlights and footlights of years ago, built to take tungsten lamps, are inefficient and inadequate on today's stage. The majority of this type of footlights and borderlights are too shallow to take a clear gas-filled lamp. When re-lamped

will be found to light the average-sized stage more evenly, more brightly, efficiently and economically than three of the common open-trough types. It is customary, and desirable, to have the borderlights wired in three circuits each independent of, and separate from, the others, for the use of two colors and white. Of these, the white circuit is, of course, the more important and is therefore allotted 50 percent of the total outlets—every other lamp unit in the entire borderlight.

The remaining outlets are evenly divided between blue and red so that when the borderlight is completed the reflector units show white, red, white, blue, and repeat. Obviously all lamps are clear in this type of borderlight, the colors being produced by means of the color mediums. It is therefore a simple matter to change to other colors than red and blue should the occasion arise.

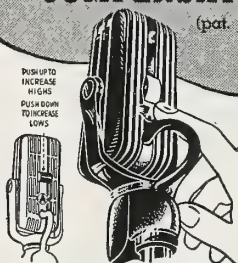
FOOTLIGHTS

Borderlights approach natural illumination to a greater extent than any other source of stage lighting because they give evenly diffused light from a natural direction—overhead.

Whether the footlights are next in im-

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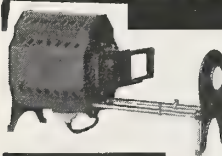
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portance to borderlights for general illumination is problematical. Sometimes footlights are advocated not as a means of general illumination, but as necessary for the proper lighting of performers whose faces otherwise might be in shadow when they occupy certain unfavorable positions under, and slightly down-stage from, the first borderlight. On the other hand, it is held that footlights intensify facial expression with light from an unnatural direction—below—with a tendency to distort facial features. To minimize this, the stage may be floodlighted from the projection room, or by means of banks of floodlights installed at an advantageous point in the auditorium, such as the front of the balcony.

Footlights have a tendency to act as an effective and objectionable barrier between the performers and the audience. Where the pit is not in use, and perhaps covered with steps leading from the stage to the auditorium, footlights do not permit the close intimacy between performers and audience that is commonly desirable in a motion picture theatre. Especially is this true of the presentation act and concert, in which a performer, by literally stepping from the stage into the auditorium, gets into almost personal touch with his audience.

For some attractions footlights may be desirable or even necessary and should therefore be available when needed. The modern disappearing type of footlights solves this problem. Requiring no more



Photo courtesy Kliegl Brothers
 Type of spot-floodlight for mounting at balcony or proscenium arch as substitute for footlights.

space when in use than the ordinary footlights, closing down flush with the stage floor and leaving unobstructed floor surface when not in use, efficient and practical, the new type of disappearing footlights takes its place with stage lighting equipment worthy of serious consideration. Footlights are also customarily wired in three circuits for white and two colors.

Proscenium lights provide additional illumination at the first entrance, and compensate to a great extent for the loss of footlights where these are eliminated.

[The author of the articles in this series has been associated with stage production in motion picture theatres for many years, and has contributed previously to BETTER THEATRES on this subject. He is on the managerial staff of the Evergreen State Amusement Corporation, operators of a group of motion picture theatres in Aberdeen and Hoquiam, Wash.—THE EDITOR.]



New corner marquee and sign installation on the RKO Republic theatre in Brooklyn, N. Y. Attraction board letters are 10-inch Adler silhouette. Marquee and sign are by the Continental Sign Company.

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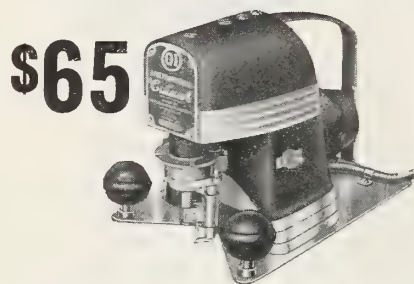
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Meeting Air-Conditioning Problems of Old Theatres

• Some examples of system designing and equipment modification to suit peculiarities of existing buildings poorly adapted to apparatus and air distribution

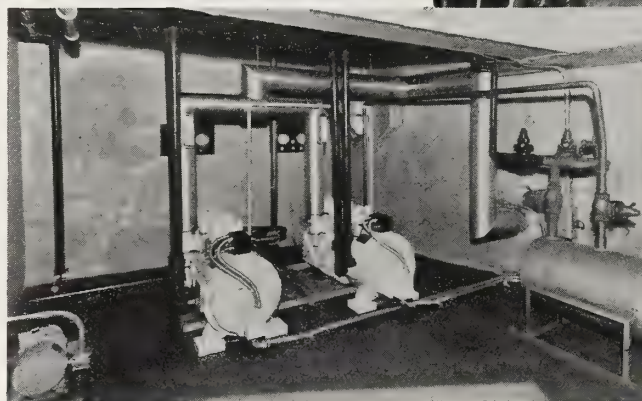
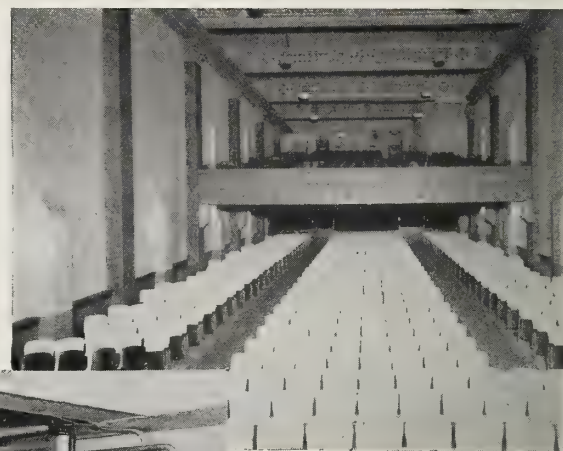
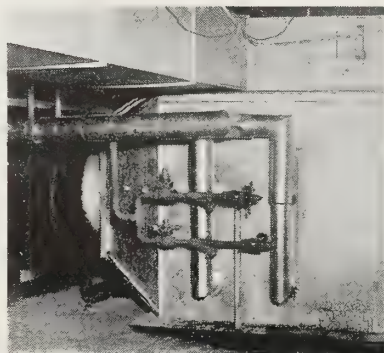
SUGGESTIVE examples of air-conditioning equipment modifications to meet a variety of existing conditions are presented in a group of installations in theatres of the Saenger circuit in the South. The problem in each case was to fit the equipment into theatres, already built, which never had had provisions for air-

of the walls were used. Unit-built condensers were shipped in sections and bolted together in the course of installation.

These installations were devised by J. T. Knight, Jr., in collaboration with the manufacturers, the Trane Company of La Crosse, Wis.

Flexible units were used in every case to fit the geography of the theatre as found, so as to avoid remodeling to accommodate the apparatus. In some cases flexibility was increased by using a number of small evaporative condensers, instead of a single large one. This arrangement offered the further advantage of permitting one or two condensers to be shut off, according to weather conditions.

Every installation was also equipped with two or more compressors, which cut



Upper right: Vertical ventilating ducts in the Capital theatre at Shreveport, La., located between the wall columns. Upper left: Return air duct and chamber housing the expansion coils. Lower left: Two compressors are shown in the center of the picture, while the receiver for storing the liquid refrigerant is at the right. In the lower left hand corner is the condenser spray water recirculating pump installed in the Capitol.

conditioning ducts, and in some cases no space for apparatus, without undertaking elaborate reconstruction.

In several of these installations it was found necessary to reduce the over-all length of the expansion coils to fit them into the space available. The necessary surface dimensions were restored by means of a special header arrangement.

Some theatres offered so little available space that the evaporative condensers were mounted on the roof, with special storm bracing to protect them against the occasional hurricanes of the Gulf region. In others, as at the Saenger in Biloxi, even roof space was not available, and parapets

off and on automatically as required, minimizing the cost of operation.

Interior decoration presented a special problem at the Capitol theatre in Shreveport, La. All concrete construction combined with vertical risers along the walls and beams across the ceiling presented at first glance a seemingly unconquerable obstacle to any form of neat duct installation. Fortunately, a basement was available with ample room for ducts, and these were brought up through the floor along the walls, between the wall columns, with which they blend inconspicuously. The tops of these ducts, which of course do not extend all the way to the ceiling, are cut

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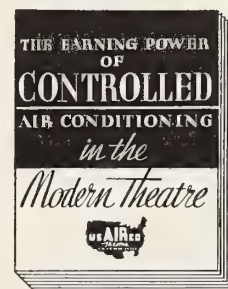
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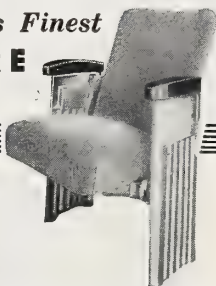
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at a 45° angle, in which grilles are in-
stalled.

Still another problem was introduced by
the location of the theatres—in the more
Southerly houses the high local humidity
made it necessary to remove an unusually
large amount of moisture from the air. The
oversize apparatus required for this purpose
was tailor-made, and successfully combined
with the restrictions imposed by limited
space.

In spite of the varied conditions that
had to be met, all of the installations have



Upper right: front view of the Paramount
in Texarkana, for which unit type evapora-
tive condensers were employed, shipped
in sections and bolted together on the
theatre roof (below). At left is shown
a group of condensers on parapet wall.

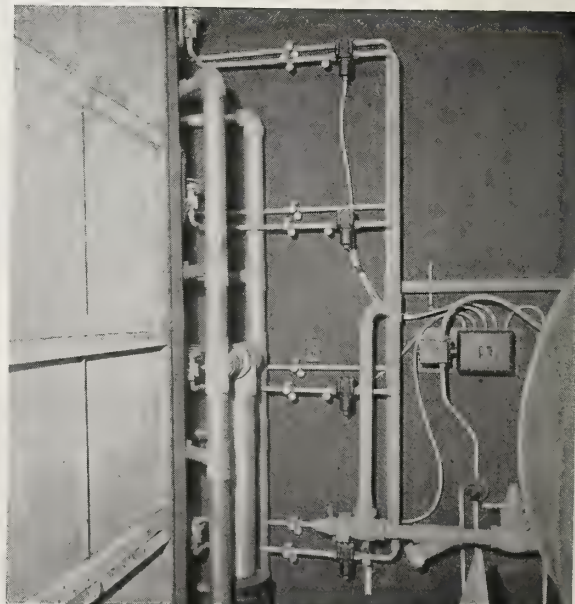


certain features in common, including the
use of two or more compressors auto-
matically cut on and off; the provision of
thermal expansion valves with solenoids
that control the supply of refrigerant; and
port, La.; Paramount, Alexandria, La.;

Memphis, Tenn.; Paramount, Hot Springs,
coil chambers with throwaway type filters.
The theatres included in the job were the
Paramount, Gulfport, Miss.; Rex, Shreve-
Ark.; Saenger, Biloxi, Miss.; Rex, Pensa-
cola Fla.; Paramount, Jackson, Miss.



"Washed air" and "conditioned atmos-
phere," advertised by the polar bear dis-
play outside the Paramount theatre in
Monroe, La., is provided in part by the
coil bank shown at the right, which is
equipped with special header arrange-
ments to meet limitations of space.



Empire, Mobile, Ala.; Paramount, Mon-
roe, La.; Paramount, Texarkana, Tex.;
Isis, Pensacola, Fla.; Capitol, Shreveport,
La.; Majestic, Shreveport, La.; Strand,

A single contracting company, with
headquarters in New Orleans, was chosen
to supervise the work in all the theatres,
in order to unify responsibility.

News Notes on the • THEATRE EQUIPMENT MARKET •

• A new velocity microphone so small that it will not obscure the face of the performer using it, has been brought out by the Amperite Company of New York. Fullsize microphone response is afforded by the new instrument, in spite of its compact dimensions; output is rated —70 db. to open line, frequency range is from 60 to 7,500 cycles within plus or minus 2 db. Low- and high-impedance models are available. Although designed primarily to fit the usual floor stand, the new instrument is small and light enough to be used as a convenient hand microphone.

• Loud-talking intercommunication systems are now offered by the Pacent Engineering Corporation of New York, makers of Pacent theatre sound apparatus. Simple duplex, or multiple station equipments are available. The loudspeaker, housed in an attractive desk or wall unit, serves also as a microphone. Earphone attachments are supplied for locations where privacy is desired.

• Modern Theatre Equipment Company has been formed by Henry Sorenson, formerly of the Texas Theatre Supply Company of Dallas, Texas. The new organization has its headquarters at 2009½ Jackson Street, Dallas, and distributes Motiograph projectors and sound systems, Brenkert lamps, International seats, Baldor rectifiers, Dalite screens and a general line of theatre supplies. Mr. Sorenson is now also Theatre Distributor in Texas for the United States Air Conditioning Corporation.

• Decorative metal moldings in a large variety of designs, suited to every location in the theatre, are listed and illustrated, with accurate diagrams of shape and dimensions, in a new 16-page catalog issued by the Herron-Zimmers Moulding Company of Detroit.

Curtain Control With Flexible Cable Tension Provision

NEW CURTAIN control and track equipment has been marketed by the National Theatre Supply Company. The control features reliability and safety in operation, with automatic protection for the motor windings if at any time the curtain becomes jammed. A combined cable tightener and cable loosener is also included, which will take up as much as 2

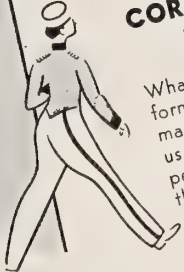


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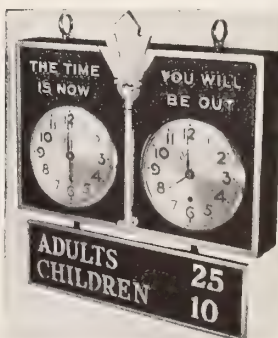
Includes Price-
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Double-face clock tells present time and time out after complete show. Saves time and distraction of cashier. Handsome models available with 1, 2, 3 or 4 lines of admission prices. Ask your supply dealer or

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The flashers with heavy silver contacts and the famous induction disk motor—all built to stand the gaff of the long hours and heavy loads of theatre signs.



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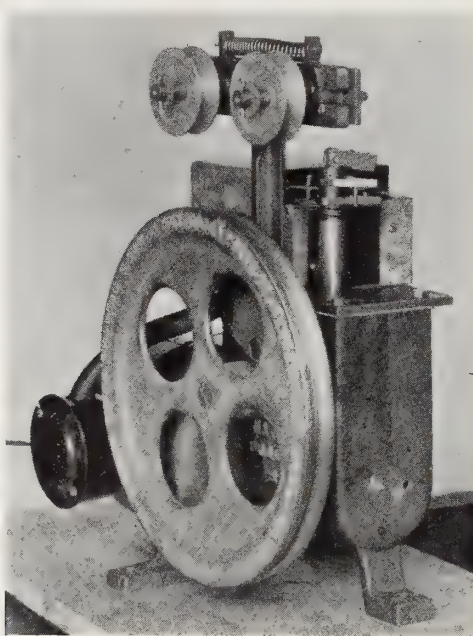
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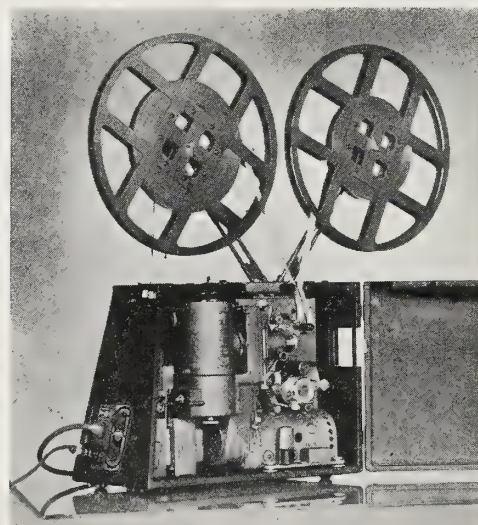
inches of cable slack without supervision, and reverse its operation to loosen cable if the curtain has been incorrectly timed.

The adjusting mechanism of the control is simple; the two timing fingers are freed for adjustment merely by pressing on a



thumb lever. Maximum curtain width is 40 feet, with a speed of 90 feet per minute.

The curtain track is so designed that it can be telescoped at the center, in consequence of which its length can be altered at any time as desired. With no additional parts beyond those furnished, it can be suspended from, or installed against, a ceiling, or attached to a pipe batten. Carrier wheels have semi-resilient composition tread, and rubber bumpers. The operating sheaves of the track are equipped with oilless bearings.



One of the two new models of 16-mm. portable sound projectors recently developed by the Victor Animatograph Corporation of Davenport, Ia. The new type, which is rated at 5 watts output, is available in one model with a hand rewind, a 500-watt projector bulb, and a 2-inch F/1.85 lens. The other model uses motor rewind, has a 2-inch F/1.6 lens, and a 750-watt bulb. Both are equipped with an input jack for microphone announcements or phonograph accompaniment. The take-up reel accommodates 400 feet of 16 mm. film.

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, dealers and manufacturers.

• The American Seating Company announces recently completed installations of new theatre chairs in the Strand, Winsted, Conn.; Pyrtania, New Orleans, La.; Dante, Philadelphia, Pa.; Boro, Bethesda, Md.; Capitol, Shreveport, La.; Penn, Butler, Pa.; Criterion, Washington, D. C.; Palace, Saguin, Texas and Empress, Washington, D. C.

• Motiograph Model K projectors were recently installed in the Ambassador, Raleigh, N. C.; Cameo, Atlanta, Ga.; Homewood, Homewood, Ill.; Times, Chicago, and Circuit, Detroit. In the Raleigh, Atlanta, Homewood and Detroit houses were installed Motiograph "Mirrophonic" sound systems. The Strand theatre in Knoxville, Tenn., also has new Motiograph sound equipment.

• Twenty-three recent air-conditioning installations have been reported by the Carrier Corporation—in the Mayfair, Miami, Fla.; Circle, Brawley, Calif.; Capitol, McKeesport, Pa.; New Tryon, Charlotte, N. C.; Lafayette, Buffalo, N. Y. Also in the Cataract, Niagara Falls, N. Y.; Clark, Mattoon, Ill.; Forum, Akron, Ohio; Frisina Amusement Company, Springfield, Ill.; Granada, Toledo, Ohio; Grand, Eldorado, Ill.; Grand, Harrisburg, Ill.; Grauman, Los Angeles, Cal.; Cumbiner, Los Angeles, Cal.; K. P., Pittsfield, Ill.; Laurel, Los Angeles, Cal.; Liberty, Vandalia, Ill.; New Tryon, Charlotte, N. C.; Radio, 5035 S. Halsted St., Chicago; Ritz, St. Louis, Mo.; Roscoe, 2042 Roscoe St., Chicago; Roxy, Shelbyville, Ill., and Visulite, Charlotte, N. C.

• The National Theatre Supply Company reports the following theatres among the first purchasers of the new Simplex E-7 projector:

Majestic Fort Mill, South Carolina; Palace, Canton, Ohio; New Selwood, Portland, Oregon; Majestic, Chillicothe, Ohio; Avon, Rochester, Michigan; Rio, Odessa, Texas; Park, Waynesville, North Carolina; New Joy, Mt. Joy, Pennsylvania; Westhampton, Richmond, Virginia; New Cataract, Niagara Falls, New York; Loew's, Philadelphia, Pennsylvania; U. S. Naval Training Sta., Norfolk, Virginia; Dixie, Rockdale, Texas; Dreamland, Herrington, Kansas; Will Rogers, Charleston, Illinois; Lancaster, Lancaster, New York; Penn, Butler, Pennsylvania; Stratford, Stratford, Connecticut; Palace, Grapevine, Texas; Freeman, Northfork, West Virginia; Marr, Saginaw, Michigan; Fox, Atlanta, Georgia; Columbia, Flint, Michigan, and Rialto, Albion, New York.

• New lighting equipment has been supplied by the Roman Art Company of St. Louis, to the Alameda theatre, Albermarle, N. C.; Mystic, Utica, Ohio; Cardinal, Salisbury and Circle in St. Louis; Gem, Trenton, Ill.; Royal, Danville, Ind.; Pal-

ace, Tarentum, Pa.; Lyric, Chelsea, Okla.; Rivoli, Albert Lea, Minn.; Kentland, Kentland, Ind.; Melba, Houston, Mo.; Stockholm, Minneapolis, and Will Rogers, Charleston, Ill.

- Recent installations of auditorium seating made by the International Seat Corporation of Union City, Ind., include the Bergen theatre in Jersey City, N. J.; Winona, Winona, Minn.; Tower, Tower City, Pa.; Cozy, Louisville, Ky.; New State, Nashville, Tenn., and Indianola, Columbus, O.

- Anemostat air distributors have been installed by the Anemostat Corporation of America, in two Trans-Lux theatres in New York City, the Esquire theatre in Chicago, the Booth in New York City, the Comerford, Scranton, Pa.; U. S. War Department theatres at Fort Benning, Ga., Fort Snelling, Minn., and Fort Bragg, N. C.; the News theatre in Philadelphia; Preview theatre, New York City; Wilson theatre, Troy, N. Y.; Earl theatre, Baltimore, Md., and Emery theatre in Reading, Ohio.

- Forest Manufacturing Company of Belleville, N. J., recently placed magnesium copper sulphide rectifiers in the Indiana theatre, Bloomington, Ind.; Freeman, Bronx, New York City; RKO Central, Yonkers, N. Y.; Bergen, Jersey City, and the State, Utica, N. Y. Forest tube type rectifiers were recently installed in the City Hall theatre, Tuscaloosa, Ala., and the Conrad, Breaux Bridge, La.

- The Heywood-Wakefield Company, Gardner, Mass., reports new auditorium seating for the Broadway theatre, Seattle, Wash., and the new Cataract theatre in Niagara Falls, N. Y.

- The Artcraft Sign Company of Lima, Ohio, have installed all-porcelain marquees, with silhouette letters for the sign boards, at the Will Rogers theatre in Charleston, Ill.; the Emery in Reading, Ohio, and the Hollywood in California, Pa.

- Twenty installations of modern decorative lighting were completed recently by the Voigt Company in the following theatres:

Strand theatre, Washington, N. C.; Granada, Toledo, Ohio; Boulevard, Pittsburgh, Pa.; Rex, Ontonagon, Mich.; Earle, Mt. Airy, N. C.; Roxy, Orlando, Florida; Rowland, Rowland, N. C.; Grand, Dawson, Minn.; Morgan, Morgantown, W. Va.; Havre, Havre, Montana; Thatcher Brothers theatre, Smithfield, Utah; Tech, Lubbock, Texas; Palace, Lordsburg, N. M.; Columbia, Flint, Mich.; Ritz, Walterboro, S. C.; Temple, Bryan, Ohio; Savoy, Toledo, Ohio; Majestic, Johnstown, Pa.; Strand, Athens, Tenn., and Hamlet theatre, Hamlet, N. C.

- Modern-style doors of Formica finish have been supplied to the Boro theatre in Bethesda, Md.; the Colony in Cleveland, and Schine's Vernon in Mt. Vernon, Ohio, by the Formica Insulation Company, Cincinnati. The Vernon is now also equipped with a Formica drinking fountain.

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Modern theatre designers and owners are specifying RUSSIALOID because it is smarter looking and wears better.

RUSSIALOID insures long and satisfactory service. Cleans easily. It comes in many fast colors and varied patterns.

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Gradationally Perforated
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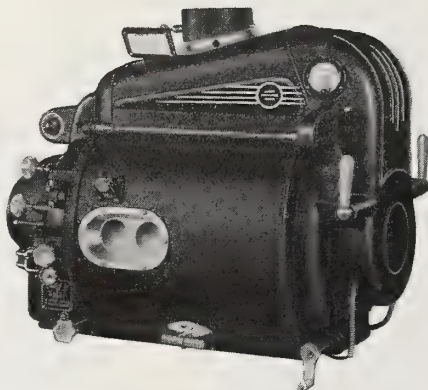
ASHCRAFT *Suprex* LAMPS

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40 TO 70 AMPERES

Where brilliancy and beauty of projection is paramount the Ashcraft Type "D" Suprex Lamp can be relied upon to provide the maximum of light.

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New Pedestal of Heavy Type with Concealed Wiring

A PROJECTOR pedestal in which it is sought to reduce vibration not only through its weight, but also by bringing the pivot nearly under the projector, has been developed by the Sam Kaplan Manufacturing & Supply Company of New York. The lamphouse carriage arm has been designed to provide rigid alignment for the heaviest of modern lamps.

The tilting device, except for an accessible handwheel that controls it, is entirely concealed in the pedestal. Angles from 3°



up, to 15° down, are normally available and can be increased by means of taper spacers of different angles, which are furnished as required. The lateral adjusting device provides an easy and rapid sweep through 3½°.

A large base compartment with a wide door for access and a removable plate for conduit connections, permits concealed shielded wiring. At the back of this pedestal, wired through the base compartment, is a 100-ampere knife switch for control of the arc; at the sides are two 30-ampere motor switches. Two-pole and three-pole twist lock receptacles afford connections for the motor and the changeover device.

Air Washer Models For Small Theatres

AIR WASHERS of medium-duty types, augmenting the company's heavy-duty series, and being somewhat lighter in construction, have been brought out by the Ballantyne Company of Omaha. The new group includes eleven fan models and air washers in sixteen sizes.

The heavy-duty apparatus has also been added to by the development of a "twin spray" washer, designed to give greater efficiency than could be obtained with the single bank model.



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Accuracy, in formula and manufacture, results in sharp, contrasty, color-free projection. There's no equal for the projection of modern cinematography.

Write direct or to your dealer.

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MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION ACOUSTICS

Sound Trouble-Shooting Charts

1. SOUND SUPPLY RECTIFIERS

• The first group of a series of convenient guides in the location of the causes of sound system defects, and their possible correction

By AARON NADELL

IN THIS, the first group of a series of charts detailing the more usual sound troubles and efficient procedure in tracing and curing them, troubles originating in the source of sound power supply are dealt with. Since many difficulties that manifest themselves in other parts of the equipment, or in reproduction,

have their true source in a power supply rectifier unit, future charts will upon occasion refer back to these and to the remedies suggested in them.

The order of procedure followed is planned for the quickest possible results; hence the tests first prescribed are either those that are most likely to turn up the fault, or those that involve the least delay in application; "logical" order has been accordingly sacrificed.

The chart is used by beginning at the upper left hand corner and reading from left to right in the usual way. Many of the test procedures indicated may yield any one of several symptoms. The middle column lists all the more usual possibilities likely to result from each test, and the right hand column shows the subsequent procedure to be applied in every case.

For example, if power output is lost, the first procedure in the left hand column

under that heading calls for inspection of tubes. They may be either lit or out. The right hand column indicates that if they are lit the projectionist proceeds to Test No. 2—if out, to Test No. 12. Test No. 12 calls for replacing the tubes, after which the trouble may be cured, the new tubes may fail to light, or the new tubes may burn out. The right hand column for Test No. 12 indicates which test should follow next, unless the fault has been remedied. Where the middle column reads *Trouble Found*, the remedy is one that is obvious.

It is not expected that any chart of this kind can apply infallibly to all varieties of sound equipment, or to every possible form of sound trouble; it must of course be used intelligently, be taken as a *guide* rather than as a set of rules. Each user can modify it to meet individual conditions or exceptional types of sound difficulty.

To Determine the Cause and Correction of NO POWER OUTPUT

1. The Trouble Tests	2. The Condition Found	3. Test to Follow (according to condition found in Column 2)
1. Inspect tubes	Tubes lit	Test No. 2
	Tubes out	Test No. 12
	Tubes lit, no blue glow (gas tubes only)	Test No. 2
2. Inspect plate circuit fuses	Fuses good	Test No. 3
	Fuses out	Test No. 7
	No plate circuit fuses	Test No. 3
3. Check plate transformer voltages	No input or output voltage	Test No. 4
	Input voltage normal, no output voltage	Test No. 5
	Voltages normal	Test No. 6
4. Check for open between transformer and power source	TROUBLE FOUND	
5. Replace plate transformer	TROUBLE CURED	
6. Check for open between transformer and rectifier output	TROUBLE FOUND	
7. Replace burnt out fuse	Fuse doesn't hold	Test No. 8
	TROUBLE CURED	
8. Disconnect load, again replace fuse	Fuse holds	Test No. 9
	Fuse doesn't hold	Test No. 10
9. Check load and connecting lines for short circuit	TROUBLE FOUND	

[CONTINUED ON NEXT PAGE]

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10. Open power switch, discharge all condensers with insulated screw driver, feel all parts for over-heating, sign of short circuit	TRouble FOUND No short circuit found	Test No. 11
11. Check or replace condensers one by one	TRouble CURED	
12. Replace tubes	TRouble CURED New tubes won't light New tubes burn out	Test No. 13 Test No. 17
13. Check filament or line fuse	Fuse out Fuse good	Test No. 14 Test No. 16
14. Replace fuse	TRouble CURED Fuse won't hold	Test No. 15
15. Check between fuse and tube filaments for short circuit	TRouble CURED	
16. Check between fuse and tube filaments for open circuit	TRouble CURED	
17. Replace filament transformer	TRouble CURED	

Note a. Whenever steps 5, 7, 12, 14 or 17 prove necessary check for high line voltage as possibly being the basic cause of the difficulty.
 Note b. Whenever steps 5 or 17 prove necessary fuse the new transformer temporarily (if permanent fusing is not provided) to protect it in case an undiscovered short circuit still remains.

To Determine the Cause and Correction of NOISE, ORIGINATING AT THE RECTIFIER

1. The Trouble Tests	2. The Condition Found	3. Test to Follow (according to condition found in Column 2)
1. Replace tubes	TRouble CURED Noise remains	Test No. 2
2. Check all fuses for high resistance fuse or dirty contact	TRouble FOUND Noise remains	Test No. 3
3. Check power transformer taps for loose contact	TRouble FOUND Noise remains	Test No. 4
4. Check output voltage regulators for poor contact	TRouble FOUND Noise remains	Test No. 5
5. Check external grounds for poor or corroded contact	TRouble FOUND Noise remains	Test No. 6
6. Replace condensers one at a time	TRouble CURED	

To Determine the Cause and Correction of HUM, ORIGINATING AT THE RECTIFIER

1. The Trouble Tests	2. The Condition Found	3. Test to Follow (according to condition found in Column 2)
1. Install new tubes	TRouble CURED Hum remains	Test No. 2
2. Inspect output fuses for high resistance fuse or dirty contact	TRouble FOUND All output fuses normal	Test No. 3
3. Inspect condenser fuses	All condenser fuses normal One condenser fuse open One condenser fuse high resistance No condenser fuses	Test No. 7 Test No. 5 Test No. 4 Test No. 7
4. Replace defective fuse	TRouble CURED	
5. Replace open fuse	TRouble CURED New fuse won't hold	Test No. 6
6. Replace associated condenser	TRouble CURED	
7. Check all condensers and associated wiring for open circuit	TRouble FOUND Condensers and wiring normal	Test No. 8

[CONTINUED ON NEXT PAGE]

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8. Clean and tighten all external grounds	TROUBLE CURED. If hum remains—	Test No. 9
9. Remove external ground connections one at a time	TROUBLE CURED. If hum remains—	Test No. 10
10. Tighten holding bolts of all transformers and choke coils	TROUBLE CURED. If hum remains—	Test No. 11
11. Check for grounded output voltage control resistor	TROUBLE CURED. If hum remains—	Test No. 12
12. Check for shorted or grounded choke coil	TROUBLE FOUND	

To Determine the Cause and Correction of LOW OUTPUT

1. The Trouble Tests	2. The Condition Found	3. Test to Follow (according to condition found in Column 2)
1. Check line voltage	Line voltage low	Test No. 2
	Line voltage normal	Test No. 3
2. Adjust line voltage regulator	TROUBLE CURED	
3. Replace tubes	TROUBLE CURED	
	Output remains weak	Test No. 4
4. Inspect condenser fuses	All condenser fuses good, or no fuses	Test No. 7
	One condenser fuse open	Test No. 5
5. Replace open fuse	TROUBLE CURED	
	New fuse won't hold	Test No. 6
6. Replace associated condenser	TROUBLE CURED	
7. Inspect output voltage regulators for misadjustment, open or short	TROUBLE FOUND	Test No. 8
	Output voltage regulators normal	
8. Check filament transformer voltages	Input voltage low	Test No. 14
	Output voltage low, input normal	Test No. 13
	Voltages normal	Test No. 9
9. Check plate transformer voltages	Input voltage low	Test No. 12
	Output voltage low, input normal	Test No. 11
	Voltages normal	Test No. 10
10. Check condensers and bleeders for open circuit	TROUBLE FOUND	
11. Replace plate transformer	TROUBLE CURED	
12. Check for dirty power switch or other high resistance between power source and transformer input	TROUBLE FOUND	
13. Replace filament transformer	TROUBLE CURED	
14. Check for dirty power switch or other high resistance between power source and transformer input	TROUBLE FOUND	

To Determine the Cause and Correction of HIGH VOLTAGE OUTPUT

1. The Trouble Tests	2. The Condition Found	3. Test to Follow (according to condition found in Column 2)
1. Check line voltage	Line voltage low	Test No. 2
	Line voltage normal	Test No. 3
2. Adjust line voltage regulator	TROUBLE CURED	
3. Inspect condenser fuses	All condenser fuses normal	Test No. 6
	One condenser fuse open	Test No. 4
	No condenser fuses	Test No. 6
4. Replace open fuse	TROUBLE CURED	
	New fuse won't hold	Test No. 5
5. Replace associated condenser	TROUBLE CURED	
6. Check all condensers, bleeders and their wiring for open circuit	TROUBLE FOUND	
	Condensers, bleeders and wiring normal	Test No. 7
7. Check series chokes and resistors for short or ground	TROUBLE FOUND	

COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . .

By F. H. RICHARDSON

NOTING SOME UNUSUAL SAFETY MEASURES IN SOUTH AFRICA

E. E. PRESS, general secretary of the South African Cinematograph Operators Union, Johannesburg, South Africa, writes interestingly of affairs down in his bailiwick 'way down yonder, and shows interest in the requirements of projectionists up here.

"The South African Union government," he informs us, "is contemplating licensing cinema projectionists. At present we have five municipalities insisting upon projectionists being licensed, and our union is asking the Central government to create a national license. Then, too, our union would like to get into touch with one of your unions catering to cinema projectionists."

I requested the Province of Alberta to send copies of their laws governing theatres, projectionist licensing, etc., together with copies of license cards and apprentice application blanks, which request I am advised by G. P. Barber, chief inspector of

theatres of Alberta, has been fully complied with.

Mr. Press enclosed a copy of the Johannesburg by-laws regulating the use of projectors and the licensing of Johannesburg projectionists, some portions of which will, I am quite certain, interest my readers.

In that country the projection room is, in the laws at least, termed the "projection chamber," which we may agree is at least better than the rather absurd "booth" so many of our own theatre people tack on to the commodious projection rooms many of our theatres now have. From the Johannesburg by-laws I quote as follows:

"No cinematograph apparatus shall be fixed (located.—F.H.R.), or any display given in any building unless such building is constructed of fireproof materials," which, it will be observed, bars any combustible materials in any portion of the construction, regardless of what other purposes the structure may be used for. Two

kinds of projection chamber are permitted, permanent and temporary, the latter being permitted only where projection forms a part of the entertainment during a maximum of 30 days in any one year. I quote:

"In event of a projection chamber, including permanent ones, being inside the auditorium, a suitable barrier shall be firmly fixed round the enclosure at a distance of not less than 2 feet from any part thereof." Apparently Johannesburg authorities have an idea the whole chamber may get so hot that any one touching it will be scorched.

Again I quote: "In cases where the door of the operating chamber is left open, there shall be no inflammable material of any description within 5 feet horizontally, or 10 feet vertically, of the door opening," which two restrictions may surprise theatre people up here, to say nothing of our law makers whose rules do not permit of a projection room door being left open at any time when an audience is present. But here are two by-laws that will make you bat your eyes. With respect to motion picture projectors, examine this:

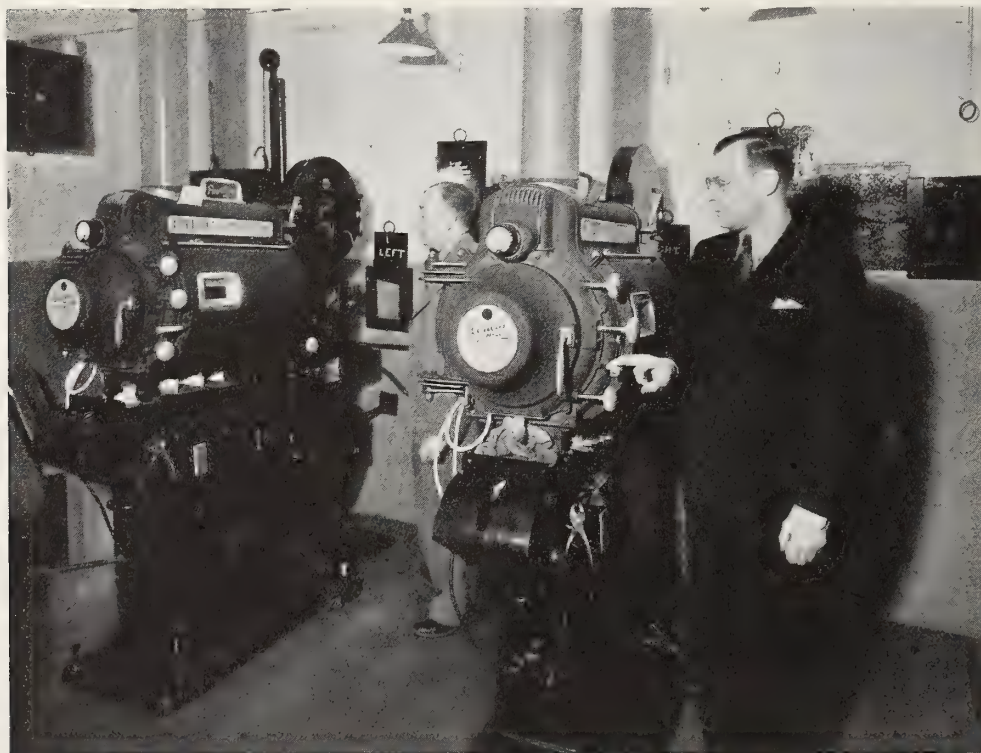
"The film gate shall be of massive construction and provided with ample heat radiating surface, and the passage for film shall be sufficiently narrow to prevent flame traveling upward or downward from the light opening [aperture]. The film spools [reels] shall be fixed [located] in combustible smoke-proof boxes."

Smoke-proof boxes means the projector magazines, but just in what manner they can be 'smoke-proof' and at the same time explosion-proof is left to the imagination, unless it be by connecting each magazine to the open air by a duct of ample size. To go on:

"Adequate small fire appliances, including a chemical fire extinguisher of 3-gallon capacity, a bucket of sand, two buckets of water and a wet blanket shall be kept within the projection chamber ready for immediate use" from which it would seem that Johannesburg authorities have had little experience with film fires.

No Work Allowed Except Projection!

But here is one our United States and Canadian authorities might well consider for adoption: "No work of any description other than operation of, and any essential repairs to, the machinery and the rewinding and repairing of film shall be done inside the chamber during the time any audience is in the building." That is most excellent, though I would re-word it thus: *No work of any description other than operation of the equipment used for projection, and the making of such repairs thereon as may be immediately required to*



George Haskins (left) and Sol Goldberg, projectionists of the East Side theatre in Detroit, proudly pose with their Simplex projectors, equipped with Magnarc lamps and 18-inch magazines, on Simplex pedestals, all new equipment recently installed by the National Theatre Supply Company, together with General Electric copper oxide rectifiers. The sound system is RCA Photophone. The East Side is owned and operated by Samuel Ackerman, and Alfred Ackerman is house manager.

THE MAGNET THAT PULLS THEM IN

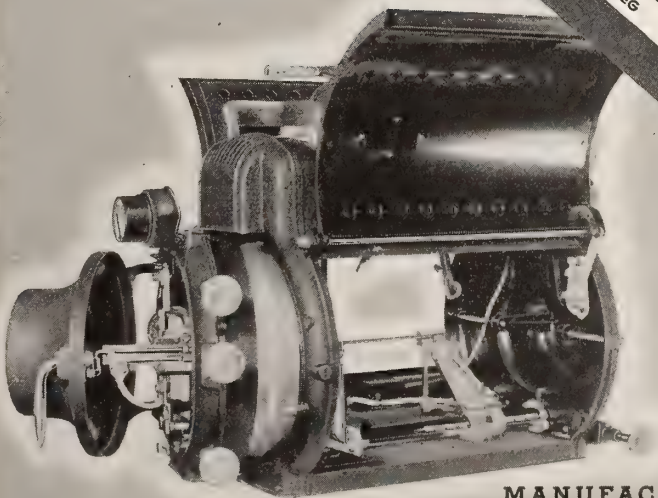


Todays critical audiences' demand for quality projection can best be met with Peerless Magnarc High Intensity Lamps.

In no other lamp is it possible to obtain so much value for first cost expenditure and such a great degree of purchase satisfaction after installation. The proof of this lies in the fact that Peerless Magnarc outsell all others two to one.

High intensity projection has been found an absolute necessity by one-third of all theatres in the United States — and these theatres have 75 per cent of the total seating capacity of the country.

This modernizing of projection has been brought about mainly by Peerless Magnarc's ability to produce 200 to 300 per cent more light on the screen for the same current cost of low intensity lamps. Think what this means in better picture quality, audience satisfaction, competitive advantage. Then write for the new folder, "Get A Seat On The Bandwagon."



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Sold by National Theatre Supply Co.

keep the show going, shall be done by the projectionist on duty while projection is in progress. No newspaper or book, other than books or printed matter instructive in projection, shall be permitted inside the projection chamber at any time while an audience is present in the theatre auditorium.

I have entered many projection rooms while projection was in progress and found men engaged in reading a novel or newspaper, building radio sets or what-not, while the projector ground out the show with nothing more than what we might perhaps describe as subconscious attention.

A PROJECTIONIST ASKS ABOUT HIS FUTURE

FROM KIRKLAND, Ontario, comes this letter from a projectionist asking a question that is continually turning up. This chap writes:

"I am 23 years old and hold a Grade-A projectionists' license, having been in the profession for four years. My license was secured by passing three examinations. Started as an apprentice and, after having passed the required tests and legal requirement of six months of apprenticeship, I tried for a Grade-C license. Three months later one may try for a Grade-B license, three months after passing which it is possible to try for a Grade-A.

"To secure a Grade-C license one must get a rating of at least 60; Grade-B, 70; and Grade-A, 80. The examination includes five subjects; namely, electricity, mechanics, acoustics, etc. [The "etc" presumably being optics and magnetism.—F. H. R.] One may only project alone when holding either a Grade-B or Grade-A license.

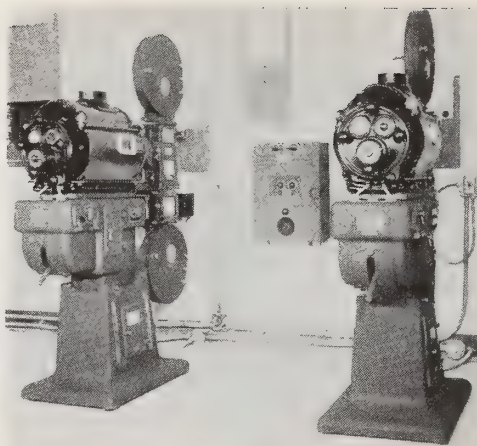
"What I wish to have advice on is this: I am ambitious, want to advance myself. What course should I follow? Something in line with my present work? Please advise as to what opportunities are available in the thing you consider most promising. Your advice will have much weight."

I would be most happy to help this young man and the many very like him who bombard me with a similar requests. However, to supply advice of this kind to a young man of whose potential capacities I know nothing at all, and of whose preferences I am wholly ignorant, would be extremely ill advised.

The best advice possible is that one should examine the whole field as carefully as possible, and the particular kind of work selected that seems most agreeable. If the opportunities still seem to be there, then get into that field and work—and study.

ON ENDING THE OIL-ON-FILM EVIL

VISITING THE projection room of one of the finest motion picture theatres in the world recently, and noticing a reel of film on the rewinder, I paused to examine the condition of the print. The performances of this theatre are looked upon as the "last word." To my amaze-



This is a snapshot sent in by F. Perras, owner of the Arcade theatre in Baie-Comeau, Quebec, showing part of his projection room. The Arcade is a new theatre on the north shore of the Gulf of St. Lawrence. The projectors are Motiograph, the lamps Strong, and the sound RCA.

ment the film at the point exposed was literally *smeared* with oil. The chief projectionist was absent, so I directed the attention of the other projectionists on duty to the absurdity of such a condition, especially in such a theatre.

Later, the chief projectionist and also the house manager examined the film with me. Rewinding a considerable portion of the 2,000-foot reel, oil was found varying from a narrow strip to almost half the width of the film on the side that would be next the intermittent oil well. There were a few spots where there was no oil. The chief projectionist assured us it was impossible to keep oil off the film, which statement I disputed, stating that either a worn intermittent sprocket shaft bearing or over-oiling was to blame.

Aside from the oil-well, there is no projector mechanism bearing that can possibly have use for anything in excess of two drops of oil. In fact, one drop will serve very well. Anything in excess will work out of the bearing and make a smear. One or two drops of good oil per bearing is ample for three hours of constant operation. But many projectionists do not limit lubrication to that amount, or anything even faintly approaching it. Instead of using a small can having a small opening, and of being very careful to eject but one or two drops of oil per bearing, the average man has a can of goodly size, with a spout opening of generous dimensions. He inserts the opening into the oil tube or hole of each bearing and just gives 'er a squirt—or maybe, to be certain, two or three squirts, with the result that instead of a drop or two, the bearing or space surrounding the tube or hole receives a bath. I have watched the process hundreds of times.

To oil properly requires enough illumination right at the oil hole to be able to see exactly what you are doing. It requires care and a well selected oil can. It is nonsense to say oil cannot be kept off the film. Also it is nonsense to say it can be kept off without *some* effort.

Projector manufacturers have experi-

mented widely. They have spent time and money liberally in an endeavor to prevent oil seeping out through the intermittent sprocket bearing. Progress has been made. However, why not face the truth? Even with the best, most oil-proof bearing we can make, leakage occurs as soon as the bearing becomes somewhat worn, especially if the level of oil in the oil well be too high, as is not infrequently the case. The manufacturer is of course not in any degree to blame for the bearing wearing, or for the high oil level, but that fact does not lessen the heavy damage done to screen images in thousands of theatres by oil-coated films.

What can be done about it, you ask? Frankly, I am not certain. I have just contacted two leading manufacturers who have agreed to examine into the practicability of designing a swab or other arrangement that will collect all seepage and carry it away. Some of the present projectors permit no seepage when new, provided the oil well level be not too high. I am advised at least one new design will permit no such seepage under any circumstances. We shall see about that. However, here are a few basic rules that if followed faithfully will at least serve largely to reduce the evil of oil-smeared film.

First, use none but high-grade oil.

Second, as soon as oil seepage appears use a heavier grade of oil in the intermittent oil well.

Third, under no circumstances fill the oil well above the level recommended by the manufacturer.

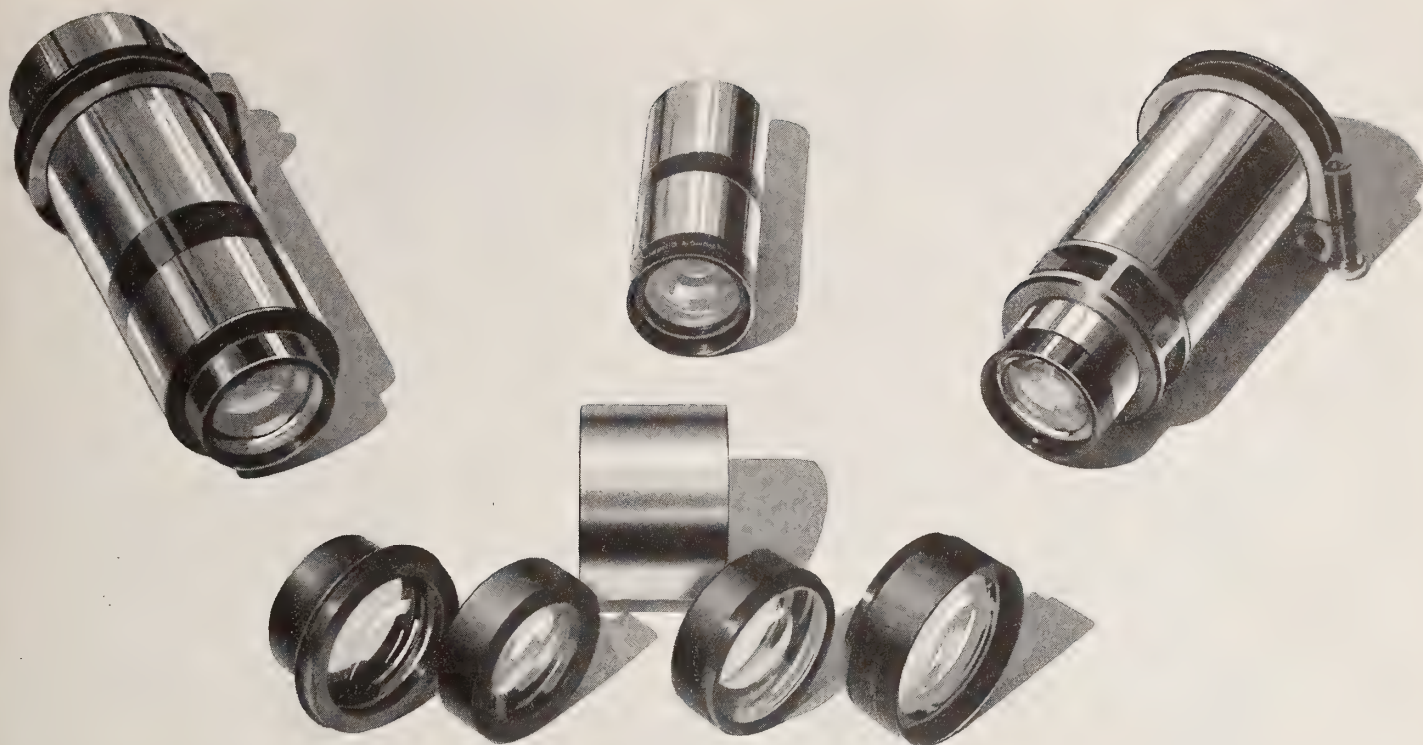
Fourth, use a small oil can with an opening no larger than 1-16-inch in diameter. Such a can can be heated in a minute or two by the arc so that the oil will run from its small opening even on a cold morning.

Fifth, use a light, preferably a flash so that the light will not blind you, and use care in oiling. Under *no conditions or circumstances put in excess of two drops of good oil in any oil hole or oil tube*. Don't be uneasy! That is all any projector bearing can possibly use, and if it goes into even a long oil tube, it all will reach the bearing. Two-thirds of the great damage done by oil smeared film is caused by over-oiling. *Once a bearing is oiled as described, it will have enough oil for at least three hours of actual operation.*

If you have oil seepage, why not see what you can do about installing some sort of swab of absorbent material to contact the lower rim edge of the intermittent sprocket, collect the oil and carry it down out of the way? If you do so, please report on the results.

A YOUNG PROJECTIONIST WITH THE RIGHT SPIRIT

MALGER H. GRAY, projectionist of the Center theatre, in Mount Airy, N. C., sends his check for the latest edition of the Bluebook and says, "Am chief projectionist here—so far as I know, the youngest employed by North Carolina Theatres, Inc. I take real pride in my



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position and in my work. I was assistant projectionist at the State theatre in Hendersonville, N. C., until my transfer to this city when this house opened in 1937.

"In Hendersonville we had Simplex and RCA sound. Here we have model K Motiographs and Western Electric sound. Will you help me in this? On the right side of the screen occasionally appears a thin, black strip which I am unable to get rid of. It extends from top to bottom and occurs mostly in trailers; only once in a while in feature scenes. Projection distance 85 feet; screen image 16 feet wide. May I thank you, your columns and the Bluebook for the greater part of my knowledge of projection, such as it is."

I especially like that "such as it is." It is the man who *imagines* he knows all there is to know who is headed for mediocrity or failure. It is that one who realizes that, regardless of how wise he may be, there always is very much more to learn, who has an excellent chance of rising above the ordinary level.

Not being certain as to what might be done to overcome Friend Gray's difficulty, I referred the matter to Motograph, Inc., Chicago, and am informed that Friend Gray was advised as follows:

"Possibly the spring for guide roller C2-669, on top of film tension plate, has insufficient tension, due perhaps to dirt or some other obstruction. We recommend cleaning the parts thoroughly, and if after careful examination the spring seems a bit slack, stretch it slightly before reassembling the parts."

ANSWERING QUESTIONS ABOUT THE FUTURE!

JOSEPH DINCH of Marshalltown, Ia., writes, "I find myself un-

able to secure any reliable data concerning ultimate changes that will replace present-day projection procedure. The items I have in mind are continuous projectors, third-dimension pictures, and rear projection."

Many able men have worked for years, and have expended large sums of money, in seeking the will-o-the-wisp three-dimensional pictures, but as yet there has been no success that can be translated into a practical form for theatres. True three-dimensional pictures *can* be produced, but the spectator must use "spectacle" filters of some kinds. What the future holds in this matter no man can say. However, I regard real success rather improbable.

Acceptable results have been attained in projection with a constantly running film. A German non-intermittent projector was installed in the Capitol theatre in New York while the late S. L. Rothafel was there, and used to project film before audiences for several months. The screen image was acceptable, but the projectors were not finally adopted. There seemed no *considerable* advantage in their use.

Rear projection is wholly practicable. It is now being extensively employed in the Trans-Lux newsreel theatres. In these small theatres, a special optical system makes an extremely short projection distance possible, with screen results sufficient good to serve under the conditions. However, were programs from two to three hours long attempted, the results might be different, for these optical systems, while they perform wonders under the extremely difficult conditions they must meet do not produce critically sharp definition all over even the relatively small screens employed, and with a long show, eye strain might prove to be an adverse factor.

FINDING CAUSE OF FLUCTUATING ARC

FROM R. W. Kiser, projectionist of the Van Wert theatre in Van Wert, Ohio, comes the following:

"We pull 44 amperes, using 12-mm. positive, 9-mm. negative 'suprex' carbon combination in Brenkert Enarc equipment. Things will be running smoothly when suddenly the arc will sputter and the light brighten fully 50%. The copper coating of both carbons will burn back fully one inch. I have checked everything that, so far as known, could possibly cause such a trouble, but I have not been able to find anything wrong."

There seems not the slightest doubt that something is causing the arc current flow to jump occasionally to levels much above normal. This will be disclosed by your ammeter. If you have none, your employer should remedy the lack at once. Every projection room should have one, so located that it may be conveniently observed by the projectionist at all times. Such an instrument is needed to check up on current waste, which is always possible where the projectionist must guess at current consumption.

Very many times I have scolded projectionists, warning them that if advice of value is expected, they must supply complete information of all elements of the case. In this instance I must guess whether current is taken through a motor-generator set, a rheostat, or a bulb rectifier. And I am not good at that sort of thing.

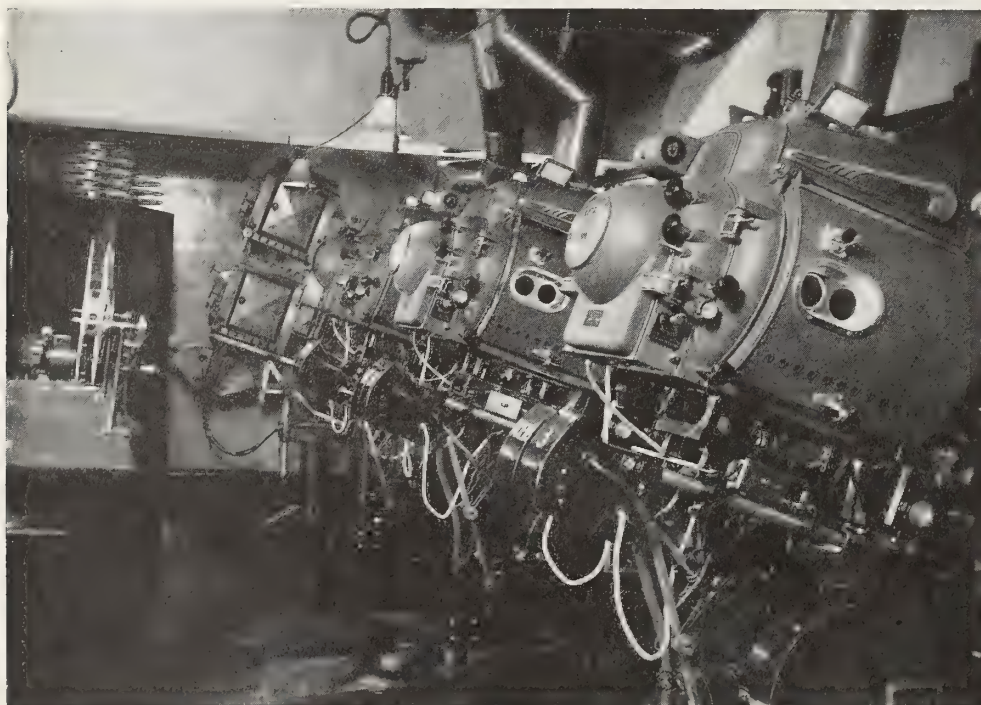
From information at hand I would only be able to say this: By means of an ammeter, test the current flow. If, as seems certain, it rises sharply when the trouble appears, carefully examine every item of equipment through which it flows and locate the point at which resistance to current flow is intermittently decreased; first, however, making sure the arc length does not alter. A sudden shortening of the arc, due to some fault in its feeding mechanism, would produce somewhat the effect you have described.

COOL-HEADEDNESS AND KNOWLEDGE IN CRISIS

RECENTLY the following question was submitted in the "Bluebook School" in MOTION PICTURE HERALD: *What part does cool-headedness and expert knowledge play when trouble bobs up while a show is being projected? How would you compare the probability of its rapid clearing up as between men who had studied their profession, said study based upon text books, projection literature and manufacturers' instruction books, and men who do not believe in that sort of thing, preferring to depend wholly upon knowledge gained through practical experience in projection?* One of the replies I have saved for these columns.

It is by J. A. Zachritz, projectionist of Cushing, Okla., who says:

"I need not go far back in my own ex-



Projection room of the University theatre in Cambridge, Mass., showing recent installation of Ashcraft Suprex lamps, which were put in, along with Ashcraft rectifiers, by the Theatre Service & Supply Company of Boston. Projectors are Simplex, the sound Western Electric. Stanley Sumner is manager of the University, and Charles Parshley is chief projectionist.

perience to find the answer to the first half of this question. Three years ago I visited a theatre projection room and, having a yen for machinery, asked questions concerning the equipments. A few days thereafter I became a student of projection in that room and shortly thereafter was employed as relief man.

"You may imagine about what I knew about things then. Estimating what I did not know would be a job of very great dimensions. I knew when the projector mechanism and soundhead were properly threaded and the carbon tips sufficiently long. I was also able to make a change-over in good form. In fact, I was a *machine operator* of very limited ability and nothing more.

"I did relief work for three months. Then the projectionist left and I fell heir to his position, plus a weary load of grief. When one has only a smattering of knowledge, it is astonishing how many little things can go wrong, as well as an occasional big one. I was in 'water' varying from very warm to exceedingly hot much of the time. Every time something went hay-wire I would 'blow up' and lose time, whereas had I kept cool and used such knowledge as I had I often might have cleaned up the trouble in almost no time. Just how I managed to hold my job through those first few months I don't quite know."

SCREEN MAINTENANCE AND REPLACEMENT

NAT JACOBSON of Montreal, writes most helpfully concerning screen resurfacing. He says:

"My work in resurfacing screens required much study and brought about many difficult experiences before I was able to perform the task with certainty of thoroughly satisfactory results. It is only after much study and consulting every possible available authority that I feel able to contribute something of value.

"It is impossible to set any definite period of time a screen should be used without resurfacing. This for many reasons. Considering resurfacing only, without reference to cleaning possibilities, there is the fact that the surface of a screen is subject to constant discoloration and reduction of reflection power caused by chemical reaction, the speed and character of which is dependent upon, first, the purity of surrounding atmosphere; and second, upon the composition of the surface coating. I believe this action is inevitable in every case, though given very pure air and a surface, in the elements of which there is but slight tendency to chemical action, it may be very slow. It may, however, be stated with perfect safety that even under the best possible conditions, any screen surface will lose an appreciable percentage of its reflection power in one year. Nor will any method of cleaning wholly replace it.

"In a location where the atmosphere is loaded with gaseous elements that are more or less chemical in their nature, as for ex-

ample in the vicinity of smelters; or is impregnated with carbon dust or other substances, the economical term of service will be shortened in accordance with the nature of the elements with which the screen is surfaced. The action would be relatively slow with some materials and quite rapid with others. Under some conditions the use of a screen without cleaning after 90 days, and resurfacing at six months, might very well be considered poor practice from the viewpoint of economy. Many theatre managers will not believe this, but it is true nevertheless. It is a factor that is far too little understood.

"In very many cases I have been astounded (and I mean just that) at the almost total lack of appreciation some theatre managers have of the loss incurred through gradual decrease of reflection power of their screens. I have found screens that in the interests of true economy should have been cleaned at the end of 90 days' use, and resurfaced after six months totally neglected, save for an occasional brushing off, or more or less inefficient cleaning over a period of from two to three years. In some cases, as the screen image became less bright, they have installed expensive, more powerful light sources. In other cases, they have tried various makes and combinations of carbons, higher amperage, and have even changed their lenses. In fact they have monkeyed and experimented with just about every possible thing except the dirty, discolored screen that was at fault.

"And there is another point seldom touched upon. As reflection power decreases the screen image loses *depth* and looks increasingly flat. This is because of lessened lack of contrast between the highlights and shadows of the picture. If this be not believed, it may be proved by projecting a print and its duplicate, side by side, one upon a screen surface in perfect condition; the other upon the same surface make-up, but one that is dirty and discolored. The observer may be astonished at the result.

"Nor is that all, for no amount of cleaning can possibly remove the inevitable chemical discoloration, though resurfacing of course does since it is a wholly new surface. Still another important point is that repeated cleanings may, and repeated resurfacings certainly *do* reduce perforation diameters, and thus more or less obstruct the passage of sound waves. This is inevitable, though the amount of reduction may vary widely. But the most damaging effect of such perforation reduction is not so much the lowered volume, which probably may be compensated for by the fader, as it is the cutting out of certain frequencies, usually the higher ones, the loss of which is very damaging."

I thank Mr. Jacobson most heartily for his contribution. In general, I can endorse what he has said, thoroughly agreeing with him that far, far too little attention is paid to the condition of the screen surface. And doubtless in most instances of screen deterioration as usually found, the screen itself should be replaced.

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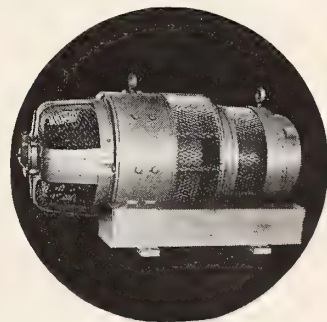
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PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

THE QUESTION:

A SMALL TOWN chamber of commerce wants to build a reasonably priced small motion picture theatre of about 300 or 400 seats. I will lease the theatre if they build it, and they have asked me to get for them a general plan of a theatre of this size. Their lot is 40' frontage and 150' deep. Do you have any general plans of a theatre of this size that you would sell, or a book that shows small theatres and the layout plans?—S. A.

THE ANSWER:

WE REGRET that this department is not permitted to supply plans or other working drawings for the construction of a specific theatre.

For a theatre on a lot with a 40-foot frontage and 150 feet deep, I suggest the following scheme as a practical one. Place the entrance of the theatre in the center of the front elevation. Set entrance doors 4 feet back from front with ticket booth between them.

The lobby should be about 16 feet wide and 20 feet deep. The space on each side of the lobby could be used for men's and women's toilet rooms, these rooms to be entered from a foyer. On the men's side,

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer queries pertaining to preliminary consideration in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification of the person inquiring.

provide for stairway to the projection room and a manager's office located on a second level above the lobby. If small store rooms are desired, the toilet rooms could be located in a basement or on a mezzanine floor.

Provide a foyer not less than 10 feet deep. Arrange the seating with a center bank of twelve seats, with an aisle on each side, and two wall banks of three seats across. Space the seats at least 2 feet, 8 inches back to back. Allow for 20 feet between the first row of seats and the screen. A stage 15 or 18 feet deep may

be provided for. Place an exit at each side of the stage.

With such an arrangement, the depth of the entire building would not require more than 120 feet. The cost of such a building would be around \$25,000, exclusive of equipment.

THE QUESTION:

WE WISH to know which is the best arrangement for a capacity of 750 people, preferably on one floor, pitched. We will adapt the building to this seating plan.—V. A. G.

THE ANSWER:

FOR AN auditorium seating 750 the following seating plan is suggested:

Provide for a center bank of thirteen seats with aisle on each side, and two wall banks of seven seats each. Figuring the width of the seats 20 inches, the minimum width of auditorium between side walls will be 55 feet. This will require 28 rows, spacing these at least 32 inches from back to back, and preferably 33 inches. The distance from rear auditorium walls to stage curtain will be 72 feet, minimum. This does not allow for cross-aisles.

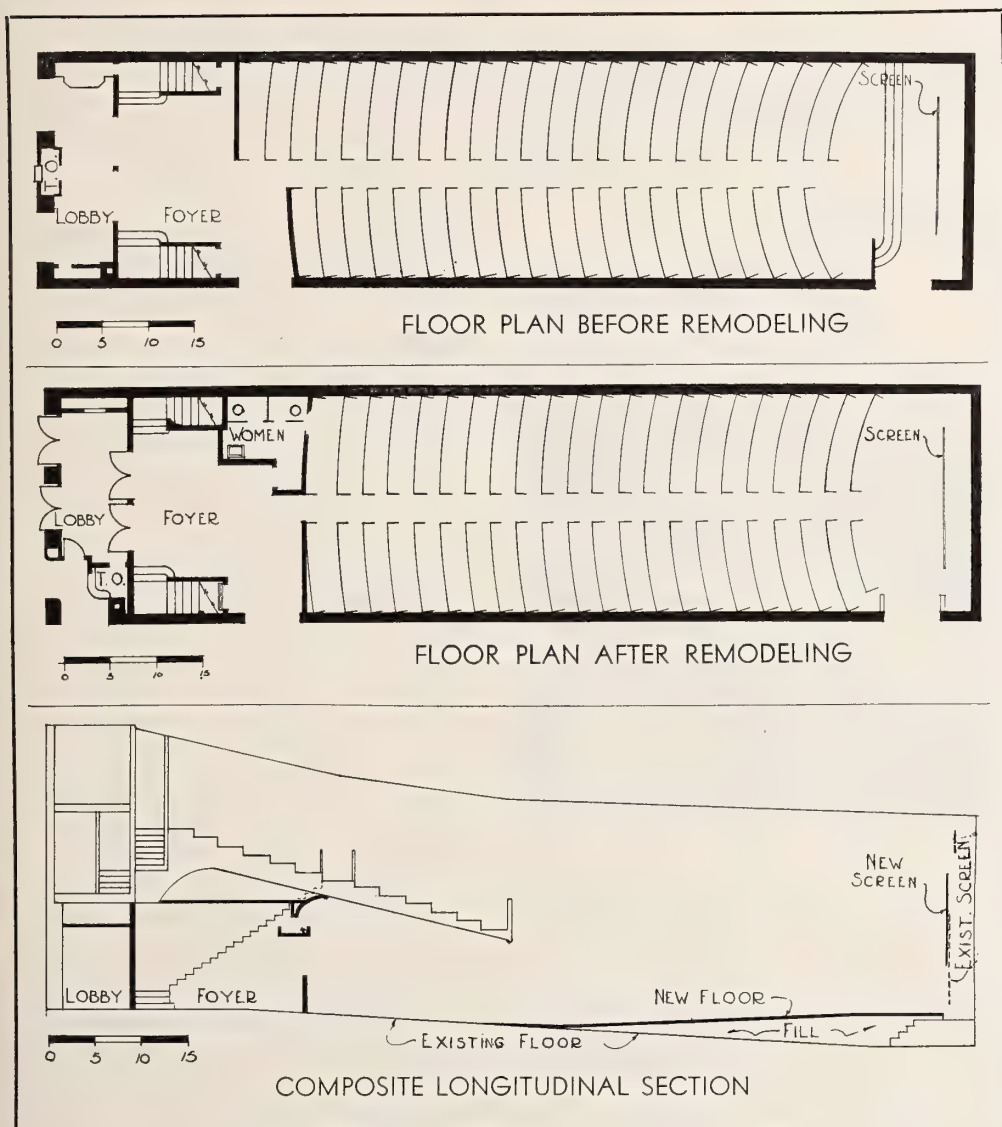


Views of the front of the Alvarado theatre in Los Angeles, as it originally was, and as recently remodeled at a cost of \$6,500. The columns were removed and reinforced concrete girders substituted. The old-fashioned pediments were also removed, and the front was refinished in Vitrolite and mica-



finish plaster, which sparkles under the illumination. The box office was moved back to the property line, the marquee was rebuilt, and new entrance doors and display frames were installed. The original tile floor of the vestibule was replaced with terrazzo. The architect was S. Charles Lee.

Remodeling to Make Better Use of Severely Restricted Space



REMODELING of the 68th Street Playhouse in New York was undertaken not merely to modernize the architectural style, but fundamentally to make better use of a limited plot. While the seating capacity of this theatre was not increased, the seating conditions were improved so that the number of desirable seats was increased. This theatre, located at 68th Street and Third Avenue, in a district being generally improved for residences, is operated by Walter Brecher. Ben Schlanger was the remodeling architect.

The balcony in this theatre, which holds a little over a hundred seats, was previously undesirable for two reasons. First, the sightlines afforded only an obstructed view of the screen; and second, the former position of the screen did not allow the patron in the balcony to sit back against the support of the chair—it was necessary to lean forward to see the screen in its original low position.

The previous orchestra seating in the rear half farthest from the screen was

faulty because sightlines were poor here also. The principle of the "reversed floor," as originated by the architect, was utilized here to advantage; the rear portion of the main floor was left in its original condition, but the seats in this portion of the floor now have clear sightlines which originally they did not have, while the balcony changed from a position of secondary choice to a valuable seating area (*see longitudinal section*). The higher position of the screen and the regrading of the orchestra floor has corrected the poor sightline conditions of the original design, besides reducing the sharp projection angle which existed.

Some seats lost on the orchestra floor plan allowed for placing a women's rest room in a more desirable location than the previous one. This loss of main floor seats was more than compensated for by the increase in the balcony seating.

A shift to a corner entrance scheme was made to attract patronage from the side street, which had developed into greater importance since the theatre was built.

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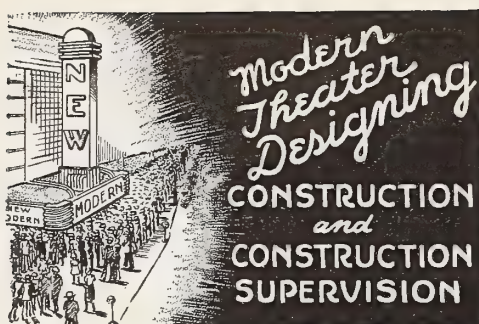


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Advertisers' Cross-Index, page 73



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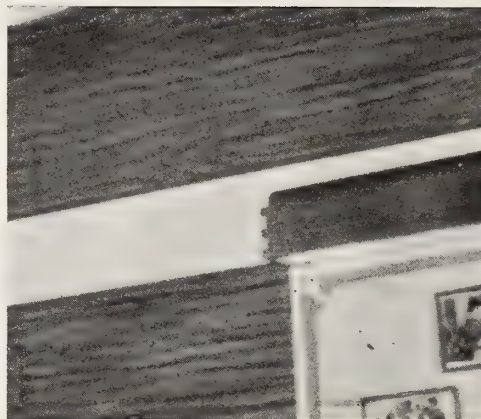


MODERN ARCHITECTURAL MATERIALS FOR THEATRES

Continuing a regular feature appearing in the Planning the Theatre department, presenting brief discussions of the newer building and decorative materials particularly suited to theatres—at least one type in each issue

CARSTENITE

CARSTENITE is a wood veneer (manufactured by the Algoma Plywood & Veneer Company of Chicago) adapted to decorative interior wall sur-



facing, wainscoting and all types of paneling. The face wood, which is available in various shades and grains, is 1/60-inch thick and is bonded to fibre board by means of a waterproof synthetic resin under 250 pounds pressure at a temperature of about 300°. The base is grainless, non-warping and non-splitting, and it may be bent, under suitable treatment, to form curved surfaces for corners.

This material can be nailed or glued to old walls without special preparation of the walls, or it may be nailed to studding or furring strips. It is available in 4-foot widths, and in lengths of 4, 6, 8 and 12 feet, allowing broad panel effects when desired.

Carstenite can be sawed and mitred

readily, nailed close to its edges, and finished in the same treatments applicable to regular wood surfaces.

VITROLUX

VITROLUX is a color-fused glass available in most any color, appearing opaque by day and translucent at night. It is a new heat-strengthened glass three to five times stronger than ordinary plate. Backed by illumination it is particularly indicated for theatre fronts.

Vitrolux, which is manufactured by the Libbey-Owens-Ford Glass Company of Toledo, Ohio, is obtained by fusing color upon one surface of Tuf-Flex or heat-strengthened plate glass, thus making it an integral part of glass and providing a translucent material. By controlling the amount of color to be fused, Vitrolux can be made either opaque or translucent, and the latter type appears opaque by day.

Vitrolux is different from ordinary colored plate glass, since the heat treatment prior to the coloring process gives the glass distinguishing characteristics. Vitrolux, for instance, can be bent or twisted, and it has a high degree of resistance to impact and thermol shock (a pane of Vitrolux resting on a cake of ice, remains unharmed when its top side is deluged with molten lead, a test that instantly shatters regular plate glass). When fractured by a blow sufficiently hard, Vitrolux crumbles throughout its entire surface into small, harmless particles, instead of breaking into long, jagged pieces.

Panes of Vitrolux for theatre fronts and large signs are held in place by Extrudalite, a new type of metal sash, which provides a firm, spring-cushioned grip.

Small Town Theatres That Oil Built

(Continued from page 15)

vivid hue form the motif of an unusual wall panel above the fountain. Mirrors, display frames and *moderne* benches contribute decorative notes to the lobby. N. E. Palmquist, of Kansas City, Mo., decorated both the Dream and Mecca theatres.

The Foyer

Two pairs of entrance doors give access to the foyer, which is 10x28 feet. *Moderne* floor lamps and wall fixtures, thick carpets, and comfortable leather and chrome furniture create an air of luxury not always

found in motion picture theatres in the smaller communities.

A stairway at one end of the foyer leads to the second floor level, which contains a balcony seating 150, and the projection booth. Seating in the balcony is arranged in three banks, with two aisles. All seat rows throughout the house are 32 inches, back to back. With the exception of 150 seats re-used from the original theatre, all chairs in the Dream are new (by the American Seating Company).

Lounges for men and women, a janitor's

room, and manager's office open into the foyer at the first floor level.

The Auditorium

The auditorium, which seats 450 on the first floor level, is 49½ feet wide by 60 feet long from foyer wall to stage, including a 3½-foot cross-aisle at the rear of first floor seating.

Celotex tiles have been used as acoustical treatment over the entire auditorium ceiling, from which four large fin-shaped chrome and glass chandeliers are suspended. Side walls and balcony front are treated with Celotex board and decorated with *moderne* floral and vine designs in pastel shades on a rose background.

Three-color lighting is controlled by a series of twelve dimmers. (Electrical fixtures in the Dream were manufactured by the Benson Brass & Chandelier Company of Kansas City, Mo.).

The stage, 31 feet wide by 24 feet deep, has a loft, and is supplied with stage rigging, footlights, two borders, dressing rooms, and all necessary equipment for accommodating occasional road-show or local talent performances.

Stage and proscenium spandrils are draped with deep rose overdrapes with harmonizing peach color underdrapes and title curtain.

The proscenium opening is 31 feet wide by 17 feet high, and can accommodate a maximum screen width of 24 feet. The screen in use is 18 feet wide.

Air Supply

A forced air system of ventilation entering through grilles in the main ceiling, and in the soffit of the balcony, supplies conditioned air in summer, with cooling by a 40-ton compressor. The theatre is heated by an indirect steam system, using gas-fired boiler.

Store window bulkheads are of pink granite finish cast stone.

The Lobby

A simple *moderne* design is used in the lobby, which measures 15x16 feet. The floor is of yellow terrazzo with brown border and insets. Side walls are of smooth-finished plaster, painted in blue and rose shades, while the ceiling is yellow. Doors are finished with blue metallic lacquer.

All electrical fixtures in the Mecca lobby, and throughout the entire theatre, were designed by N. E. Palmquist, and were built of hardboard, mirrors and Lumiline lamps on the job.

The Foyer

The Mecca foyer measures 9x24 feet and is used as a general lounge. Walls are deep coral, the ceiling is off-white. Furniture and carpet in *moderne* designs, a large mirror, and an unusual ceiling fixture are features of this section. A drinking fountain with self-contained cooling unit, is located at one end of the foyer.

At the opposite end of the foyer a stairway ascends to the second floor level, which contains a smoking room on one side, and a "cry room" for small children at the other side, of the projection booth. A large plate glass window in each of these lounges permits a view of the screen.

A corridor at the rear of the projection room gives access to other lounges for men and women, a manager's office, a generator room, and the projection room.

The Auditorium

The auditorium is 39 feet wide by 70 feet long, and contains 450 Heywood-Wakefield chairs arranged in three banks, with two aisles.

Walls are of natural-color Celotex, stripped with wood mouldings containing mirror insets. The ceiling is of natural-finish Celotex tiles, in a shade lighter than the side walls.

Ceiling and side wall lighting fixtures are of hardboard finished in silver-blue metallic lacquer.

Full-length spandril drapes of dark blue and old gold add notes of richness to the simple lines of the auditorium. Stage draperies are of the same colors and materials.

The stage in the Mecca is designed for pictures only and an act-in-one. It is 12 feet deep by 34 feet wide. The screen used is 18 feet wide, while the maximum screen width possible is 24 feet.

Projection

The projection room, which measures 10x17 feet, is built of double rows of metal studs and metal lath, and covered with cement plaster to form the side walls. A fireproof door opens onto the second floor corridor. The floor is of 2½-inch concrete, the ceiling of 2-inch cement plaster. Walls are painted in shades of green and cream. Toilet and washroom facilities are provided in the projection room.

A motor-generator for projection arc current rectification is located in a 5x7-foot room. Two Simplex projectors are installed. Projection light sources are low-intensity.

Air Supply

Conditioned air is forced through grilles at the front of the projection booth wall. The system employed in cooling the Mecca uses two 15 h.p. Carrier compressors, and a Carrier evaporative condenser. The heating plant is located under the lobby, and is an indirect steam system, using gas-fired boiler.—Robert O. Boller.

Q THE MECCA THEATRE

WHEN MR. DANIELSON decided that the situation justified the erection of a second theatre, he chose for his Mecca a site about two blocks from the site of the Dream, on Main Street. The Mecca is an entirely new structure, 41x116 feet overall, with two 12x18-foot shops in front. The work was carried on under the supervision of Hugh S. Mossman of Kansas City, Mo., by day work.

Side walls of the building are of brick. For the front, a buff tapestry brick was used, ornamented with insets of buff cast stone. A central cement panel contains a colorful wing-like design in a painted design of reds, rusts, and browns.

A square marquee (by the Claude Neon Federal Company of Wichita, Kans.) carries the name *Mecca* in silhouette against a background of animated neon.

A shallow vestibule, 15x2½ feet, contains a box office attached at either side to a pair of entrance doors. The box office is of decorated cement construction, topped by a chrome and glass structure featuring metal mouldings in a *moderne* design.

THEATRE ACCOUNTING

by WILLIAM F. MORRIS, C. P. A.

\$4.00 enough for a full year's bookkeeping

A system devised expressly for keeping a correct tabulation of each day's receipts and expenses. Used by thousands of theatres. Guard against losses through errors, avoid income tax troubles—order this ledger today.

QUIGLEY BOOKSHOP

Rockefeller Center, New York City

Auditorium Light Control Through Surface Treatment

• Describing the illumination and decorative scheme of a small screening room which offers suggestions for a regular theatre

PREVIEW ROOMS do not characteristically have enough points of comparison with a commercial theatre to warrant consideration of their designs for the suggestions they may offer in theatre planning. The new screening room recently completed by United Artists in New York, however, has characteristics that represent a definite attempt to deal with a number of persistent problems in auditorium form. In this tiny auditorium, screen light and room lighting form the basis of the entire design, and all surface treatment has been selected for its adaptation to the requirements of maximum effectiveness in projection.

This preview room was designed by Ben Schlanger, New York theatre architect, who has applied here a method of wall and ceiling treatment devised for the control of reflection from the screen, and has also sought to effect a closer relationship between the light in the room before and after performances, and that during performances.

An even bath of illumination for the entire room is achieved by two lighting sources which are used before and after screenings. Both lighting sources are of the direct diffusing type, which Mr. Schlanger regards as more efficient with respect to current costs than indirect lighting, which depends largely on reflection of light from cove surfaces; moreover, this

type of lighting does not create dark areas or bright spots.

One light source is seen in *Figure 1*, towards the rear near the ceiling, in the form of translucent panels which are not seen by the audience when seated. The other source consists of continuous panels of light (seen in *Figures 2 and 3*). These panels are made of a new translucent plastic material which is unbreakable. The sections are curved for added strength and made to lap, thereby avoiding dark opaque supporting and dividing strips. When both light sources are used, an even, soft illumination is achieved. These lights are on dimmer control.

Gradual Dimming at Picture Opening

Complete and even illumination on all surfaces presented to the seated audience before the screening makes the screen light appear more natural when it is projected. When the screening starts, all of the lighting is gradually dimmed out, with the exception of built-in base lighting, which throws a soft glow of light on to the aisle carpeting only, to assist in finding seats.



Figure 2.

This base lighting can be seen in *Figure 1*, coming from the bottom of the side wall aisles. This light does not come within the spectator's range of vision while viewing the screen.

The wall and ceiling surface lighting values during the screening are entirely controlled by the screen lighting itself, since there is no secondary source of light visible during this period. Full advantage is taken of the light energy which is reflected from the screen. Most of this light is reflected so that it hits the sides and top of the spectator's head, but little of it is reflected into the eyes of the spectator. The light rays which travel transversely and directly downward from the ceiling lights the room and the seated audience, making for ease of traffic and avoidance of a feeling of blackness for those coming in after the screening starts. The controlled small portion of light which is reflected into the



Figure 3.

spectators' eyes from the surfaces surrounding the screen is gauged to illuminate screen surroundings to a degree making for a more natural setting than would completely black or too highly illuminated screen surroundings.

Figures 2 and 3 show the specially shaped ceiling and wall surfaces which are designed to control screen light reflections. The surfaces are broken up into planes which generally direct the screen light reflections away from the seated viewer's eyes. The small amount of light which is reflected to the viewer's eyes is controlled by the extent of the diffusing quality of the surfaces. For example, absolutely smooth surfaces would prevent all screen light from reflecting into the seated spectator's eyes.

Figure 4 shows the light projected on the screen in this preview theatre. Secondary source lighting is also shown, but only to indicate how the ordinary door and adjoining fabric surfaces on the left side reflect light. The surfaces surrounding the screen (which, incidentally, is very brightly illuminated) do not reflect the screen light, although it should be pointed out that the exposure in taking this picture was not sufficient to record a certain amount of light that is diffused by the surfaces surrounding the screen.



Figure 4.



Figure 1.

THE BUYERS' INDEX

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, ALPHABETICALLY LISTING DEALERS BY STATES, AND MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

Territorial Dealers in Equipment and Furnishings

ALABAMA

QUEEN FEATURE SERVICE, INC., THE 1912½ Morris Avenue, Birmingham. *All classes equipment. General repair service.*

ARIZONA

ARIZONA FILM SUPPLY CO., 84 W. Pennington Street, Tucson. *All classes equipment.*

CALIFORNIA

ARMSTRONG CORK PRODUCTS CO., 1206 Maple Ave., Los Angeles. *Composition flooring.*

BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

FILBERT, JOHN P., COMPANY, 1956 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 121 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles. *All classes equipment. Projection and sound equipment repairing.*

SHEARER, B. F., COMPANY, 243 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

SHEARER CO., B. F., 1968 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

SLOANE, W. & J., 2155 E. 7th St., Los Angeles. *Carpeting.*

SLOANE, W. & J., 10th and Market Sts., San Francisco. *Carpeting.*

WESTERN THEATRICAL EQUIPMENT COMPANY, 255 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

COLORADO

ARMSTRONG CORK PRODUCTS CO., Interstate Trust Bldg., Denver. *Composition flooring.*

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver. *All classes equipment. Stage, sound and projection equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa Street, Denver. *All classes equipment. General repair service.*

SLOANE, W. & J., 1130 16th St., Denver. *Carpeting.*

CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven. *All classes equipment. General repair service.*

The Buyers' Index is divided into two sections, one listing territorial dealers of the United States by States, and of Canada by Provinces; the other section listing manufacturers alphabetically by classes of product.

Territorial dealers, which are commonly the immediate source of supply, are designated as dealers either in general theatre equipment and furnishings, or in some specific kind of theatre supplies. Manufacturers listed are those catering to, and active in servicing, the theatre.

In referring to the various classes of product for the purpose of ascertaining names of manufacturers, it should be noted that a manufacturer listed in bold-face type has an advertisement in this issue which may give information desired concerning the classes of product being referred to. The page on which the advertisement appears is indicated in the listing.

For the further convenience of readers referring to The Buyers' Index, a cross-reference index of advertisers in this issue appears on page 73.

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven. *All classes equipment. General repair service.*

DISTRICT OF COLUMBIA

ARMSTRONG CORK PRODUCTS CO., 810 18th St., N. W., Washington, D. C. *Composition flooring.*

BEN LUST, 1001 New Jersey Avenue, N. W., Washington, D. C. *All classes equipment. General repair service.*

FLORIDA

ARMSTRONG CORK PRODUCTS CO., Barnett National Bank Bldg., Jacksonville. *Composition flooring.*

UNITED THEATRE SUPPLY CORP., 117 S. Franklin Street, Tampa. *All classes equipment. General repair service.*

GEORGIA

ARMSTRONG CORK PRODUCTS CO., 424 W. Peachtree St., Atlanta. *Composition flooring.*

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY, INC., 150-4 Walton Street, N. W., Atlanta. *All classes equipment. Projection and sound equipment repairing.*

ILLINOIS

ARMSTRONG CORK PRODUCTS CO., 222 N. Bank Drive, Chicago. *Composition flooring.*

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 1245 Wabash Avenue, Chicago. *All classes equipment. General repair service.*

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago. *All classes equipment. Chair and projection equipment repairing.*

MIDWEST THEATRE SUPPLY COMPANY, 1223 S. Wabash Ave., Chicago. *All classes equipment. Projection and sound equipment repairing.*

MOVIE SUPPLY CO., LTD., 1318 S. Wabash Ave., Chicago. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Avenue, Chicago. *All classes equipment. Equipment repair service.*

SLOANE, W. & J., 222 N. Bank Dr., Chicago. *Carpeting.*

INDIANA

ARMSTRONG CORK PRODUCTS CO., 863 Massachusetts Ave., Indianapolis. *Composition flooring.*

GER-BAR, INC., 442 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

GOLDBERG, INC., JOE, 316 N. Illinois St., Indianapolis. *All classes equipment. General repair service.*

MIDWEST THEATRE SUPPLY CO., Merchants Bank Bldg., Indianapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

IOWA

ARMSTRONG CORK PRODUCTS CO., Walnut Bldg., Des Moines. *Composition flooring.*

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1115 High Street, Des Moines. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, 514-12th St., Des Moines. *All classes equipment. Projection and sound equipment repairing.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT CO., 309 W. Douglas Avenue, Wichita. *All classes equipment. General repair service.*

KENTUCKY

ARMSTRONG CORK PRODUCTS CO., Heyburn Bldg., Louisville. *Composition flooring.*

FALLS CITY THEATRE EQUIPMENT CO., 427-9 South 3rd St., Louisville. *All classes equipment. General repair service.*

SHECKLERS THEATRE & STAGE EQUIPMENT, 722 West Jefferson Street, Louisville. *Sound and public address equipment. General repair service.*

LOUISIANA

ARMSTRONG CORK PRODUCTS CO., 219 Tchoupitoulas St., New Orleans.

ELECTRICAL SUPPLY CO., 201-207 Magazine Street, New Orleans. *All classes equipment.*

LOUISIANA MOTION PICTURE EQUIPMENT CO., 226 South Liberty Street, New Orleans. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY CO., 220 S. Liberty Street, New Orleans. *All classes equipment. General repair service.*

MAINE

MAINE THEATRE SUPPLY CO., 507 Forest Avenue, Portland. *All classes equipment. General repair service.*

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore. *All classes equipment. Mechanical, electrical and stage equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore. *All classes equipment. General repair service.*

O'HARES INDEPENDENT THEATRE SUPPLY, 3828 Tudor Arms, Baltimore. *All classes equipment. General repair service.*

MASSACHUSETTS

ARMSTRONG CORK PRODUCTS CO., 286 Congress St., Boston. *Composition flooring.*

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston. *All classes equipment. General repair service.*

CIFRE, JOE, INC., 44 Winchester St., Boston. *All classes equipment. General repair service.*

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 48 Winchester Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

LARSEN THEATRE SUPPLY CO., 334 Worthington St., Springfield. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Avenue, Boston. *All classes equipment. General repair service.*

SLOANE, W. & J., 52 Chauncey St., Boston. *Carpeting.*

STANDARD THEATRE SUPPLY CO., 78 Broadway, Boston. *All classes equipment. General repair service.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit. *All classes equipment. General repair service.*

ARMSTRONG CORK PRODUCTS CO., 1627 W. Fort St., Detroit. *Composition flooring*

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 210 W. Montcalm Street, Detroit. *All classes equipment. General repair service.*

MINNESOTA

ARMSTRONG CORK PRODUCTS CO., Plymouth Bldg., Minneapolis. *Composition flooring.*

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis. *All classes equipment. Projection and sound equipment repairing.*

MISSOURI

ARMSTRONG CORK PRODUCTS CO., 1535 Walnut St., Kansas City. *Composition flooring.*

ERKER BROS., 610 Olive St., St. Louis. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY CO., 3238 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing.*

INDEPENDENT THEATRE SUPPLY CO., 115 West 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis. *All classes equipment. General repair service.*

SLOANE, W. & J., 1523 Grand Ave., Kansas City. *Carpeting.*

SLOANE, W. & J., 1700 Washington Ave., St. Louis. *Carpeting.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City. *All classes equipment. General repair service.*

MONTANA

WESTERN THEATRE EQUIPMENT CO., 18 N. Montana St., Butte. *All classes equipment. Projection and sound equipment repairing.*

NEBRASKA

ARMSTRONG CORK PRODUCTS CO., 109 S. 10th St., Omaha. *Composition flooring.*

GOODALL ELECTRIC MFG. CO., Ogallala. *All classes equipment. National distribution on mail order plan.*

QUALITY THEATRE SUPPLY CORP., 1511 Davenport Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

THE BALLANTYNE COMPANY, 219 North 16th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY CO., 214 N. 15th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

NOTICE

The theatre supply dealers listed in this department have supplied, over the signature of a principal executive, the information here given concerning them. No listing of a theatre supply dealer is made except on the basis of information supplied through a prescribed questionnaire, which may be obtained upon request.

NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York City. *All classes equipment. General repair service.*

ARMSTRONG CORK PRODUCTS CO., 1 Thacher St., Albany. *Composition flooring.*

ARMSTRONG CORK PRODUCTS CO., 392 Ellicott St., Buffalo. *Composition flooring.*

ARMSTRONG CORK PRODUCTS CO., 295 Fifth Ave., New York City. *Composition floor.*

ARMSTRONG CORK PRODUCTS CO., 1 Mt. Hope Ave., Rochester. *Composition flooring.*

ART CRAFT THEATRE EQUIPMENT COMPANY, 108 West 46th Street, New York City. *All classes equipment.*

ASSOCIATED TICKET & REGISTER CO., 614 Ninth Ave., New York City. *All classes equipment. General repair service.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn. *All classes equipment. General repair service.*

BECKER THEATRE EQUIPMENT, INC., 492 Pearl Street, Buffalo. *All classes equipment. Projection and sound equipment repairing.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York City. *All classes equipment.*

BODELSON & CO., 50-60 Fortieth St., Long Island City. *All classes equipment. National distribution on mail order plan.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York City. *All classes equipment. Motor generator, rheostat and projector repairing.*

CINEMA SUPPLY COMPANY, 575 Eleventh Avenue, New York City. *Reconditioned projection and sound equipment. Projection and sound equipment repairing.*

CONSOLIDATED THEATRE SUPPLY CORP., 1600 Broadway, New York City. *All classes equipment. General repair service. National distribution on mail order plan.*

CONTINENTAL THEATRE ACCESSORIES, INC., 325 W. 44th Street, New York City. *All classes equipment. General repair service.*

CROWN MOTION PICTURE SUPPLIES CORP., 618 Ninth Ave., New York City. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY COMPANY, INC., 1003 Broadway, Albany. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 334 W. 44th Street, New York City. *All classes equipment. General repair service.*

HOTEL & THEATRE CARPET CO., 427 West 42nd St., New York City. *Carpet jobbers. National distribution on mail order plan.*

HORNSTEIN, JOE, INC., 630 9th Avenue, New York City. *All classes equipment. General repair service.*

INTERNATIONAL THEATRE ACCESSORIES CORPORATION, 636 Eleventh Avenue, New York City. *All classes equipment. National distribution on mail order plan.*

KAPLAN, SAM, MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York City. *Projection and sound equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1560 Broadway, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY CO., 1039 Broadway, Albany.

S. O. S. CORPORATION, 636 Eleventh Avenue, New York City. *All classes equipment. National distribution on mail order plan.*

THEATRE SOUND SERVICE, 65 Atlantic Avenue, Rochester. *All classes equipment. General repair service.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo. *All classes equipment. Projector repair service.*

WHOLESALE RADIO SERVICE COMPANY, INC., 100-6th Avenue, New York City. *Sound and public address equipment. National distribution on mail order plan.*

NORTH CAROLINA

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church Street, Charlotte. *All classes equipment. General repair service.*

TAYLOR, W. R., 612 Joyner Street, Greensboro. *Scenery and general stage equipment.*

THE STANDARD THEATRE SUPPLY COMPANY, 124-128 East Washington Street, Greensboro. *All classes equipment.*

THEATRE EQUIPMENT CO., 211 S. Poplar St., Charlotte. *All classes equipment. Projection and sound equipment repairing.*

WIL-KIN THEATRE SUPPLY, INC., 321-323 S. Church St., Charlotte. *All classes equipment. General repair service.*

OHIO

AKRON THEATRE SUPPLY CO., 1025 N. Main Street, Akron. *All classes equipment. Projection and sound equipment repairing.*

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus. *All classes equipment. General repair service.*

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo. *All classes equipment. Projector repairing.*

ARMSTRONG CORK PRODUCTS CO., Caxton Bldg., Cleveland. *Composition flooring.*

ARMSTRONG CORK PRODUCTS CO., 37 N. 3rd St., Columbus. *Composition flooring.*

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton. *Projector repair service.*

DOEHLER METAL FURNITURE CO., INC., 2184 E. 9th St. Cleveland. *Foyer and lounge furniture.*

MID-WEST THEATRE SUPPLY CO., 1632 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2112 Payne Avenue, Cleveland. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 1607 E. 21st Street, Cleveland. *All classes equipment. General repair service.*

PICTUR-FONE COMPANY, 212 W. North, Lima. *All classes equipment. General repair service.*

SLOANE, W. & J., 41 W. Spring St., Columbus. *Carpeting.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1701 E. 23rd Street, Cleveland. *All classes equipment. General repair service.*

OKLAHOMA

DYER THEATRE SUPPLY, INC., 7 North Lee Street, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY CO., 708 West Grand Avenue, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*

SLOANE, W. & J., 126 E. Grand Ave., Oklahoma City. *Carpeting.*

OREGON

SHEARER, B. F., CO., 1109 N. W. Glisan, Portland. *All classes equipment. Projection and sound equipment repairing.*

THEATRE UTILITY SERVICE CO., 528 N. W. 12th Ave., Portland. *All classes equipment. General repair service.*

WESTERN SOUND EQUIPMENT COMPANY, INC., 1923 N.W. Kearney Street, Portland. *Projection and sound equipment and staple supplies. General repair service.*

PENNSYLVANIA

ARMSTRONG CORK PRODUCTS CO., 1520 Locust St., Philadelphia. *Composition flooring.*

ARMSTRONG CORK PRODUCTS CO., 24th St. Allegheny Riv., Pittsburgh. *Composition flooring.*

CLEM'S MOTION PICTURE SUPPLY HOUSE, INC., 1224 Vine Street, Philadelphia. *All classes equipment. General repair service.*

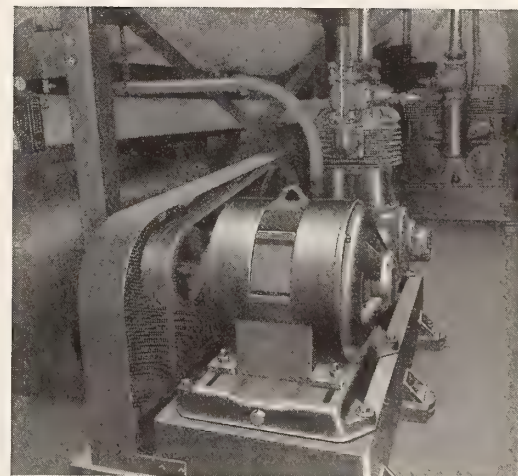
NEWS *at the* TRANS-LUX

BAKER COMFORT COOLING "Featured" at News-Reel Theatres



• BAKER System Air Conditioning has made news in the Trans-Lux news-reel theatres of New York City because of its ability to handle unusual variations in the cooling load at minimum operating cost. Shorter programs mean far greater "turnover" in attendance than is the case in theatres showing full-length features or double features. BAKER equipment, however, proved itself capable of handling every change in cooling requirements with exceptional efficiency and economy.

• Doing the tough jobs better is an old BAKER custom. Every installation is built to meet the specific requirements of that particular theatre. The result is dependable, trouble-free performance at all times with lowest possible operating cost. In planning air conditioning for your theatre, be sure to check up on BAKER equipment before you buy.



• (Upper left) One of the Trans-Lux (news-reel) Theatres in New York City. Comfort cooling by BAKER fills the bill — and the cash drawer — for this progressive theatre.

• (Above) This is the BAKER System Air Conditioning equipment in the Trans-Lux Theatre. The 50-H.P. Freon unit in the background carries the normal cooling load. When pavements sizzle, the 25-H.P. unit in the center is "cut in".



BAKER ICE MACHINE COMPANY, INC.

1554 Evans St., Omaha, Neb.

Branch Factories: Fort Worth, Los Angeles, Seattle
Eastern Sales: New York—Central Sales: Chicago—Sales and Service in All Principal Cities
AUTHORITY ON MECHANICAL COOLING FOR OVER THIRTY YEARS

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia. *All classes equipment. Projectors and ticket registers repaired.*

SEILER, ALVIN, 1711 Boulevard of the Allies, Pittsburgh. *All classes equipment.*

SEILER, ALVIN, Seiler Bldg., Greensburg. *All classes equipment. General repair service.*

SLOANE, W. & J., Public Ledger Bldg., Philadelphia. *Carpeting.*

SLOANE, W. & J., 140 8th St., Pittsburgh. *Carpeting.*

STANDARD THEATRE EQUIPMENT CO., 307 North 13th St., Philadelphia. *All classes equipment. General repair service.*

A. & S. STEINBERG, 1705 Blvd. of the Allies, Pittsburgh. *All classes equipment. General repair service.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 86 Van Braam Street, Pittsburgh. *All classes equipment. General repair service.*

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Box 394, Greenville. *All classes equipment.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 235 S. Main Street, Sioux Falls. *All classes equipment. General repair service.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville. *All classes equipment. General repair service.*

MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

TEXAS

ARMSTRONG CORK PRODUCTS CO., Santa Fe Bldg., Dallas. *Composition flooring.*

ARMSTRONG CORK PRODUCTS CO., Marine Bank Bldg., Houston. *Composition flooring.*

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas. *All classes equipment. General repair service.*

INDEPENDENT FILM EXCHANGE, 352 E. Commerce, San Antonio. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 306 S. Harwood Street, Dallas. *All classes equipment. General repair service.*

SLOANE, W. & J., 1915 Elm St., Dallas. *Carpeting.*

SLOANE, W. & J., Cyrus W. Scott Bldg., Houston. *Carpeting.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 510 Merchants & Manufacturers Bldg., Houston. *All classes equipment. Projection and sound equipment repairing.*

TEXAS THEATRE SUPPLY COMPANY, 2010 Jackson Street, Dallas. *All classes equipment. Projection and sound equipment repairing.*

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 753 South Seventh East St., Salt Lake City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington. *All classes equipment. General repair service.*

VIRGINIA

DIXIE THEATRE SUPPLY CO., 432 Cranby Street, Norfolk. *All classes equipment. General repair service.*

VIRGINIA THEATRE SUPPLY 16 S. First Street, Richmond. *All classes equipment.*

WASHINGTON

ARMSTRONG CORK PRODUCTS CO., Terminal Sales Bldg., Seattle, Wash. *Composition flooring.*

GENERAL THEATRE SUPPLY COMPANY, 1127 41st Street, Seattle. *All classes equipment. General repair service.*

MASTERPHONE SOUND CORPORATION, 2321 Second Avenue, Seattle. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2400 First Avenue, Seattle. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 2318 Second Avenue, Seattle. *All classes equipment. Interior decorating service and supplies. General repair service.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue, Spokane. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT CO., 2406 First Ave., Seattle. *All classes equipment. Projection and sound equipment repairing.*

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston. *All classes equipment. General repair service.*

WISCONSIN

ARMSTRONG CORK PRODUCTS CO., Majestic Bldg., Milwaukee. *Composition flooring.*

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. 8th Street, Milwaukee. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 635 N. 7th Street, Milwaukee. *All classes equipment. Projection and sound equipment repairing.*

CANADA

H. H. BURKO THEATRE SUPPLY CO., 1449 St. Alexander Street, Montreal, Que. *All classes equipment. Projection and sound equipment repairing.*

CANADIAN THEATRE & ELECTRICAL SUPPLIES, LTD., 61 Albert St., Toronto, Ont. *All classes equipment. General repair service.*

CANADIAN THEATRE SUPPLY COMPANY, 366 Mayor Street, Montreal, Quebec. *All classes equipment. Projector repairing.*

CANADIAN THEATRE SUPPLY CO., 510 Canada Bldg., Winnipeg, Manitoba. *All classes equipment. Projection and sound equipment repairing.*

COLEMAN ELECTRIC COMPANY, 258 Victoria Street, Toronto, Ontario. *Sound equipment.*

DOMINION SOUND EQUIPMENT, LTD., 1620 Notre Dame St., W. Montreal, Que. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 131 Simcoe St., Toronto, Ont. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 86 Hollis St., Halifax, Nova Scotia. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 65 Rorie St., Winnipeg, Manitoba. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 820 Cambie, Vancouver, B. C. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. Projection and sound equipment repairing.*

EMPIRE AGENCIES, LTD., 210-215 Bower Bldg., 543 Granville Street, Vancouver, B. C. *All classes equipment. General repair service.*

GENERAL THEATRE SUPPLY CO., LTD., 104 Bond St., Toronto, Ontario. *All classes equipment. Projector repairing.*

PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec. *All classes equipment. General repair service.*

PERKINS ELECTRIC CO., LTD., 277 Victoria St., Toronto, Ontario. *All classes equipment. General repair service.*

RICE, J. M. & CO., 202 Canada Bldg., Winnipeg, Man. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vancouver, B. C. *All classes equipment. General repair service.*

THE UNITED ELECTRIC CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. General repair service.*

Classes of Product and Their Manufacturers

ACOUSTICAL PRODUCTS AND ENGINEERING

ACOUSTICAL treatment for the motion picture theatre auditorium is often necessary, in some degree, and is properly to be taken into consideration in determining the decorative forms and materials. It is also possible to design the auditorium so as to provide suitable acoustical conditions without use of sound-absorption materials; however, to do this,

acoustical engineering must participate in the planning of the auditorium both structurally and decoratively.

Acoustic materials are available not only to suit every acoustic defect, but to fit into most any decorative scheme, and to meet requirements as to labor costs under varying circumstances. Materials most frequently used are sound absorbent tiles, acoustic plaster, rock wool and similar products, while some wood and synthetic

veneers possess certain sound-absorptive characteristics. Which to use partly depends on the natural acoustic characteristics of the auditorium (size, relative dimensions, and forms) and the decorative scheme desired.

Most manufacturers of acoustic materials can supply an acoustical analysis of an auditorium.

Amplitone Products Company, 135 Liberty Street, New York City.
Armstrong Cork Products Co., Lancaster, Pa.

Atlantic Gypsum Company, Boston, Mass.
 The Brush Development Co., 3311 Perkins Avenue,
 Cleveland, O.
 The Celotex Company, 919 N. Michigan Avenue, Chi-
 cago, Ill.
 Certain-Teed Products Corp., 100 E. 42nd Street, New
 York City.
 Electrical Research Products, 250 West 57th Street,
 New York City.
 Garrison Engineering Corp., 51 Church Street, Great
 Barrington, Mass.
 General Insulating & Manufacturing Company, 370
 Lexington Avenue, New York City.
 Globe Phone Mfg. Corp., Reading, Mass.
 The Insulate Company, 1212 Builders Exchange, Min-
 neapolis, Minn.
 Johns-Manville International Corporation, 22 East 40th
 Street, New York City.
 Pacent Engineering Corp., 79 Madison Avenue, New
 York City.
 RCA Manufacturing Company, Inc., Camden, N. J.
 Sundt Engineering Co., 4238 Lincoln Avenue, Chicago,
 Ill.
 United States Gypsum Company, 300 W. Adams
 Street, Chicago, Ill.
 Universal Gypsum & Lime Company, 105 W. Wash-
 ington Street, Chicago, Ill.

Western Felt Work, 4029-4133 Ogden Avenue, Chi-
 cago, Ill.
 Wood Conversion Company, First National Bank
 Bldg., St. Paul Minnesota.

AIR-CONDITIONING and VENTILATING EQUIPMENT

METHODS of supplying air
 to the theatre may be divided into two
 general classifications—*simple ventilation*
 and *air-conditioning*.

Ventilation, as commonly referred to in
 the theatre, involves merely the supply-
 ing and exhausting of air. A ventilating
 system may therefore consist only in provi-
 sions for drawing fresh air into the build-
 ing and, by means of fans, propelling it into

the auditorium, and expelling it from the
 theatre by means of fans, with other parts
 of the theatre receiving air from the audi-
 torium or directly from outdoors. To such
 a system, however, may be added a hu-
 midifier for winter use, or cooling apparat-
 us such as a cold-water spray chamber
 for extra cooling in warm weather. In no
 case does a ventilation system mean air-
 conditioning.

Air-conditioning requires a positive
 method of distribution, usually ducts, and
 mechanical apparatus providing complete,
 automatic control of fresh air and return
 air mixtures with respect to temperature,
 motion and relative humidity. At least
 some measure of mechanical refrigeration
 is necessary, and for cold season air-con-
 ditioning, heating facilities are an integral
 part of the system.

Cooling of air in simple ventilation may
 be achieved in several ways. There are a
 few theatres in which a slight cooling ef-
 fect has been attained by fans capable of
 introducing fresh air (with proper dis-
 tribution arrangements) at extremely high
 velocity. Any kind of controlled positive
 cooling demands that air come in contact
 directly with a cooling agent, which may
 be either chemically refrigerated coils or
 water. Mechanical refrigeration is fre-
 quently used for cooling water and then
 the air brought in contact with the cold
 water. Where well water is available at
 a temperature not higher than 55°, this
 water may be used without mechanical
 refrigeration. How mechanical refrigera-
 tion may be applied depends upon local
 and State regulations, and its effectiveness
 depends upon the ability of the designing
 or application engineer.

Air Filters, consisting in a dust-collect-
 ing material such as paper, steel wool, or
 glass wool, or other type of fabric or mesh
 on rollers or fixed in a metal frame, are
 designed to filter dirt out of the air be-
 fore the air is introduced into the theatre
 through the ventilating system. They are
 not only advised for the complete air-con-
 ditioning system, but are effective in con-
 nection with a simple ventilating system,
 except that the quantity of air handled in
 a simple ventilating system is usually so
 much greater than in an air-conditioning
 system that, because of space or cost limita-
 tions, the filtering of air becomes expensive.
 Dirty air of course represents a mainten-
 ance problem. Air filters, properly in-
 stalled, minimize this problem.

Ventilating grilles, which are located at
 the wall openings of air ducts through
 which the air is introduced into or re-
 moved from the interior of the theatre,
 are to varying degrees ornamental and thus
 prevent these openings from being un-
 sightly. A scientifically designed grille
 gives direction to the air flow, diffuses the
 air stream and regulates the quantity of
 air passing through. There is a type of air
 distributor designed for downward dis-
 tribution which is particularly well adapted
 to incorporation with light sources.

Airtemp Inc., 1119 Leo Street, Dayton, O.
 American Blower Corp., 6004 Russell Street, Detroit,
 Mich.
 American Radiator Company, 40 W. 40th Street, New
 York City.

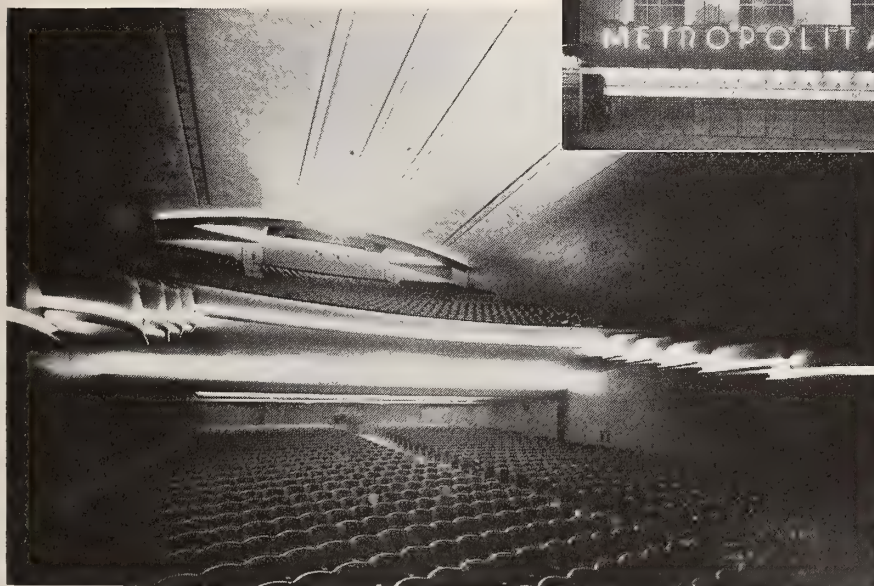
CINE METROPOLITAN

in Buenos Aires

AIR CONDITIONED

by

CARBONDALE



THIS up-to-date South American motion picture theatre is kept com-
 fortable during the hottest weather. . . by a Carbondale 100-ton
 Freon-12 Compressor in the air-conditioning system.

Regardless of location, Carbondale engineers are available to study
 conditions and make competent recommendations. They will explain
 the new and advantageous Carbondale features.

Descriptive literature furnished on request.

CAS-13

CARBONDALE

DIVISION

WORTHINGTON PUMP AND MACHINERY CORPORATION

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 SEATTLE
 TULSA
 WASHINGTON

Anemostat Corp. of America, 10 East 39th Street, New York, N. Y. Page 21.
 Autovent Fan & Blower Co., 1805 No. Kostner Avenue, Chicago, Ill.
 Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr. Page 51.
 The Ballantyne Co., 219 N. 16th St., Omaha, Nebr. Page 46.
 Carrier Corporation, Syracuse, N. Y.
 Clarage Fan Co., Kalamazoo, Mich.
 Coppus Engineering Corp., Worcester, Mass.
 Curtis Refrigeration Machine Company, 1956 Kienlen Avenue, St. Louis, Mo.
 The Electroaire Corp., 1455 W. Congress Street, Chicago, Ill.
 Fairbanks, Morse & Co., 600 South Michigan Avenue, Chicago, Ill.
 Frigidaire Corporation, Dayton, O.
 Frick Company, Waynesboro, Pa.
 General Air Conditioning Company, Inc., 155 E. 44th Street, New York City.
 General Electric Co., Schenectady, N. Y.
 Ingersoll-Rand Co., 11 Broadway, New York City.
 Kelvinator Corporation, 14250 Plymouth Road, Detroit, Mich.
 Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
 National Ozone Machine Co., Inc., 523-25 Massachusetts Avenue, Indianapolis, Ind.

Niagara Blower Company, 6 E. 45th Street, New York City.
 Ozone Air, Inc., 953 Cherry St., Grand Rapids, Mich.
 Progressive Reeltone Corp., P. O. Box 5, Grand Rapids, Mich.
 Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.
 Reynolds Manufacturing Co., 412 Prospect Ave., N. E., Grand Rapids, Mich. Page 54.
 Southern Air Conditioning Corp., 101 Walton Street, Atlanta, Ga.
 Southern Fan Company, Atlanta, Ga.
 B. F. Sturtevant Company, Hyde Park, Boston, Mass.
 Taylor Air Conditioning Co., 308 Wealthy Street, Grand Rapids, Mich. Page 59.
 Tiltz Air Conditioning Corp., 230 Park Avenue, New York City.
 The Trane Company, LaGrosse, Wis.
 The Typhoon Air Conditioning Company, 252 W. 26th Street, New York City.
 United States Air Conditioning Corp., Northwestern Terminal, Minneapolis, Minn. Page 29.
 Weather Control Corp., 441 Lexington Avenue, New York City.
 Westinghouse Electric & Mfg. Co., Mansfield, Ohio. Page 27.
 Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.
 Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Illinois.
 Worthington Pump and Machinery Corp., Carbondale Division, Harrison, N. J. Page 53.
 York Ice Machinery Company, York, Pa.

General Electric Company, 1 River Road, Schenectady, N. Y.
 National Union Radio Corporation, 570 Lexington Avenue, New York City.
 Q. R. S. Neon Division, General Scientific Corporation, 4839 So. Kedzie Avenue, Chicago, Ill.
 RCA Manufacturing Co., Inc., Camden, N. J.
 Raytheon Production Corporation, 420 Lexington Avenue, New York City.
 Republic Radio Tube Corporation, Irvington, N. J.
 Sonolux Co., East Newark, N. J.

AMPLIFIERS

AN AMPLIFIER, as part of a sound reproducing system, is the arrangement in an electrical unit (panel or cabinet) of electronic relays (see *Amplifying Tubes*) with suitable controls.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loud-speaker fields.

Very small, low-power amplifiers may be mounted on the projector or on the wall of the projection room, deriving their operating power from the main amplifier. They provide preliminary amplification of the weak photocell current before it reaches the main amplifier.

Amplifier Company of America, 37-41 West 20th Street, New York City.
 Amplitone Products Company, 135 Liberty Street, New York City.
 The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
 Herman A. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
 Electro-Acoustic Products Company, Fort Wayne, Ind.
 Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
 Gates Radio & Supply Company, Quincy, Ill.
 Globe Phone Mfg. Co., Reading, Mass.
 Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr.
 The Lifetime Corporation, 1010 Madison Avenue, Toledo, O.
 The Lincophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
 Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
 Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
 Operadio Manufacturing Company, St. Charles, Ill.
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.
 Platter Sound Products Corporation, North Vernon, Ind.
 RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
 Sales on Sound Corp., 636 Eleventh Avenue, New York City.
 Webster Electric Company, Racine, Wisc.
 Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
 Western Electric Company, 195 Broadway, New York City.
 Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.

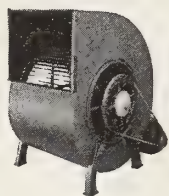
ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal or special rubber jackets, but the metal-jacket type is the one generally used. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Another type, of later development, combines lead and steel jackets and employs lead, a dead metal, for anchorage.

American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
 Chicago Expansion Bolt Company, 126 South Clinton Street, Chicago, Ill. Page 30.
 Craftplug, Inc., 145 East 57th Street, New York City.
 The Paine Company, 2949 Carroll Avenue, Chicago, Ill.
 Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
 U. S. Expansion Bolt Company, 75 Varick Street, New York City.

You Don't Have to Worry About Summer Slump when you install a **REYNOLDS** Direct Shot BLOWER



Cool and ventilate your entire theatre and pull in fresh air the economical way.

May be used for cooling in summer and for exhaust or circulating warm air in winter. Also used extensively in washed air, refrigeration, and cold water coil systems.

Quiet and vibrationless. Ball-bearings set in solid rubber pillow blocks. Variable speed control, belt and motor pulley furnished with all models. \$47.50 up.

Write for prices on

**Reynolds Cold Water Type
Cooling Coils**

Reynolds Manufacturing Co.
412 Prospect Avenue, N.E.
GRAND RAPIDS, MICHIGAN

AIR PURIFICATION: OZONE

OZONE is a specific, unstable form of oxygen which rapidly breaks down into the ordinary form, but in so doing produces oxidation (cold burning) of impurities in the air, especially those which are characterized by unpleasant odors, which for the most part are readily dispelled with oxidation. Ozone is also deadly to many forms of microbe life, and its use as a purifier therefore does not cover a disagreeable smell with a (theoretically) agreeable one, but chemically removes the impurities and causes of odor by converting them into different and innocuous chemical substances.

Ozone is produced by chemical action, ultra-violet rays, electric discharge, and a number of other means. Generators are available in various sizes, suited to lounges, toilet rooms or an entire theatre. Small units are inexpensive. Larger and more costly ones have blower and filter apparatus, while still others are designed for use in connection with central air-conditioning systems.

A minute percentage of ozone in the air produces a sense of physical exhilaration and well-being, since it is oxygen in a form very readily utilized.

Corozone Air Conditioning Corp., Hanna Building, Cleveland, O.
 The Electroaire Corp., 1455 W. Congress Street Chicago, Ill.
 Kozono Company, Charlotte Theatre Building, Charlotte, N. C.
 National Ozone Machine Company, 523-25 Massachusetts Avenue, Indianapolis, Ind.
 Ozone Air, Inc., 953 Cherry St., Grand Rapids, Mich.

AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phonopickup or microphone, operate to control a stronger current, moulding it to an exact, but more powerful duplicate of the original. This process is continued through a train of tubes until a duplicate of the original sound current is obtained, which is strong enough to operate the loudspeakers.

Amperex Electronic Products, 79 Washington Street, Brooklyn, N. Y.

THE METROPOLITAN
Metal clad padded back
Full spring edge seat.



THE EMBASSY
 $\frac{3}{4}$ " inserted panel back
Box spring seat.

THE CRITERION
Padded back
Deluxe spring edge seat.



IDEAL SEATING COMPANY

Introduces A Really Good Chair in the Popular Priced Field!

There is no longer need to go outside the reliable manufacturer class now that you can make your selection from the

New Ideal "500" Line

Designed and built by the same engineers and craftsmen who have won such acclaim as producers of chairs for America's finest theatres. The New Ideal "500" Line chairs are truly the outstand-

ing value in the popular priced field. This distinctly new and different Line of Ideal Chairs as well as the regular Ideal Line is now on display at leading independent theatre supply dealers everywhere.

IDEAL SEATING COMPANY • GRAND RAPIDS, MICHIGAN

THE REGENT
 $\frac{3}{4}$ " plywood back
Box spring seat.



THE CAPITOL
 $1\frac{1}{2}$ " inserted panel back
Box spring seat.

THE CENTURY
 $1\frac{1}{2}$ " plywood back
 $1\frac{1}{2}$ " plywood seat.



ARCHITECTURAL MATERIALS, DECORATIVE

PROGRESS in chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone and terra cotta. Glass, and the plastics known as phenolics, are now obtainable in almost infinite variety of colors and patterns. New manufacturing methods provide marble in thin slabs that are translucent. Porcelain-enamelled metal is applicable to fronts, particularly in refinishing old buildings at low cost. Masonry blocks are also obtainable in porcelain enamel finish. Veneers and fireproof materials having the appearance of wood are offered in large number of grains and colors. Glass tiles are available in a wide range of colors and a number of patterns, while glass has been further applied to architectural purposes in the form of structural blocks. The latter particularly lend themselves to architectural illumination schemes, with color if desired.

American Catalin Corporation, 1 Park Avenue, New York City.
 American Polytec Corp., 84 University, New York City.
 Ames Metal Moulding Co., Inc., 225 E. 144th St., New York City.
 Architectural Plastering Company, 624-26 First Avenue, New York City.
 Armstrong Cork Company, Lancaster, Pa.
 The Artkraft Sign Co., Lima, O.
 The Cincinnati Advertising Products Company, 3274 Beekman Street, Cincinnati, O.
 Corning Glass Works, Corning, N. Y.
 The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.
 General Electric Company, Lynn, Mass.
 Johns-Manville International Corporation, 22 E. 40th Street, New York City.
 The Kawneer Company, 3203 Front Street, Niles, Mich.
 Marsh Wall Tile Company, Dover, Ohio.
 Maul Macotta Company, 1640 East Hancock Avenue, Detroit, Mich.
 Owens-Illinois Glass Co., Toledo, O.
 Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pa. Page 19.
 Porcelain Fronts, Inc., 2159 So. Kinnickinnick Avenue, Milwaukee, Wis.
 Republic Steel Corporation, Republic Bldg., Cleveland, O.
 Texlite, Inc., 2828 Factory Street, Dallas, Tex.
 Tylac Company, Greeley and High Streets, Monticello, Ill.
 United States Gypsum Co., 300 W. Adams Street, Chicago, Ill.
 United States Plywood Company, 103 Park Avenue, New York City.
 The Upson Company, Lockport, N. Y.
 Vermont Marble Company, 101 Park Avenue, New York City.
 Vitrolite Division, Libbey-Owens-Ford Glass Company, 208 West Washington Street, Chicago, Ill. Page 5.
 Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
 Wood Conversion Company, St. Paul, Minn.
 Zouri Store Front Construction Company, Niles, Mich.

BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment. Cost depends on the nature and size of the installation.

Edison Electric Storage Battery, Valley Road, West Orange, N. J.
 Electric Storage Battery Company, Philadelphia, Pa.
 Gould Storage Battery Corporation, 549 W. 52nd Street, New York City.
 Hartford Storage Battery Company, Millvale, Conn.
 Marko Battery Company, Brooklyn, N. Y.
 Philco-Battery Division, C and Tioga Streets, Philadelphia, Pa.
 U. S. L. Battery Corporation, 405 Lexington Avenue, New York City.
 Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

BOX OFFICES

DECORATIVE box offices utilizing the newer architectural materials if desired, are offered the exhibitor in styles and colors to match any theatre front, and permit brightening or modernizing the face of the theatre without complete remodeling of the entire entrance way.

The Artkraft Sign So., Lima, O.
 The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.
 Fyrart Division of Cincinnati Advertising Products Company, 3266 Beekman Street, Cincinnati, O.
 S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
 Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
 The Nurte Companies, Inc., Bloomington, Ind.
 Pittsburgh Plate Glass Co., 2200 Grant Bldg., Pittsburgh, Pa.
 Vitrolite Division, Libbey-Owens-Ford Glass Company, 208 West Washington Street, Chicago, Ill.

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in 'The Buyers' Index on projection lamps.

Le Carbone Company, Boonton, N. J.
 National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O. Page 4.
 Noris Carbon Company, Inc., 160 Fifth Avenue, New York City.

CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp house, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, O.
 The Golde Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
 S. A. Twitchell, 1925 Glenwood Ave., Minneapolis, Minn.
 Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
 Wenzel Co., 2509 So. State St., Chicago, Ill.

CARPETS

CARPETS for theatres are according to these qualifications:

1. Appearance, which should be in harmony with the general decorative scheme.
2. Durability. It has been found that because of the extreme wear to which theatre carpets are subjected, real economy is seldom effected by buying the cheaper grades.
3. Acoustic considerations—installation of carpet (or of heavier carpet) may aid in overcoming certain acoustical defects in an auditorium.

The standard weaves, in order of cost from the most to the least expensive are *Chenille, Saxony, American Oriental, Wilton, Axminster, Velvet and Tapestry*.

Velvet is the weave most widely used in motion picture theatres, since it combines good wearing qualities and attractive-

ness with relatively low initial cost. Wilton, which in its good grades is more definite in pattern and more durable than Velvet, is next in extent of usage, but it is somewhat higher-priced.

Padding under the carpet provides a softer and more comfortable footing; increases carpet life very materially by reducing friction and keeping the carpet out of direct contact with the floor; and improves sound absorbing properties, providing increased sound absorption per unit area.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
 L. C. Chase & Co., 295 Fifth Avenue, New York City.
 Charles P. Cochrane Company, Kensington Avenue and Butler, Philadelphia, Pa.
 Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
 Mohawk Carpet Mills, Inc., 295 Fifth Avenue, New York City.
 Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented. (*See Anchors for Chairs.*)

Allied Seating Company, 358 W. 44th Street, New York City.
 Craftplug, Inc., 145 East 57th Street, New York City.
 General Seating Company, 2035-49 Charleston Street, Chicago, Ill.

CHAIR REFINISHING MATERIALS

AUDITORIUM chair seats and backs may be refinished without removing them from the chair frame. Materials may of course be any of those used for upholstery coverings.

Chair pads for veneer seats are obtainable, as are special chair materials which may help to correct poor acoustics in the atres having veneer chairs.

Allied Seating Company, 358 W. 44th Street, New York City.
 Atlantic Mercantile Co., 109-123 West 64th Street, New York City.
 General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
 Independent Seat Co., 636 Eleventh Avenue, New York City.
 The Pantasote Company, Inc., 250 Park Avenue and 46th Street, New York City.

CHAIRS, THEATRE

CHAIRS AND general seating arrangements are chosen to provide the optimum compromise between six requirements; maximum seating, maximum comfort, facility of entrance and exit, proper sightlines, local building regulations, and acoustics.

Upon the last point, the ideal chair is one that has precisely the same sound absorption as the human body; in a theatre thus seated it is not necessary to adjust sound volume continually to variations in the size of the audience. Veneer chairs should never be used.

The importance of well designed chairs to the comfort of the theatre patron—and all possible comfort must be provided—advises careful selection of chairs in the first

place, expertly supervised installation, constant maintenance and periodical reseating. Much scientific research with respect to posture and materials has gone into the designing and production of modern theatre chairs, and a similar, painstaking attitude toward seating is indicated on the part of the theatre owner. It is to be noted that the average width of chair being used is greater than formerly. A width of 20 inches may be regarded as a minimum consistent with the present standards of comfort.

Chairs may be procured with full spring construction, or spring-edge seats, and with padded backs. Row end standards may be obtained in special designs to suit a particular decorative scheme. Coverings, of course, are always selected according to the interior treatment of the auditorium (see also articles in *The Buyers' Index on Chair Refinishing Materials and Upholstering Materials*).

Air-Loc Seat Industries, 47 Glenwood Avenue, Minneapolis, Minn.
American Seating Company, Grand Rapids, Mich. Page 3.
The A. H. Andrews Company, 59 East Monroe Street, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.
Eastern Seating Co., 49-10 Metropolitan Avenue, Brooklyn, N. Y. Page 30.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill. Page 33.
Heywood-Wakefield Company, Gardner, Mass. Page 25.
Ideal Seating Company, Grand Rapids, Mich. Page 55.
International Seat Corporation, Union City, Ind. Page 20.
Nation-Wide Mfg. Co., 449 W. 42nd Street, New York, N. Y.
The Peabody Seating Company, North Manchester, Ind. Page 45.
Standard Manufacturing Company, Cambridge City, Ind.

CHANGE MAKERS

OCCUPYING little space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers more or less a box office requisite.

Brandt Automatic Cashier Company, Watertown, Wis.
Johnson Fare Box Company, 4619-25 Ravenswood Avenue, Chicago, Ill. Page 30.
Monex Corporation, 22 W. 32nd Street, New York City.
Universal Stamping & Manufacturing Company, 2839 North Western Avenue, Chicago, Ill.

CHANGEOVERS

THESE electro-mechanical devices for switching in one projector, and its corresponding sound mechanism, while switching out the other, are obtainable in a number of models. All perform their synchronized operation at the touch of a button.

Automatic Change Over Co., 1245 So. Hope Street, Los Angeles, Calif.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Herman A. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Essannay Electric Manufacturing Company, 908 South Wabash Avenue, Chicago, Ill.
Forest Manufacturing Corp., 145 Valley St., Belleville, N. J.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. Page 43.
International Projector Corporation, 88-96 Gold Street, New York City.
S. A. Twitchell, 1925 Glenwood Ave., Minneapolis, Minn.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

CLEANING COMPOUNDS

CLEANING COMPOUNDS facilitate janitor work and provide a neat appearance difficult to obtain without their aid. They are available for use with almost every material and surface, from brass and marble to walls and carpets. Care is necessary in selecting compounds that are harmless, as well as suited to the purpose.

Budge-It Products Corporation, 24 Bond Street, New York City.
Continental Car-Na-Var Corporation, 1525-1825 East National Avenue, Brazil, Ind.
Continental Detergent Service Company, Inc., 44 Hudson Street, New York City.
Florozone, Inc., Brooklyn, N. Y.
J. B. Ford Company, Wyandotte, Michigan.
Franklin Research Company, Philadelphia, Pa.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Huntington Laboratories, Inc., 900 East Tipton Street, Huntington, Ind.
Pag Laboratories, Wallingford, Conn.
Rochester Germicide Company, Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Skour-Nu, Inc., 158 W. 22nd Street, New York City.

CLEANING EQUIPMENT, MECHANICAL

VACUUM-CLEANING equipment is necessary for the proper maintenance of carpeting (proper maintenance of carpeting in theatres calls for vacuum-cleaning daily), while the vacuum method is also the most convenient as well as the most effective one for cleaning upholstery, drapes and other fabrics.

When carpeting loses its luster and resilience, shampooing will do much to restore these qualities. It is not necessary to remove the carpeting, for there are services which shampoo the carpet on the floor, employing special machines.

For vacuum-cleaning, heavy-duty machines are those most generally employed in theatres. Central vacuum systems, with pipes leading to various locations, are indicated only for very large theatres. Both types are frequently supplemented by small vacuum cleaners of the domestic type for use where other equipment cannot be conveniently applied.

Continental Car-Na-Var Corporation, 1525-1825 East National Ave., Brazil, Ind.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hild Floor Machine Company, 1313 West Randolph Street, Chicago, Ill.
The Hoover Company, Canton, O.
Incincible Vacuum Cleaner Manufacturing Company, 1700 Davis Street, Dover, O.
Kelly Products Corporation, 306 West 53rd Street, New York City.
The Kent Company, Rome, N. Y.
National Super Service Company, 1946 N. 13th St., Toledo, O.
Spencer Turbine Company, Hartford, Conn.

CLOCKS, SHOW-TIME

A DEVICE greatly appreciated by patrons, particularly in shopping districts, consists in two clocks mounted for placement where they can be seen prior to purchase of tickets, with one clock giving the correct time, the other indicating

what the time will be when the patron will have seen an entire performance.

For placement at the front of the box office, the clocks are mounted in a metal panel of attractive finish (a variety of colors are obtainable) that is weather-proof. The panel is also equipped with a placard for indication of the admission prices.

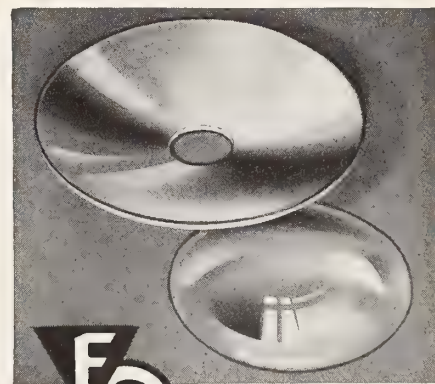
Such dual clock arrangements are also available for mounting on a portable rack for the display of stills or other advertising matter.

Premo Manufacturing Company, 733 West Ohio Street, Chicago, Ill.
Albert Sprincin Manufacturing Co., 1112 Merchandise Mart, Chicago, Ill. Page 31.
Timeter, 608 Metropolitan Building, Detroit, Mich.

CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plano-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

(These lenses should not be confused with electrical condensers, which are used in amplifiers and other portions of the sound equipment, and are not lenses, but



REFLECTORS AND CONDENSERS

FS Condensers are ground and highly polished to precision accuracy in curvature and focus. They will not discolor.

Available in extra-heat-resisting Pyrex Brand glass and also in regular glass.

FS Reflectors are accurately made for correct focus, individually tested before shipment, and protected by a heat-resisting refractory backing that is non-peeling. All FS quality optical goods are, of course, guaranteed to give satisfactory performance.

Reconditioning Service

See your dealer about the FS service on resilvering and repolishing reflectors and condensers.

Fish-Schurman Corporation
250 East 43rd Street - New York, N. Y.

Fish-Schurman

pairs of conductors spaced by insulation and mounted in a suitable case.)

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Fish-Schurman Corporation, 250 East 43rd Street, New York City. Page 57.
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.
Hugo Meyer & Company, 245 W. 55th Street, New York City.
Ilex Optical Company, Rochester, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Projection Optics Co., Inc., 330 Lyell Avenue, Rochester, N. Y.
Selsi Company, Inc., 43 W. 23rd Street, New York City.
Semon Bache & Company, Greenwich & Morton Streets, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

CURTAIN CONTROL MACHINES

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

The equipment consists of a motor, a

track and a cable, as well as snaps to which the curtain is fastened. The motor may be placed in the grids, which makes it possible to fly the entire mechanism, curtain and all. Special models for small theatres are available at relatively low cost.

Automatic Devices Company, 737 Hamilton Street, Allentown, Pa. Page 58.
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.
Perkins Curtain Carrier Company, Waterloo, Ia.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Alvin Seiler, Chrysler Building, New York City.
Vallen, Inc., 225 Bluff Street, Akron, O.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

CURTAIN TRACKS

TRACKS on which the screen closing curtains travel must be noiseless and smooth in functioning to permit that flawless operation which distinguishes a good show from an amateurish effort (*see Curtain Control Machines*).

Automatic Devices Company, 737 Hamilton Street, Allentown, Pa. Page 58.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y. Page 24.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
Perkins Curtain Carrier Company, Waterloo, Ia.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
Vallen, Inc., 225 Bluff Street, Akron, O.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

CURTAINS, FIREPROOF

ASBESTOS CURTAINS, or combinations of steel and asbestos curtains, are now required by law in many states and nearly all cities for theatres with full-sized stages and dressing rooms.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Johns-Manville International Corporation, 22 E. 40th Street, New York City.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.
Klemm Manufacturing Corporation, 1455 West Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
I. Weiss & Sons, 445 W. 45th Street, New York City.

CUTOUT MACHINES

EXPLOITATION cutouts for lobby and marquee displays are easily made by tracing the desired pattern on wall board and then guiding a cutout machine along the pattern. A small electric motor driven by power from a lamp socket does the work, and by substitution of cutting edges the machine may be used as an ordi-

nary saw to build the frame and supports for cutouts or any other display.

International Register Company, 21 S. Throop Street, Chicago, Ill. Page 28.
The Martin Brothers Electric Co., 3620 Perkins Avenue, Cleveland, O.
A. & B. Smith Co., 633 Smithfield St., Pittsburgh, Pa.

DIMMERS

THESE electro-mechanical devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the gradual changing of color tones in auditorium lighting, and to the production of stage lighting effects comonly desired; in addition, they are highly desirable for raising or lowering house lighting before and after performances.

Dimmers are available in a wide range of capacities and types, from small portable spotlight dimmers to multiple banks controlling a large number of circuits, interlocking and fitted with master controls.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

DISINFECTANTS, PERFUMED

LIQUIDS THAT kill bacteria are combined with fragrant odors that displace the odors the bacteria have left behind them. Solvents for the scale that forms in urinals and toilets are also combined with deodorants.

Florozone Corporation, 62-68 Forest Avenue, Brooklyn, N. Y.
The Huntington Laboratories, Inc., Huntington, Ind.
Molnar Laboratories, 211 E. 19th Street, New York City.
Pag Laboratories, Wallingford, Conn.
Per-Fu Company of Hollywood, 1637 North Stanley Avenue, Hollywood, Calif.
Rainbow Color Company, 222 Bank Drive, Chicago, Ill.
Rochester Germicide Company, Inc., Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sanozone Co., 1127 Ray St., Philadelphia, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

DISPLAY FRAMES, POSTER

FRAMES for posters and stills, either for mounting on or recessing in the wall, are available in stock models and also may be (and commonly are today) obtained in special designs. They are most frequently of wood ornamentally tooled and painted, but chromium-plated and porcelain-enameled metal, certain synthetic materials available in colors, and stainless steel are also effectively used.

American Display Company, Inc., 525 West 43rd Street, New York City.
The Artkraft Sign Company, Lima, O.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 551 W. 52nd Street, New York City.

You Need the New AERIAL TYPE UNIT-COMBINATION if Stage Space and Head Room Is Limited

Like most pace setting advancements, this new Unit-Combination is simplicity and convenience itself. Once installed it is completely out of sight—out of the way to make for easier stage setting and clearing—and always ready for dependable action without the fuss and annoyance of disconnecting machine and wiring.

It consists of the widely used SILENT STEEL Curtain Track and AUTODRAPE Curtain Machine modified for "flying" operation. The curtain control is mounted on the track and can be operated as a unit from any part of the house.

Limited space is best utilized with this New AERIAL TYPE UNIT-COMBINATION.

WRITE FOR DETAILS

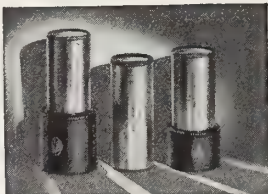
AUTOMATIC DEVICES CO.
739 HAMILTON STREET, ALLENTOWN, PA.

Export office—220 W. 42nd St., New York
Also Mfrs. of STABILARC Motor Generators

Ready Now! The New ROSS IMPORTED F.2.4 PROJECTION LENSES

ROSS Lenses are back again, finer than ever. They're ideal for modern high intensity projection and color pictures.

Write for prices.



Profitable Opportunity for Dealers

I. T. A. Corporation

EXCLUSIVE DISTRIBUTORS
636-X 11TH AVE. NEW YORK

S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
Menger, Ring & Weinstein, 72 Madison Avenue, New York City.
National Screen Service, 630 Ninth Avenue, New York City.
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.
Stanley Frame Company, 442 W. 42nd Street, New York City.

DRAIN PIPE CLEANERS

ONE OF THE problems of proper toilet room maintenance is readily solved by the use of conveniently applied drain pipe cleaners equal to the extreme conditions which may be met with in toilets and lavatories used by the public. Air pressure equipment is available especially designed for the cleaning of stopped-up drain pipes, the air being pumped into the cylinder of the device to a pressure of from 25 to 125 pounds, then released into the pipe through a nozzle, upon manipulation of a trigger.

Universal Drain Pipe Company, Inc., 90 Chauncey Street, Brooklyn, N. Y.

EFFECT MACHINES

PATTERNS AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Co., 10516 Western Avenue, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

ELECTRICAL MEASURING INSTRUMENTS

THE DEPENDENCE of the modern theatre upon electricity, and the immensely varied and intricate apparatus used in the projection room, backstage and throughout the house, frequently advise having in the theatre measuring and testing equipment to assist the projectionist, stage electrician and maintenance engineer.

Voltmeters and ohmmeters are essential to finding most electrical troubles if the work is to be done with any reasonable speed. Ammeters, wattmeters, illuminometers, decibel meters and oscilloscopes are valuable adjuncts that pay for themselves in reducing current consumption, avoiding equipment breakdown, making possible faster repairs, and minimizing maintenance costs.

Combinations of most of these instruments are available; thus, a single instru-

ment with suitable auxiliaries mounted on the same panel may serve as voltmeter, ammeter, ohmmeter and decibel meter. Such combinations may, in the latest equipment, be further combined with an oscilloscope.

General Electric Company, 1 River Road, Schenectady, N. Y.
General Radio Co., 30 State St., Cambridge, Mass.
Sundt Engineering Company, 4238 Lincoln Avenue, Chicago, Ill.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Weston Electrical Instrument Corporation, 614 Frelinghuysen Avenue, Newark, N. J.

EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of 35-mm. trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Advitagraph Corporation, 540 No. Michigan Ave., Chicago, Ill.
Caravel Films, Inc., 730 Fifth Avenue, New York City.
General Screen Advertising, Inc., Wrigley Building, Chicago, Ill.
Jam Handy Picture Service, 2900 East Grand Blvd., Detroit, Mich.
Wilding Picture Productions, Inc., 1345 West Argyle, Chicago, Ill.

FILM CABINETS

METAL FILM storage equipment is available in models ranging from cabinets on pedestals with fusible-link sprinkler protection and vent pipes, to single-reel holders which may be attached to each other as new holders are added, forming a unit. Available types also include cases of holders, making up units of from five to twelve single-reel compartments, each with its own door and variously designed to give convenient access to the reel wanted, and a high degree of protection from fire.

Separate stands are obtainable for film storage cabinets, designed to hold from one to several cabinets.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Company, 2507 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

FILM CLEANING MACHINES

WITH THESE devices, dirt, oil and grit are removed by running the film between pads saturated with a cleaning fluid.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Film Treatizer Corp., 117 West 63rd Street, New York City.

FILM PROCESSING MACHINES

THESE ARE devices operated in association with rewinding. They are used to apply a special wax to the surface of green film, to prevent accumulation of the emulsion on mechanical parts during projection.

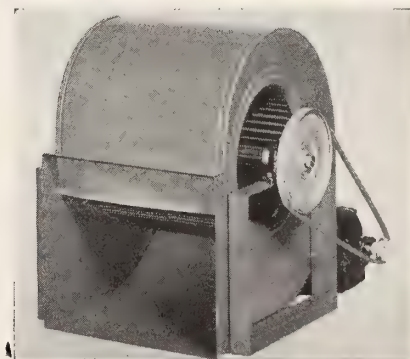
Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.

FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres—the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the man who uses it.

American-LaFrance and Foamite Corporation, Elmira, N. Y.

"THEY'RE THE TOPS" TAYLOR Double Inlet • Multi-Blade BLOWERS



— A SIZE FOR EVERY PURPOSE —

All - Steel Construction — Positively Noiseless. Precision Made on Finest Dies. Can be used for Blower or Exhaust Purposes.

7 SIZES — 1,750 TO 10,000 C.F.M.

— VARIABLE SPEED CONTROL —

PRICES
START AT **\$19.95**

SHIPPED C.O.D. SUBJECT TO
7-DAY TRIAL

WRITE FOR

WORLD'S BEST BLOWER BUY
TAYLOR AIR CONDITIONING CO.
Box 986, Madison Square Sta.
Grand Rapids, Mich.

Fyr-Fyter Company, 221 Crane, Dayton, O.
Garrison Engineering Corporation, Waterbury, Conn.
Harker Manufacturing Company, 121 W. 3rd Street,
Cincinnati, O.
International Fire Equipment Corporation, West New
Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue,
Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic
dowzers and film-cutters that cut off pro-
jection light from the film and also sever
the film when any of several controls in-
stalled on the projector sets the device into
operation. The actuating elements is usually
a fusible link, which melts upon ignition
of the film.

Blue Seal Products Company, 260 Wyckoff Street,
Brooklyn, N. Y.
Film Treatizer Corp., 117 West 63rd Street, New York
City.
International Projector Corp., 88-96 Gold Street, New
York City.
N. A. N. Automatic Light Control Company, 517 Main
Street, P. O. Box 207, Johnstown, Pa.

You Buy 2 SAVINGS with a DAYTON

(Made in Cincinnati)



Theatre managers
save two ways with
the Dayton Safety
Ladder. One in ac-
cident prevention;
the other in the ex-
tra working speed
and efficiency it
assures.

Made of durable airplane spruce. Straight
back permits close work. Stands without
wabbling or tipping. Sizes 3 to 16 feet.

Write Dept. BT-4 for full details.

THE DAYTON SAFETY LADDER CO.
121-123 WEST 3rd ST., CINCINNATI, O.

DAYTON Safety Ladder

(Patented)

• Send for our new Catalog No. 5 showing
fire extinguishers and accident prevention
equipment.

ALUMINUM
REELS ASK YOUR DEALER

Sold thru THEATRE
SUPPLY
DEALERS
Exclusively

GOLDBERG BROS.
Denver, Colo.

Pyrene Manufacturing Company, 560 Belmont Avenue,
Newark, N. J.
Sentry Safety Control Corporation, 13th and Cherry
Street, Philadelphia, Pa.

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF shutters for
projection room ports isolate the projection
room in an emergency (by melting of fusi-
ble links in case of fire), operating either
automatically or manually. They minimize
the chance of panic and lower insurance
rates, and are practically always required
in theatres by fire regulations.

Belson Manufacturing Company, 800 Sibley Street,
Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleve-
land, O.
Hub Electric Corp., 2219-29 W. Grand Ave., Chicago,
Ill.
Richards-Wilcox Manufacturing Company, Aurora, Ill.

FLASHERS

THESE A U T O M A T I C
"switch" devices for interrupting inter-
mittently the flow of current to light
sources, supply attention-arresting anima-
tion to electrical displays that is commonly
desirable for marquee decorative schemes
and exterior signs, and especially so when
the theatre front has to compete with elec-
trical displays immediately surrounding it.

There are three principal types of
flashers: *drum* type (which has been gen-
erally superseded by the following later
types), *mercury contact* type (which was
found to be especially effective for marquee
and sign travelling borders), and the *in-
duction disc* type, which is regarded as
readily adaptable to any type of display.

Automatic Electric Mfg. Co., Mankato, Minn.
Betts & Betts Corp., 551 W. 52nd St., New York City.
Crystal Electric Sign Company, 3444 Lindell Blvd.,
St. Louis, Mo.
The France Mfg. Co., 10325 Berea Rd., Cleveland, O.
Outdoor Lighting Corp., Jersey City, N. J.
Reliance Automatic Lighting Co., 1927 Mead St.,
Racine, Wis.
Reynolds Electric Co., 2650 W. Congress St., Chicago,
Ill.
Sangamo Electric Co., Springfield, Ill. Page 32.

FLOOR SURFACING, COMPOSITION

COMPOSITION flooring ma-
terials based on cork or rubber, in associa-
tion with suitable gums, are well adapted
to vestibules, lobbies and toilet rooms, be-
ing available today in types and patterns
taking them out of the class of ordinary
linoleum. Composition surfacing, prefer-
ably in a solid "battleship gray," is speci-
fically recommended for the projection
room.

American Mat Company, 1717 Adams Street, Toledo,
O.
Armstrong Cork Products Company, Lancaster, Pa.
Asbestolith Manufacturing Company, 175 Fifth Avenue,
New York City.
Asbestolith Products Company, Kalamazoo, Mich.
Congoleum-Nairn, Inc., Kearny, N. J.
Continental Car-Na-Var Corporation, 1525-1825 East
National Avenue, Brazil, Ind.
Continental Detergent Service Company, Inc., 44 Hud-
son Street, New York City.
General Abrasive Company, College Avenue—Hyde
Park Blvd., Niagara Falls, N. Y.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
O. W. Jackson & Co., 290 Fifth Avenue, New York
City. Page 61.
Thomas Moulding Floor Manufacturing Company, 165
West Wacker Drive, Chicago, Ill.
Stedman Rubber Flooring Company, South Braintree,
Mass.

The Trenton Mineral Flooring Company, Inc., 65
Patterson Avenue, Trenton, N. J.
U. S. Rubber Company, 1790 Broadway, New York
City.
Uvalde Rock Asphalt Company, 510 Frost Bank Build-
ing, San Antonio, Tex.
Wear Proof Mat Company, 2158 Fulton Street, Chi-
cago, Ill.

FOOTLIGHTS

SUCH STAGE lighting
equipment is available in many types, port-
able disappearing and permanent. Foot-
lights are furnished factory-wired for var-
ious lighting combinations, with one or
more rows of sockets, as desired.

Frank Adam Electric Company, 3650 Windsor Ave-
nue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street,
Chicago, Ill.
Capitol Stage Lighting Co., 527-529 W. 45th St., New
York City.
Century Lighting Equipment, 419 W. 55th Street,
New York City.
Day-Brite Reflector Company, 5401 Bulwer Avenue,
St. Louis, Mo.
Display Stage Lighting Company, 442 W. 45th Street,
New York City.
GoldE Manufacturing Co., 1214-22 W. Madison St.,
Chicago, Ill.
Hub Electric Corporation, 2219 West Grand Avenue,
Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue,
Chicago, Ill.
Wm. Wurdack Electric Manufacturing Company, 4444
Clayton Avenue, St. Louis, Mo.

FOUNTAINS

ORNAMENTAL fountains
are sold as units for installation in lobby,
foyer or lounge, alone or in conjunction
with statuary. Drinking fountains are of-
fered in plain and decorative types, re-
cessed or pedestal.

Two types of automatic drinking foun-
tains are available; one operating by
means of a photocell (the head of the per-
son stooping to drink interrupts a beam
of light, which interruption actuates the
water valve); the other operates upon the
principle of electrical capacitance, the ap-
proach of a human head upsetting the bal-
ance of a critical electrical circuit, and thus
actuating the water valve.

The Crane Company, 836 South Michigan Avenue,
Chicago, Ill.
Friedley-Voshardt Company, 761-771 Mather Street,
Chicago, Ill.
Newman Brothers, Inc., 660 W. Fourth Street, Cin-
cinnati, O.
Rundle-Spence Manufacturing Company, 52 Second
Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1743 N. 12th Street, Philadel-
phia, Pa.

FURNITURE, LOBBY AND LOUNGE

CHAIRS, SOFAS and tables
of durable materials, suitable to the hard
use of the theatre lounge, lobby and foyer,
can be had to match any decorative back-
ground.

Metal furniture that is entirely comfort-
able, yet easily and inexpensively main-
tained, is especially indicated where a mod-
ern interior design suggests its use. Cover-
ings may be obtained in many fabrics,
designs and colors, and in imitation leather.

Chairs and sofas of wood construction
and the simple lines of modern styles are
regarded as sufficiently durable for most
theatres when fully upholstered with
tough coverings, such as ribbed and her-
ringbone fabrics, mohair pile, friezé and

(chiefly in men's lounges and lobbies) imitation leather of good grades.

Allied Seating Company, 358 W. 44th Street, New York City.
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.
Doehler Metal Furniture Co., Inc., 192 Lexington Avenue, New York, N. Y.
Hampton Specialty Products, Inc., Easthampton, Mass.
Heywood-Wakefield Company, Gardner, Mass.
The Howell Company, St. Charles, Ill.
The McKay Company, 1005 Liberty Avenue, Pittsburgh, Pa.
Modernage Furniture Corporation, 162 E. 33rd Street, New York City.
Royal Metal Manufacturing Company, 1138 South Michigan Avenue, Chicago, Ill.
Troy Sunshade Company, 612 Grant St., Troy, Ohio.

HEARING AIDS

THESE RECEIVING instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, may be regarded as standard equipment for motion picture theatres today, with from five to ten outlets (two seats served by one outlet) usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system. Because of the relatively large number of people who do not hear well, and their varied influence on theatre attendance, group hearing aids are to be regarded as regular equipment for the motion picture theatre.

Dictograph Products Company, Inc., Acousticon Division, 580 Fifth Avenue, New York City.
Globe Phone Co., Inc., 2 West 45th St., New York City.
Hearing Devices Company, Time Square Building, New York City.
Mears Radio Hearing Device Corporation, 1 W. 34th Street, New York City.
Montgomery-Ward & Co., General Office Bldg., Chicago Avenue and Larrabee Street, Chicago, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill. Page 32.
Western Electric Company, 195 Broadway, New York, N. Y.

HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam radiators and those circulating masses of warmed air through a ventilating system. The latter may of course be part of a complete air conditioning system, and must be so operated for cold season air-conditioning (See *Air-Conditioning*).

Oil and gas are preferable as the fuel where automatic control is provided in the system. With coal, automatic stokers reduce labor and insure efficient use of fuel.

American Blower Corporation, 6000 Russell Street, Detroit, Mich.

American Radiator Company, 40 W. 40th Street, New York City.
Carrier Corporation, Syracuse, N. Y.
Fedders Manufacturing Company, Buffalo, N. Y.
General Electric Company, Schenectady, N. Y.
Iron Fireman Manufacturing Company, 3180 W. 106th Street, Cleveland, O.
Kohler Company, Kohler, Wis.
Southern Fan Company, Atlanta, Ga.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
United States Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.

HORN LIFTS AND HORN TOWERS

SOUND HORNS or speaker combinations may be struck to make room for stage performances by a number of means, of which one is the horn lift. When the stage is in use, the horns are concealed beneath it. When the screen is in use, an elevator working on hydraulic, drum and cable, or screw principle, lifts a portion of the stage with whatever setup may be on it toward the grid; the horns or speakers follow, rising until they are in correct position behind the screen.

Horn towers are steel structures on which the speaker equipment is mounted at the proper height above the stage; they are often mounted on rubber-tired, ball-bearing casters by means of which they can be moved silently into the wings when the stage is needed.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Littleford Brothers, 443 East Pearl Street, Cincinnati, O.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Weaver Manufacturing Co., 1639 E. 102nd Street, Los Angeles, Calif.

INTERIOR DECORATION

THEATRE DECORATION has evolved into a specialized branch of interior decoration. For at least the finer work, designers and artisans should have had con-

siderable understanding of the functional peculiarities of all divisions of the theatre, and be experienced in the decorating methods advised by illumination factors, acoustics, advertising, projection optics, etc.

Alvin Studios, Inc., 33 W. 42nd Street, New York City.
American Polytec Corp., 84 University, New York City.
Bil-Art Studios, Inc., 241 W. 62nd Street, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.
The Egl Company, Inc., 29 West 17th Street, New York City.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Rambusch Decorating Company, 2 West 45th Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
I. Weiss & Sons, 445 W. 45th Street, New York City.

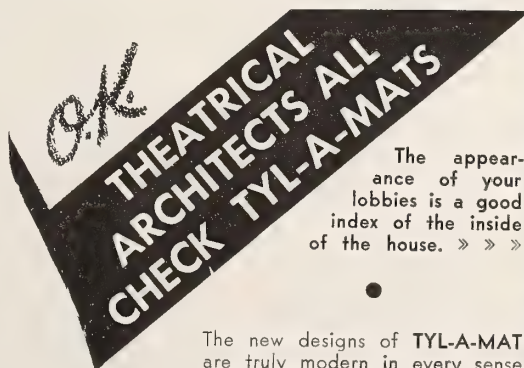
LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safeguard both to employer and employee. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 W. 38th Street, Chicago, Ill.
John Berg Manufacturing Company, 3813 South Morgan Street, Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, O. Page 60.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.
Rich Pump & Ladder Company, 1028 Depot Street, Cincinnati, O.

LAMPS, HIGH-INTENSITY

PROJECTION ARCS of high-intensity characteristics for operation on direct current are of two general classes—condenser and reflector types. The high-intensity reflector types in turn are divided into two classes—the type generally known as Hi-lo, and the so-called

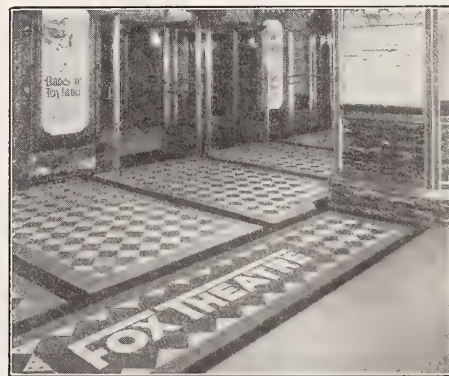


The appearance of your lobbies is a good index of the inside of the house. » » »

The new designs of TYL-A-MAT are truly modern in every sense of the word. They are now available in a host of colors to har-

monize with the general treatment of the color scheme of your theatre entrance. TYL-A-MATS are made of practically indestructible rubber, semi-perforated and adapted to any layout, design or lettering. An investment in TYL-A-MATS will cut your cleaning costs because they tend to keep dirt outside of your auditorium. So reasonable in cost that the small house can afford them.

NEW! The Interchangeable Letters "Coming Program" Lobby Mats! Our color-illustrated TYL-A-MAT folder, together with a generous sample of the actual mat, is yours for the asking. Write for it today mentioning this publication.



FOX THEATRE, WASHINGTON, D. C.

Prominent Users of TYL-A-MATS

Paramount Public Corp.
R.K.O. Corporation
Warner Brothers
Cinerama Amusement Co.
Brandt Theatres
Skirball Bros.
Shea Chain, Inc.
Schine Circuit
Sparks Circuit
United-Detroit Theatres

O.W. JACKSON & CO. INC., 290-5TH AVE., N.Y. World's Largest Mat House

low-voltage high-intensity arc. The Hi-lo type may be regarded technologically today as having been superseded (except for existing installations) by the *low-voltage high-intensity* arc, which employs a relatively new type of copper-coated carbon of small diameter and with a core of rare-earth elements, and is further distinguished by the horizontal position of both carbons and non-rotation of the positive.

Development of the low-voltage high-intensity projection arc has brought to the small as well as the medium-sized theatre, as a result of its moderate operating cost, screen illumination of a *quality* equal to that of the larger theatre using condenser type high-intensity equipment operated at 120-130 amperes and 65-70 volts.

Low-voltage high-intensity arc are operated at currents ranging from 35 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 6 mm. positive, 5 mm. negative for from 35 to 40 amperes; 7 mm. positive, 6 mm. negative for from 42 to 50 amperes; and 8 mm. positive, 6.5 or 7 mm. negative for from 56 to 65 amperes.

C. S. Ashcraft Manufacturing Company, 4731 - 35th Street, Long Island City, N. Y. Page 34.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich. Second cover.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill. Page 39.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
The Strong Electric Corporation, 2501 Langrange Street, Toledo, Ohio. Page 63.

LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—namely, the 2,100-watt, 60-volt T-24 bulb lamp—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides relatively acceptable illumination on screens up to 16 feet wide and throws not to exceed 100 feet.

There are also available 1,000-watt pre-focus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages and thus saves the cost of auxiliary apparatus.

The 1,000- and 1,500-watt lamps are frequently employed in projectors of the semi-portable type. The screen illumination obtained from these lamps, while not so great as that from the 2,100-watt lamp, is adequate for the services for which these projectors are usually employed. Both the 2,100-watt and the 1,500-watt lamps require a moderate degree of forced ventilation.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-

filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt lamps require forced ventilation.

For stereopticon projectors there are the 500-watt short T-20, medium-prefocus base projection lamp, and the 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120-volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Lamp Works, Nela Park, Cleveland, O.
Radiant Service Co., 17 Academy St., Newark, N. J.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps—available in sizes from 15 to 1,500 watts—serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types, which are intended principally for use where the lamps themselves are visible and form the pattern of the display. Natural-colored lamps, available in four sizes and four standard colors, are more expensive than coated lamps, but produce colored light at a higher efficiency.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs adapted to many decorative and ornamental fixtures. They are not recommended for outdoor use.

Lumiline lamps: Available in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches), these tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The outside-coated lamps are not recommended for exposed outdoor use. The standard colors are delicate pastel shades in white, straw, orange, moonlight blue, emerald and surprise pink.

Century Lighting Equipment, 419 N. 55th Street, New York City.
Climax Reflector, Inc., 315 Reynolds Place, S. W., Canton, Ohio.
The Egli Company, Inc., 29 West 17th Street, New York City.
General Electric Co., Incandescent Lamp Dept., Nela Park, Cleveland, O.
Kliegl Brothers, 321 W. 50th Street, New York City.

Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill.
Universal Novelty Products Company, 65 Madison Avenue, New York City.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

LAMPS, LOW-INTENSITY

LOW-INTENSITY projection lamps are reflector type projection light sources operated at from 15 to 42 amperes. The low-intensity arc is relatively inexpensive in both carbon and operating cost and produces illumination which has been regarded as sufficient in intensity for small theatres, but crater burning characteristics are such that the light has a yellow tint, instead of being the snow-white light produced by high-intensity type arcs. In fact, a high-intensity arc may be regarded as necessary to the satisfactory projection of color films in theatres.

C. S. Ashcraft Mfg. Corp., 4731-35th St., Long Island City, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Co., Incandescent Lamp Dept., Nela Park, Cleveland, O.
RCA Manufacturing Company, Inc., Camden, N. J.
The Sonolux Company, East Newark, N. J.
S. O. S. Corporation, 636 Eleventh Avenue, New York City.
Western Electric Co., 195 Broadway, New York City.
Westinghouse Electric & Mfg. Co., Lamp Division, Bloomfield, N. J.

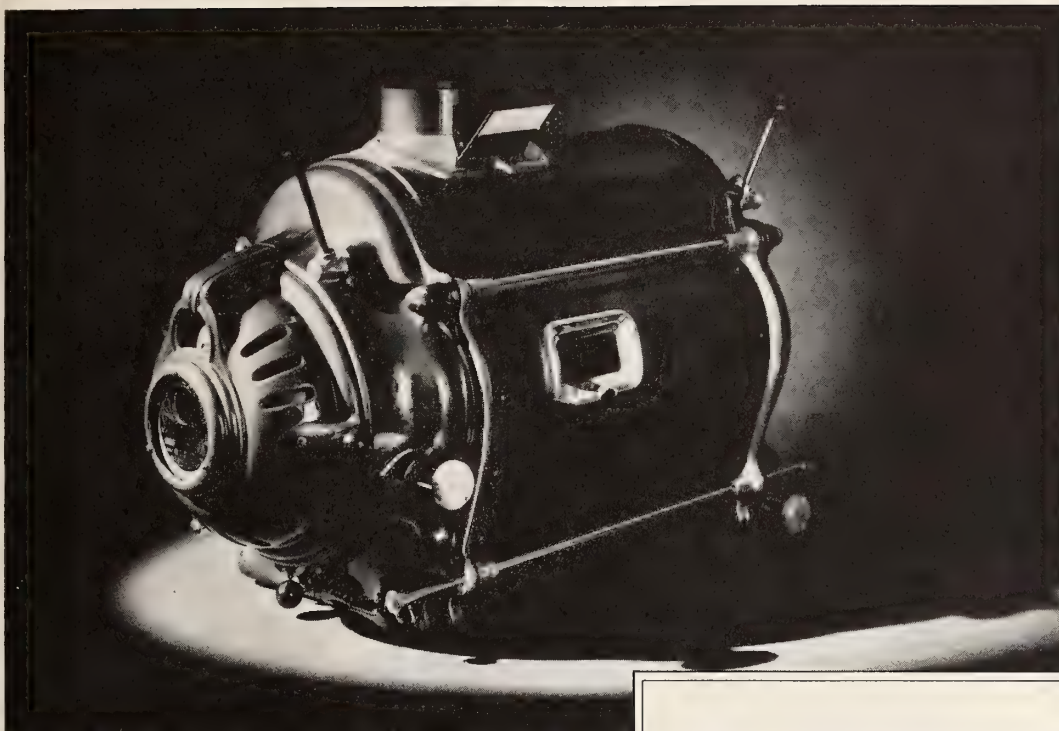
LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

Bausch & Lomb Optical Company, Rochester, N. Y. Page 41.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
G. P. Goerz American Optical Company, 485 - 5th Avenue, New York City.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y. Page 34.
Kliegl Brothers, 321 West 50th Street, New York City.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y. Page 43.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.



THE STRONG MOGUL

The picture on the screen is what you sell

SO

**the most important place to
modernize is in the projection room**

and the way to do it is with Simplified High
Intensity Projection

When the finest costs no more WHY NOT HAVE IT?

The tremendously increased volume of light necessary to de luxe projection is now within the reach of even the smallest theatre.

Simplified High Intensity Projection affords real economy, giving two to three times as much light as your low intensity at a greatly reduced cost per unit of light.

Snow-white, high intensity projection light is needed to bring out the true beauty of the new color pictures. It also adds depth and realism to black and white projection.

Write for interesting catalog and name of your
nearest Independent Theatre Equipment Dealer.

The **STRONG ELECTRIC** *Corp.*

2501 LAGRANGE ST., TOLEDO, OHIO, U. S. A.

EXPORT OFFICES:

ROOM 2002, 220 W. 42nd ST., NEW YORK, N. Y.



LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the highest frequency to be reproduced.

Bausch & Lomb Optical Company, Rochester, N. Y.
Fish-Schurman Corp., 250 E. 43rd St., New York City.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

LETTERS, ATTRACTION BOARD

CHANGEABLE sign letters permit rapid change of marquee advertising. Such letters have been made of various metals and compositions as well as glass. Usually, however, they are either of cast metal or glass. Glass letters are commonly in panel form, with the letter translucent (opal glass) and the surrounding panel area opaque.

The so-called silhouette marquee letter has generally supplanted other types in attraction boards. It reverses the visual character of the glass translucent letter, being itself opaque, while the surrounding area is illuminated. The silhouette letter is of cast metal and is attached readily to rods or wires in front of translucent glass panels, which latter cover a metal lamp box. The lamp box fits into the structure of the marquee so as to be integral with it.

Adler Sign Letter Co., 2909 Indiana Avenue, Chicago, Ill. Page 64.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artkraft Sign Co., Lima, O. Page 65.
Falk Glass Products Co., 115 W. 23rd St., New York City. Page 32.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Long Sign Co., 853 Howard St., Detroit, Mich.
Textile, Inc., 500 Fifth Avenue, New York City.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

LIGHTING FIXTURES AND DECORATIVE LIGHTING

SPECIAL departments devoted to the subject of decorative theatre lighting have been established by leading manufacturers of lighting equipment, while similar service may be obtained from many theatre supply dealers. Designs can be readily developed to meet any specific decorative style, while many stock designs well suited to theatres, particularly those of modern architecture and interior treatment, are available in great variety.

Art Lamp Corporation, 429 E. Ohio Street, Chicago, Ill.
The Artkraft Sign Company, Lima, O.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting, Inc., 419 W. 55th St., New York City.
Climax Reflector, Inc., 315 Reynolds Street, S. W., Canton, O.
Condi-Lite Corp., 43 E. 20th St., New York City.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
The Egli Company, Inc., 29 West 17th Street, New York City.
Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.

The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kliegel Brothers, 321 W. 50th Street, New York City. Page 66.
Lighting Distributors, Inc., 428 W. 14th Street, New York City.
Lightolier Co., 11 East 36th Street, New York City.
Metal and Glass Products Company, 952 West Lake Street, Chicago, Ill.
The Miller Co., Meriden, Conn.
Missouri Steel & Wire Company, 1406 No. Broadway, St. Louis, Mo.
Murlin Mfg. Co., 5420 Paschall Ave., Philadelphia, Pa.
Nation-Wide Manufacturing Corp., 449 W. 42nd Street, New York City.
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.
North American Electric Lamp Company, 1151 S. Broadway, St. Louis, Mo.
Roman Art Company, Inc., 2700-06 Locust Street, St. Louis, Mo. Page 45.
Summerour & Devine, Inc., 113-115 W. 17th St., Kansas City, Mo.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.
Charles J. Weinstein & Co., Inc., 2 W. 47th St., New York City.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Cecil K. White, Inc., 85 Willow St., New Haven, Conn.

LIGHTING SYSTEMS, EMERGENCY

EMERGENCY lighting plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre, motor-generator emergency equipment may be used to supply the lights in event of failure in the normal lighting power.

The Electric Storage Battery Company, Philadelphia, Pa.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

LIGHTS, SPOT AND FLOOD

ARC AND incandescent lamps are available for use on the stage, in the projection room, in coves, and in banks of incandescents that flood the stage from the wings. Arc lamps will burn from 25 to 140 amperes, and incandescents up to 2,000 watts. Most spotlights can be used for full flood as well. Spot and floodlights of incandescent type are designed for wattages of from about 75 to 2,000.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
The Artkraft Sign Co., Lima, O.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Carpenter Manufacturing Co., 179 Sidney St., Cambridge, Mass.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Climax Reflector, Inc., 315 Reynolds Place, S. W., Canton, O.
Day-Brite Lighting, Inc., 5401 Bulwer St., St. Louis, Mo.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
General Electric Company, Schenectady, N. Y.
Gold-E Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
Ward-Leonard Electric Company, 37 S. Street, Mt. Vernon, N. Y.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.



ADLER SILHOUETTE LETTERS

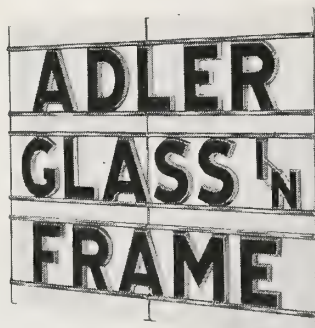
and all stainless steel supporting frame and glass constructions carry the full approval of the Underwriters' Laboratories for use anywhere in the United States.

ADLER MULTI-DECKER FRAME CONSTRUCTION accommodates various sizes of Adler Letters all on one frame as shown in picture at the extreme right.

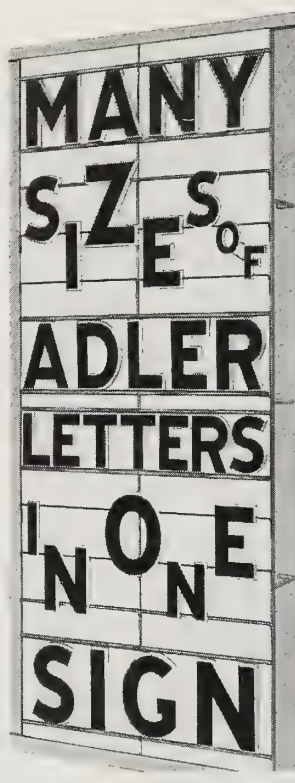
ADLER SLOTTED-TYPE SILHOUETTE LETTERS to hook over bars, are shown in the second and fifth lines of that picture.

ADLER LUG-TYPE SILHOUETTE LETTERS to fit into channels are shown in the other lines.

ADLER GLASS-IN-FRAME CONSTRUCTION is shown in adjoining picture.



ADLER GLASS-IN-FRAME CONSTRUCTION



ADLER MULTI-DECKER CONSTRUCTION

Every Type of Letter, Frame and Glass Construction

Fully Covered by U. S. and Canadian Patents

ADLER SIGN LETTER CO.

2909-B Indiana Ave., CHICAGO -- 1457-B Broadway, NEW YORK CITY
CHICAGO -- NEW YORK -- TORONTO, CAN. -- LONDON, ENG.



MACHINES, TICKET

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Also available is a ticket dispenser which automatically prints the ticket as it is issued. This mechanism is loaded only with blank rolls of paper tape, and the printed ticket bears both the number of the ticket and the date.

Automatic ticket dispensers are obtainable with from two to five ticket channels, each issuing mechanism being a unit so that a case for five channels will accommodate added mechanisms, up to five, as the business and price policy of the theatre call for at a time following the original installation. The cases are designed with counter tops to set flush with the counter of the box office.

General Register Corporation, 1540 Broadway, New York City.
Nation-Wide Manufacturing Corp., 449 W. 42nd St., New York City.
The Ticket Issuing Company, 1988 East 66th Street, Cleveland, O.

MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertises the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by announcing the features of the performance.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are frequently constructed according to specifications supplied by the architect, who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade.

Another later development is unit construction of marquees, providing prefabricated marquees to fit most any theatre entrance, complete with all attraction board equipment, and also with theatre name sign (vertical or otherwise), if desired.

Most marquees have been rectangular in shape, but because the greatest amount of announcement space on such marquees cannot be read up and down the street, particularly on the side on which the theatre is located, other shapes have come into vogue, notably one combining rectangular with triangular forms.

Marquees are generally of sheet metal

WHEN COMPETITION gets TOUGHER & TOUGHER

As long as you do SRO business you are little concerned about your competitor. It's when the box office gets weak knees that you start speculating as to what the other fellow is doing.

You can't change the pictures you are getting and you probably are not planning a new house. BUT you can do something to make your theatre more attractive. And if you stop to think about it the theatres that are getting the business are the ones that have done that very thing.

Artkraft modernization is one sure way of attracting theatregoers to your box office. There's the modern marquee, a porcelain enamel front, Artkraft-Climax Reflector Flush Border Construction, Extruded Aluminum Poster Frames. An entire new face—a shining showcase for your product—a new incentive to buy what's on your screen.

And it can actually be done economically, and terms can be arranged, so that you can cash in now while you really need it.

Successful theatremen know that it costs them more NOT to modernize than it does to keep a theatre ever up to the minute.

You may not need all the elements mentioned. You can get as many of them as you require. The Artkraft plan offers you the most for your modernization dollar. Standardization of basic parts and mass production methods of "The World's Largest Manufacturers of All Types of Signs" permit quality heretofore impossible at such low prices.

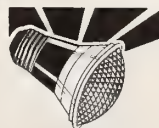
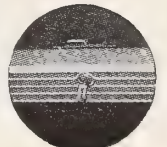
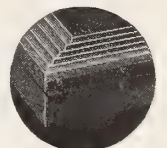


is the most popular marquee today. Choice of a variety of effects, color schemes, ornamental trims and uses of neon are combined to create fronts of real individuality. No two need be alike. Elimination of the old style marquee front permits 100% efficiency of abundant attraction copy as against 20%-60%. One feature alone that is in a class by itself is



In Artkraft Extruded Aluminum Poster Frames you have a worthy mounting for the finest lobby display available.

Outstanding features included heavy die cast aluminum construction, continuous piano hinge, built-in barrel locks, heavy plate glass window, and 3-ply wood back (felt finished). Furnished any size, illuminated or non-illuminated.



Artkraft - Climax Reflector Flush Border Construction is economical, beautiful, easy to keep clean, eliminates lamp breakage and saves 80% in current.

Write today for catalog, prices and terms, giving width of front, width of sidewalk, and name of theatre.

The STANDARD



LIMA, OHIO
U. S. A.

150 Sales Offices Throughout America and Abroad.

of COMPARISON

ALL ARTKRAFT PRODUCTS BEAR THE FOUR UNION LABELS

construction, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design should provide for attraction boards as integral parts of the structure.

Adler Sign Letter Company, 2909 Indiana Avenue, Chicago, Ill.

The Arkraft Sign Company, Lima, O. Page 65.
Artkraft-Strauss Sign Corp., 820 12th Avenue, New York City.

Continental Signs Company, 725 East 137th Street, New York City.

Crystal Electric Sign Company, 3444 Lindell Blvd., St. Louis, Mo.

Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.

Flexlume Corp., Buffalo, N. Y.
Boy Hansen Metal Products Co., 831 West Fourth Street, Davenport, Iowa.
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.
Superior Sign System, Inc., Elizabethtown, Pa.
Swanson-Nunn Electric Company, 420 S. E. Eighth Street, Evansville, Indiana.
Textlite, Inc., 2828 Factory Street, Dallas, Tex.
Trisign Company, North E and 11th Streets, Richmond, Ind.
Wagner Sign Service, Inc., 218 So. Hoyne Ave., Chicago, Ill.

MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps,

Better light at less expense

Maintenance and replacement expense virtually eliminated.

Insure the successful operation of your projection equipment by providing uniform, non-pulsating current with a

TRANSVERTER

There is a type and size to meet your exact needs.



Consult National Theatre Supply Co.;
In Canada, General Theatre Supply Co.
or write us

THE HERTNER ELECTRIC CO.

Exclusive Manufacturers

12690 Elmwood Ave. Cleveland, Ohio, U. S. A.

operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
International Projector Corporation, 88-96 Gold Street, New York City.

MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing sound installation.

The early type of carbon granule microphone has been almost completely replaced by later and superior instruments, the crystal and magnetic microphones. The condenser microphone used in early sound recording, while less favored today, is still decidedly advantageous to meet certain conditions of stage pickup. The crystal microphone, and the various types of magnetic microphone (velocity dynamic) have come into general application to theatre uses.

Amperite Company, 561 Broadway, New York City. Page 24.

The Brush Development Company, 3311 Perkins Ave., Cleveland, O.

Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.

Mears Radio Hearing Device Corporation, 1 West 34th Street, New York City.

Miles Reproducer Company, Inc., 812 Broadway, New York City.

Parker Engineering Products Company, 16 W 22nd Streets, New York City.

RCA Manufacturing Company, Camden, N. J.

Remler Company, Ltd., 2101 Bryant, San Francisco, California.

Shure Brothers Company, 225 West Huron Street, Chicago, Ill.

Universal Microphone Company, 424 Warren Lane, Inglewood, Calif.

Western Electric Co., 195 Broadway, New York City.

Wholesale Radio Service Co., Inc., 100 Sixth Ave., New York City.

MOTOR-GENERATORS

MOTOR-GENERATORS for converting alternating current line power to direct current are available in a variety of types suited to the requirements of any type of motion picture projection arc alone, or also to spotlights and effect projectors.

They are used in some instances for sound power supply, and where more than one source line is wired to a theatre, for emergency power conversion in the event one line should fail.

Automatic Devices Company, 737 Hamilton St., Allentown, Pa.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.

Electric Specialty Co., Stamford, Conn.

General Electric Company, 1 River Road, Schenectady, N. Y.

Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O. Page 66.

Ideal Electric & Mfg. Company, Mansfield, O.

Imperial Electrical Company, Inc., Ira Avenue, Akron, O.

Janette Mfg. Co., 556 W. Nouron St., Chicago, Ill.

Marble-Card Electric Company, Gladstone, Mich.

J. E. Robin, 334 W. 44th St., New York City. Page 43.

Wagner Electric Manufacturing Company, St. Louis, Mo.

Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

ESTABLISHED 1896

THEATRICAL · DECORATIVE · SPECTACULAR

LIGHTING

321 WEST 50th STREET

NEW YORK, N.Y.

GARVER KURRENT CHANGERS



No. 1 IN ECONOMY

Assure the steady current (15 to 30 amps.) necessary to a stable arc. Operate more economically, saving 20 to 30%, changing A.C. to D.C. Permit undetectable changeovers. Quiet. Set up no interference. \$82 up. At your dealers, or write

GARVER ELECTRIC CO.

UNION CITY, INDIANA

theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Some few equipments require photoelectric cells of a certain type differing from the type generally used, and in ordering it is well to specify the make and model of the soundhead.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
Continental Electric Company, Geneva, Ill. Page 32.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
General Electric Company, Schenectady, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Hygrade Sylvania Corporation, Clifton, N. J.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 S. Kedzie Avenue, Chicago, Ill.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, New Jersey.
The Sonolux Company, East Newark, N. J.
S. O. S. Corporation, 636 Eleventh Avenue, New York City.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

POSTER LIGHTS

THESE ARE tubular-shaped reflectors mounted to the poster frame, for illuminating displays. They are available completely wired, with suitable bracket for mounting.

Capital City Electric Co., 516 W. 3rd St., Des Moines, Iowa.
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.
Everbrite Electric Signs, Inc., 1434 North Fourth Street, Milwaukee, Wis.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

PROJECTOR PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Fogelburg Engineering Company, 126 South Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 212 So. Market Street, Chicago, Ill.
L. J. Gardner Company, 935 Goodale Avenue, Columbus, O.
GoldE Manufacturing Company, 1728 North Damen Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City.
Lavezzi Machine Works, 180 North Wacker Drive, Chicago, Ill. Page 70.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis. Page 72.
Precision Machine Company, 4601 W. State Street, Milwaukee, Wis.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Wenzel Company, 2505-09 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill. Page 72.

PROJECTORS, PORTABLE

PORTABLE MOTION picture projectors are obtainable in two general types—the fully portable, which are

designed for transport in carrying cases, and semi-portable, which are much larger, sturdier and suited to permanent installation.

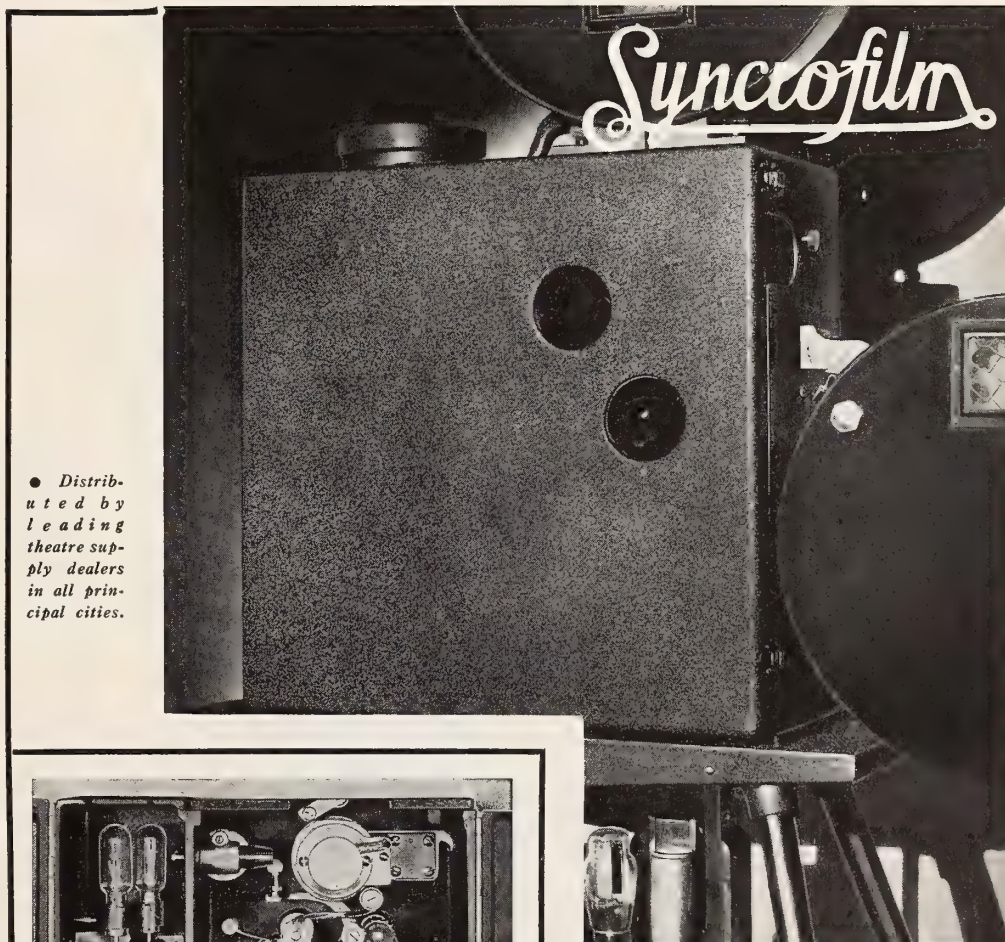
Except in small "home-movie" models, portable projectors have soundheads as an integral element of the mechanism. They are available for either 35-mm. or 16-mm. film.

The Ampco Corporation, 2839-51 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Andre Debie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Edco Electronic Device, 112 W. 21st Street, New York City.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.

International Projector Corporation, 88-96 Gold Street, New York City.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Mfg. Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
S. O. S. Corporation, 636 Eleventh Avenue, New York City.
Universal Sound System, Inc., 10th and Allegheny Ave., Philadelphia, Pa.
Victor Animatograph Corporation, Davenport, Ia.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y. Page 67.
Western Electric Co., 195 Broadway, New York City

PROJECTORS, STANDARD THEATRE

PROJECTORS HERE referred to are the standard non-portable 35-millimeter projectors designed for per-



• Distributed by leading theatre supply dealers in all principal cities.

MODEL ABH SOUND HEADS

A BASIS FOR BETTER SOUND — Regardless of the high quality of your projectors, amplifiers and speakers, your film will reproduce only what the sound heads will allow.

STUDY THESE SYNCROFILM FEATURES:

Rotating Film Drum	Easy to Install
Adaptable to Push-Pull	Easy to Operate
Distortionless Reproduction	Sold Outright

WEBER MACHINE CORPORATION

59 RUTTER STREET • ROCHESTER • NEW YORK
EXPORT: 100 VARICK STREET, N.Y.C. CABLE ADDRESS: "ROMOS"

A PROFESSIONAL PORTABLE THAT IS REALLY PRACTICAL!

Simple in design, smooth in operation — just the machine for the progressive operator.

Projector and sound in one unit. Easy to carry and easy to set up and operate. Write for illustrated leaflet showing many more outstanding features.

manent installation in theatres. In addition to the regular large types, smaller, more compact and somewhat simplified projectors are also adapted to permanent installation in some classes of small theatres not requiring heavy-duty service, are also available (*See Portable Projectors*).

Pedestals, which are sold separately from the projector mechanism, are adapted to installation of any standard type of lamp-house.

The Cocksackie Manufacturing Corporation, Cocksackie, N. Y.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
L. J. Gardner Company, 935 Goodale Avenue, Columbus, O.
International Projector Corporation, 88-96 Gold Street, New York City. Back cover.
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City. Page 68.

Motiograph, Inc., 4431 West Lake St., Chicago, Ill.
S. O. S. Corporation, 636 Eleventh Avenue, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.

PUBLIC ADDRESS SYSTEMS

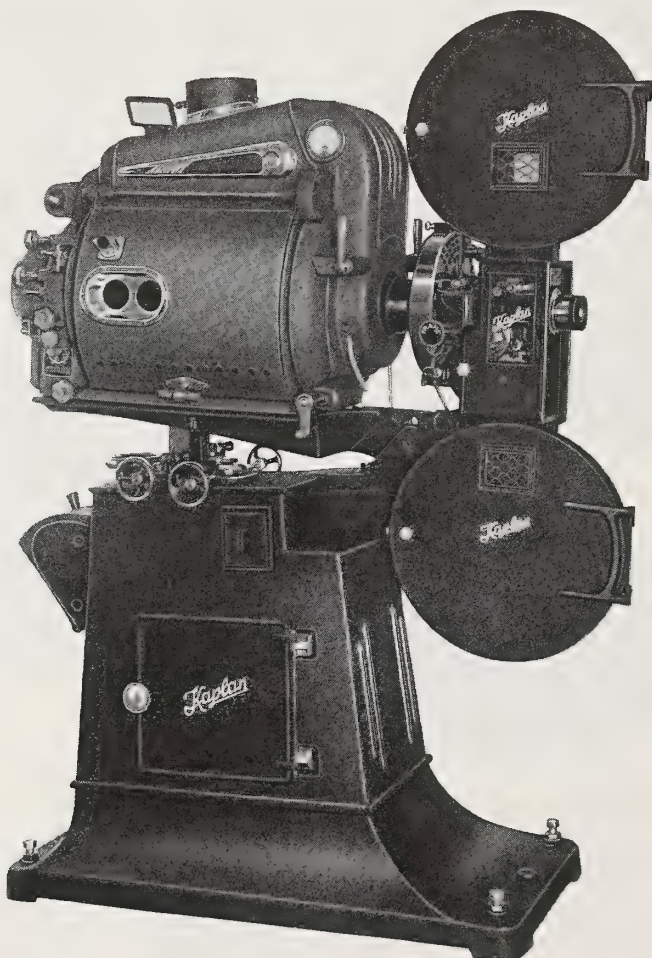
PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be designed for amplifying stage sound, for managers' announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in

association with any type of theatre public address reproduction.

Amplitone Products Company, 135 Liberty Street, New York City.
Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th St., New York City.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
The Lincophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Miles Reproducible Co., Inc., 812 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacnet Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Universal Microphone Company, Ltd., Centinela at Warren Lane, Inglewood, Calif.
Western Electric Co., 195 Broadway, New York City.
Wholesale Radio Service Co., 100 Sixth Ave., New York City.

Kaplan PROJECTORS



Kaplan Projectors and Sure-Fit Parts continue to lead the way in Service, Quality, Dependability and Workmanship. Kaplan Products — *Proven BEST by Actual TEST.*

SAM KAPLAN MANUFACTURING & SUPPLY CO., Inc.

729 SEVENTH AVENUE

NEW YORK CITY

RECTIFIER TUBES

GAS-FILLED tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

They are often described by their best-known trade name as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to arc lamps and to sound exciter lamps. Where storage batteries are used, they function in the battery charger.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
General Electric Company, Merchandise Dept., 1285 Boston Ave., Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark N. J.
Western Electric Company, 195 Broadway, New York City, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

RECTIFIER AND POWER UNITS

RECTIFIERS are devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields, tube filaments and other parts of the sound system.

Baldor Electric Company, 4351 Duncan Avenue, St. Louis, Mo. Page 33.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Continental Electric Company, Geneva, Ill.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Forest Manufacturing Corporation, 145 Valley Street, Belleville, N. J. Page 69.
Garver Electric Company, Union City, Ind. Page 66.
General Electric Company, Merchandise Dept., 1285 Boston Ave., Bridgeport, Conn.

Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
 Kneisley Electric Company, 16 South St. Clair Street, Toledo, O. Page 70.
 P. R. Mallory & Co., Inc., 3029 E. Washington St., Indianapolis, Ind.
 RCA Manufacturing Co., Inc., Camden, N. J.
 Radio Receptor Company, 251 West 19th Street, New York City.
 The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
 Standard Transformer Corporation, 1500 North Halsted Street, Chicago, Ill.
 Ward Leonard Electric Company, Mt. Vernon, N. Y.
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

REELS

REELS NECESSARY for takeup magazines of projectors and also otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States (since September 1, 1936) has a diameter of $14\frac{1}{2}$ inches, and a $4\frac{1}{2}$ -inch hub for the accommodation of the film lengths up to 2,000 feet. Reels are also available in the former American standard size (diameter 10 inches, hub 2 inches) while another available size adapted to the standard American film length of 2,000 feet has a diameter of 15 inches. (See Takeup, Film.)

Some reels have embossed sides, some wire welded or die cast sides, and while a particularly flexible reel (resisting so-called "dishing") has tempered band spokes and rims and is available for both 35-mm. and 16-mm. film in the 15-inch size.

Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
 Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
 Goldberg Brothers, 3500 Walnut Street, Denver, Colo. Page 60.
 Neumade Products Corporation, 427 W. 42nd Street, New York City.
 Taylor-Shantz, Inc., 2-4 Commercial St., Rochester, N. Y.
 Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
 Wenzel Company, 2509 South State Street, Chicago, Ill.

REFLECTORS FOR INCANDESCENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders and similar uses.

One reflector, designed for low-wattage lamps, is equipped with a glass roundel, or cover, which not only protects the lamp and reflector, but provides color if desired without use of colored lamps.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Climax Reflector, Inc., 315 Reynolds Place, S. W., Canton, Ohio.
 National Theatre Supply Co., 90 Gold Street, New York City.
 Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

In addition to reflectors made of optical glass, a metal type of reflector is now available.

Bausch & Lomb Optical Company, Rochester, N. Y.
 Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
 Fish-Schurman Corporation, 250 East 43rd Street, New York City. Page 57.
 Glass Laboratories, 309 Johnson Street, Brooklyn, N. Y.
 Heyer-Shultz, Inc., 39 Orange Rd., Montclair, N. J. Page 34.
 International Projector Corporation, 88-96 Gold Street, New York City.
 The Kneisley Electric Company, 16 South St. Clair Street, Toledo, O. Page 70.
 Matisse Brothers, 787 East 138th Street, New York City.
 Mirror-Guard Company, 837 11th Avenue, New York City.
 Morelite Company, Inc., 600 West 57th Street, New York City.
 Simpson Instrument & Lens Corporation, 3200 W. Carroll Avenue, Chicago, Ill.
 The Strong Electric Corp., 2501 Lagrange St., Toledo, O.

REFLECTOR SHIELDS

GLASS SHIELDS, or guards, are obtainable for the protection of reflector arc mirrors against pitting (which is produced to a relatively pronounced degree by the *low-voltage high-intensity* arc). The shields themselves are pitted in the course of operation, but since they are much less expensive than reflectors, their use reduces maintenance costs.

Fish-Schurman Corporation, 250 East 43rd Street, New York City.
 Glass Laboratories, 309 Johnson Street, Brooklyn, N. Y.
 Mirror-Guard Company, 837 Eleventh Avenue, New York City.

Insist on Forest

DEPENDABLE RECTIFIERS

FOR EVERY PURSE AND PURPOSE

THIS BUYER
 PREFERENCE IS
 THE BEST POSSIBLE PROOF
 OF PRODUCT SUPERIORITY!

Buy Forest Rectifiers—you too will get more value and more power for your dollars. Forest Rectifiers are the thrift rectifiers of the motion picture industry.

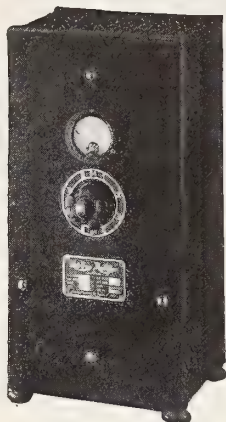
all Forest Products!

Get Personal Proof
 Your Authorized Forest Dealer will give you facts and figures on proven power savings for your theatre. Consult him at once and **SAVE!**

- FOREST Thermionic Rectifying Tubes, $7\frac{1}{2}$ -15 amperes. Built to rated capacity, with high safety factor—Guaranteed Performance.
- FOREST Low Intensity Rectifiers. Type LD 15—15 DC amperes and Type LD 30—30 DC amperes. Reliable. Efficient. No flash back. Low first cost. Low maintenance cost. Low operating cost.
- FOREST Bulb Rectifier for Suprex, Simplified High Intensity or Low Intensity projection. Type LD 60—3 phase-220 volts. 30-60 DC amperes.
- FOREST Magnesium-Copper Sulphide Rectifiers. Exclusively designed for Suprex or Simplified High Intensity projection. Available in 5 models—30 to 100 DC amperes, all for 3 phase operation. This is the only rectifier using exclusively the P. R. Mallory rectifying units. Made in the Forest "Twin" models.

FOREST Rectifier Headquarters since 1912
 BELLEVILLE NEW JERSEY **RECTIFIERS**

KNEISLEY DOES IT AGAIN



A NEW STANDARD KNI-TRON RECTIFIER

FOR

30 Ampere
Low Intensity
Projection

- New Modern Design
- Compact
- Rubber Mountings
- Noiseless
- Full Enclosed Rotary Dial Switch
- Moulded Magnetic Leak Laminations (Patent Pending)
- New Low Price

KNI-TRON DELUXE RECTIFIER

FOR

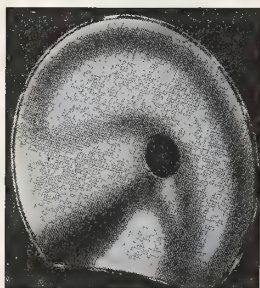
30 Ampere
Professional
or Portable
Use



- New Modern Moulded Case
- Compact Yet Easily Accessible

KNEISLEY 10 1/4" REFLECTOR EQUIPMENT

*Increases
Your Screen
Results
70%
In Your
Low In-
tensity
Lamps*



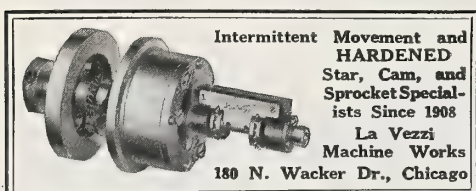
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KNEISLEY ELECTRIC CO.
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For Sale by Independent Distributors
In All Principal Cities

In CANADA It's

DOMINION THEATRE EQUIPMENT Co., Ltd.
Equipment, Sound and Supply Specialists
VANCOUVER, B. C.



Intermittent Movement and
HARDENED
Star, Cam, and
Sprocket Special-
ists Since 1908
La Vezzi
Machine Works
180 N. Wacker Dr., Chicago

CATALOG BUREAU

. . . on page 74

REWINDERS, FILM

FILM REWINDERS are

available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the work bench, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Automatic Film Rewinder, Harrisburg, Pa.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Film Inspection Machine Company, Inc., 10 W. 47th Street, New York City.
Goldberg Brothers, 3500 Walnut St., Denver, Colo. Page 72.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The Neumade Products Corporation, 427 W. 42nd Street, New York City.
S. O. S. Corporation, 636 Eleventh Avenue, New York City.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Rheostats may be very large in size, suited to operation in the projection arc circuit, or extremely small for use in certain sound circuits. They are rated according to the range of resistances available, and the current or wattage with which they can safely be used.

Charles Bessler Company, 131 E. 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Cutler-Hammer, Inc., Milwaukee, Wis.
Garrison Engineering Corporation, 51 Church Street, Gt. Barrington, Mass.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.
Kliegl Brothers, 321 West 50th Street, New York City.
Metropolitan Electric Manufacturing Company, East Avenue & 14th Street, Long Island City, N. Y.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

SCREENS

THEATRE SCREENS of the types generally regarded as suitable for theatres are classified according to construction, surface and reflective characteristics. Four general types are available—solid, porous, perforated (consistently perforated to all edges), variably perforated

(perforated only at speaker area), and translucent (the latter for rear projection).

Surfaces (except for the translucent screen) may be diffusive or specular. The latter is specified for narrow, relatively deep auditoriums since the light is concentrated upon seats directly in front of the screen. Wider theatres must use a semi-diffusive or highly diffusive type. In surface treatment screens are white, silver ("metallic") or beaded (glass). Specular screens have either of the latter two types of surface.

Da-Lite Screen Company, 2723 North Crawford Road, Chicago, Ill. Page 71.
Hurley Screen Company, 2415 Forty-third Avenue, Long Island City, N. Y. Page 32.
Raven Screen Company, 143-145 E. 24th Street, New York City.
Raytone Screen Company, Brooklyn, N. Y.
Theatre Screen Corporation, 19 Debevoise Ave., Roosevelt, L. I.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.
Williams Screen Company, 95 North Case Avenue, Akron, O.

SCREEN RESURFACING

PAINT FOR resurfacing motion picture screens is available in flat white and metallic types, adapted to fabric screens of diffusive type. Although no resurfacing material can restore the original reflective capacity of a screen, paint of proper mix and pigmentation can effect some improvement if applied with sufficient expertness to insure uniformity of surface.

In resurfacing perforated screens, care must be taken to prevent reduction of the diameter of sound transmission perforations, and also appreciable increase in the thickness of the screen.

Da-Lite Screen Company, 2723 N. Pulaski Road, Chicago, Ill.
R. S. Gardner, 1484 Merchandise Mart, Chicago, Ill.
The Original Re-Nu Screen Surface Company, 5535 Grace Street, Chicago, Ill.
Rainbow Color Company, 222 Bank Drive, Chicago, Ill.
Walker American Corporation, 800 Beaumont Street, St. Louis, Mo.
Williams Screen Co., 95 North Case Ave., Akron, O.

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination has been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit. It is to be noted that a prefabricated type of marquee is available complete with theatre name signs either vertical or horizontal and all electrical facilities.

Better Theatres

Adler Sign Letter Company, 2909 Indiana Avenue, Chicago, Ill.
 American Sign Company, 1940 Riverside Drive, Cincinnati, O.
 The Artkraft Sign Company, Lima, O.
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 The Borolite Company, 211 No. 7th St., St. Louis, Mo.
 Capitol City Electric Company, 516 West Third Street, Des Moines, Ia.
 Cincinnati Advertising Products Company, 3266-3280 Beekman Street, Station A, Cincinnati, O.
 Claude Neon Lights, Inc., 36-08 33rd Street, Long Island City, N. Y.
 Climax Reflector, Inc., 315 Reynolds Place, S. W., Canton, O.
 Crystal Electric Sign Co., 3444 Lindell Blvd., St. Louis, Mo.
 Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
 Eagle Sign Company, 575 Albany Street, Boston, Mass.
 Electrolite Signs, Inc., 2159 So. Kinnickinnic Ave., Milwaukee, Wis.
 Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
 Federal Electric Company, 8700 South State Street, Chicago, Ill.
 Flexlume Corp., Buffalo, N. Y.
 Boy Hansen Metal Products Co., 831 West Fourth Street, Davenport, Iowa.
 Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
 Kliegl Brothers, 321 West 50th Street, New York City.
 Long Sign Co., 853 Howard Street, Detroit, Mich.
 Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
 Luminous Structures, Inc., 6818 Avalon Blvd., Los Angeles, Calif.
 Lustrolite Company, Inc., Davenport, Iowa.
 Moving Words Projecting, 4505 North Kedzie Avenue, Chicago, Ill.
 Rex Electric Sign Mfg. & Supply Company, Inc., 795 Main Avenue, Passaic, N. J.
 Superior Sign System, Inc., Elizabethtown, Pa.
 Swanson-Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.
 Textlite, Inc., 2828 Factory Street, Dallas, Tex.
 Trisign Company, North E and 11th Streets, Richmond, Ind.
 The Philadelphia Sign Company, 338 North Randolph Street, Philadelphia, Pa.
 United Signs Corporation, 3728 30th Street, Long Island City.

SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

The Artkraft Sign Company, Lima, O.
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
 Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
 The Carpenter Mfg. Co., 179 Sidney St., Cambridge, Mass.
 Century Lighting Equipment, 419 W. 55th Street, New York City.
 The Egli Company, Inc., 29 West 17th Street, New York City.
 Everbrite Electric Signs, Inc., 1440 N. 4th St., Milwaukee, Wis.
 Flexlume Corp., Buffalo, N. Y.
 Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
 Kliegl Brothers, 321 W. 50th Street, New York City.
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
 Newman Brothers, Inc., 670 W. 4th Street, Cincinnati, O.
 Textlite, Inc., 2828 Factory Street, Dallas, Tex.
 Viking Products Corporation, 330 W. 42nd Street, New York City.
 The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready prepa-

ration of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
 National Studios, 226 W. 56th Street, New York City.
 Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
 Radio-Mat Slide Company, 1819 Broadway, New York City. Page 26
 Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.
 Workstel Studios, Inc., 34 E. 23rd Street, New York City.

SOUND EQUIPMENT, COMPLETE

SOUND SYSTEMS have followed a steady evolution toward simplicity and compactness since their first introduction. Only the larger theatres now use sound power supplies dissociated from the sound amplifier; in smaller equipment the two commonly constitute a single unit, or at most two units in a single compact cabinet. The majority of modern systems consist of a single amplifier-power supply unit, two sound heads, and suitable loudspeaker assembly.

More elaborate apparatus may include an amplifier rack mounting decibel meter and other accessories, and an emergency amplifier.

Amplitone Products Company, 135 Liberty Street, New York City.
 The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.
 Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
 Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
 Gates Radio & Supply Company, Quincy, Ill.
 General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
 Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Neb.
 International Projector Corporation, 88-96 Gold Street, New York City.
 Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.
 The Lincophone Company, Inc., 1661 Howard Street, Utica, N. Y.
 Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
 Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.
 RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J. Fourth cover.
 S. O. S. Corporation, 636 Eleventh Avenue, New York City.
 Universal Sound System, Inc., 10th & Allegheny Avenues, Philadelphia, Pa.
 Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y. Page 67.
 Western Electric Company, 195 Broadway, New York, N. Y.
 Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.

SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it.

The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.
 Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.
 Herman A. DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
 Good-All Electric Manufacturing Company, Ogallala, Neb.
 International Projector Corporation, 88-96 Gold Street, New York City.
 Langsenkamp Wheeler Brass Works, Inc., 1200-1266 Shelby St., Indianapolis, Ind.
 Mellaphone Corporation, 714 University Street, Rochester, N. Y.
 Platter Sound Products Company, North Vernon, Ind.
 Sales on Sound Corp., 636 Eleventh Ave., New York City.
 Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y. Page 67.
 Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.

PAYS FOR ITSELF In Patronage Saved

A worn, faded or soiled screen drives patrons to competitors. Play safe! Replace now with a new Da-Lite screen of the right surface for your theater — Mat White, Da-Lite's exclusive Seamless Silver — or Da-Lite's famous Glass Beaded screen, — (the only screen with beads guaranteed not to shatter off.)

DA-LITE SCREEN CO., Inc.
 2725 N. Crawford Avenue, Chicago, Ill.



RIGHT DOWN YOUR AISLE!

FOR A MORE
Modern
THEATRE



HOOVER'S

up-to-the minute uniforms for both ushers and usherettes help to modernize the appearance of any theatre. Typical of all HOOVER uniforms, these two are right down your aisle — if you demand smart appearance, excellent fit, and long wear. And there are many other HOOVER uniforms equally effective.

Send for complete catalog BT-4 showing new 1938 uniform styles.

HOOVER

Creators of Original Ideas for Fine Uniforms
 251 W. 19th St. New York, N. Y.

SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety. The practice now is to use several types of speakers to reproduce selected bands of sound frequencies.

Speakers are available in a.c. types, in a great variety of d.c. types, and in the new permanent magnet types that need no field excitation.

Baffles are required with every speaker. The simplest is flat board, behind which the speaker is mounted, large enough to provide baffling for the lowest frequency to be reproduced. In many auditoriums, however, proper distribution of sound cannot be secured without directional baffles, or trumpets, to point the sound toward locations otherwise "dead" and away from locations where it is not desired, particularly reflecting surfaces likely to cause echo or excessive reverberation. Directional trumpets or baffles are now also used for high-frequency speakers or tweeters, clusters of small trumpets operated by a single

tweeter being favored. These arrangements secure better distribution of the high frequencies, which have a normal tendency to travel in straight lines, over-supplying some seats and missing many others entirely. Clusters of directional baffles applied to the tweeters correct this tendency.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
The Ballantyne Co., 219 No. 16th St., Omaha, Nebr.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Lansing Mfg. Co., 6900 McKinley Ave., Los Angeles, Calif.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Pacnet Engineering Corporation, 79 Madison Avenue, New York, N. Y.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Wholesale Radio Service Co., Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2233 University Avenue, St. Paul, Minn.

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Automatic Devices Company, 737 Hamilton St., Allentown, Pa.
Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y. Page 24.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
Vallen, Inc., Akron, O.
Yale & Towne Manufacturing Company, Stamford, Conn.

STEREOPTICONS

INSTRUMENTS mounting incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at very moderate prices.

Bausch & Lomb Optical Co., Rochester, N. Y.
Best Devices Company, 10516 Western Avenue, Cleveland, O. Page 26.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
GoldE Manufacturing Company, 1214-22 W. Madison St., Chicago, Ill. Page 43.
Kliegl Brothers, 321 W. 50th Street, New York City.

TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases. Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1730 North Damen Avenue, Chicago, Ill.
International Projector Corp., 92 Gold Street, New York, N. Y.
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.

UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and as to summer and winter fabrics.

S. Appel & Co., 18 Fulton Street, New York City. Page 31.
Hoover Manufacturing & Sales Corp., 251 W. 19th Street, New York City. Page 71.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.

UPHOLSTERING MATERIALS

MANUFACTURERS of auditorium seating, and furniture for lobbies, foyers and lounges can supply upholstery

SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Herman A. DeVry Corporation, 1111 Armitage Ave., Chicago, Ill.
Griswold Machine Co., Port Jefferson, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 S. Sibley Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Carpenter Mfg. Co., Sidney & Erie Sts., Cambridge, Mass.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, Inc., 442 W. 45th Street, New York City.
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill. Page 43.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
C. I. Newton Company, 253 W. 14th Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

My New Deluxe
HEAVY PROJECTOR BASE
16" and 18" Magazines
FOR SIMPLEX
Meeting With Big Success
(Ask Me Why)
Manufactured By
EDW. H. WOLK
1018 S. Wabash Ave.
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A Big HIT!
Sold thru THEATRE SUPPLY DEALERS Exclusively
Ask your Dealer
GOLDBERG Automatic FILM REWINDER
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NEW MACHINE PARTS
FOR
SIMPLEX, POWERS OR KAPLAN
Shafts, Rollers, Sprockets or Gears, Old Machines Reconditioned with New Parts by Skilled Mechanics.
All work and goods guaranteed
Manufactured by
Motion Picture Machine Company
3110 West Lisbon Avenue
Milwaukee, Wisconsin
SELL TO THEATRE SUPPLY DEALERS ONLY
Send for catalogue, prices and terms

coverings in a great variety of materials, patterns and colors, but the hard usage such furnishings normally get in the theatre makes durability a prime consideration.

Among the better fabrics suited to auditorium chairs are mohair (which is obtainable in the low-pile type used in automobiles, as well as in luxurious deep piles) and velour. Imitation leather (which, as produced today, is indistinguishable from real leather to most people) is also well adapted to auditorium chairs. It is also suited to other theatre furniture, particu-

larly that in men's lounges, although in white or gay colors it has been effectively employed for women's lounges as well.

Wool weaves in colorful patterns, rayon and damask are among upholstery coverings well suited to lobby, foyer and lounge furniture.

Associated Fabrics Corporation, 723 Seventh Avenue, New York City.

Atlantic Mercantile Co., 109-123 West 64th Street, New York City. Page 26.

L. C. Chase & Company, 295 Fifth Avenue, New York City.

Collins & Aikman Corporation, 200 Madison Avenue, New York City.

Continental Detergent Service Company, Inc., 44 Hudson Street, New York City.

Fuerstenberg & Co., 212 South Market Street, Chicago, Ill.

B. F. Goodrich Company, Akron, O.

Ronald Grose, Inc., 515 Madison Avenue, New York City.

A. Hoenigsberger, 149 No. Wacker Drive, Chicago, Ill.

Laine Hughes Corporation, 192 Lexington Avenue, New York City.

Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City.

The Orinoka Mills, 833 Market Street, Philadelphia, Pa.

The Pantasote Company, Inc., 250 Park Avenue, New York City. Page 33.

Union Fibre Company, Inc., Winona, Minn.

John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

Index to Advertisers with cross-reference to The Buyers' Index

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BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A Acoustic materials Advertising novelties Air filters Air conditioning, complete Air system control Air washers Amplifiers Amplifier tubes Architectural materials (specify purpose for which material is wanted) Automatic curtain control	Film splicing devices Fire prevention devices, projector Fire extinguishers Flashers, electric sign Flood lighting Floor cleaners Floor surfacing materials Fountains Frames, lobby display Furniture, lobby and lounge	Portable sound equipment Projectors, motion picture Public address systems
B Batteries, storage	G Grilles, ventilating	R Rectifiers Reflectors, projection arc Reflector shields Regulators, mazda Reels Rewinders, film Rheostats
C Carbons Carpets Carpet cushion Chairs, theatre Change makers Changeable letters Changeovers Cleaners, vacuum Cleaning equipment, mechanical Clocks, show-time Color hoods Cutout machines	H Hearing aids Heating systems Horns	S Safes, office Screens Screen masks and modifiers Screen resurfacing service Seat covers Signs, directional Signs, theatre name Shutters, projection port Soundheads Speakers Splicers, film Stage lighting equipment Stage rigging Stereopticons Switchboards
D Dimmers Disinfectants Drain pipe, cleaners	L Ladders, safety Lamps, incandescent projection Lamps, projection arc Lenses Lighting, emergency Lighting, decorative Lifts—organ, orchestra	T Tickets Ticket booths Ticket destroyers Ticket issuing machines Transformers
E Effect machines Electric signals and controls Emergency lighting plants Exciter lamps Exploitation, mechanisms	M Marquees Mats and runners Microphones Motor-generators Motors (specify purpose) Music stands	U Uniforms Upholstery fabrics
F Fans, ventilating Film rewinders	O Organs	V Vacuum cleaners Vending machines Ventilating systems
	P Paints, lacquers, etc. Perfumers Photo-electric cells Portable projectors	

[4-2-38]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1.....	6.....
2.....	7.....
3.....	8.....
4.....	9.....
5.....	10.....

Remarks (or any items not listed above):.....

Name..... Theatre..... City.....

State..... Seating Capacity.....

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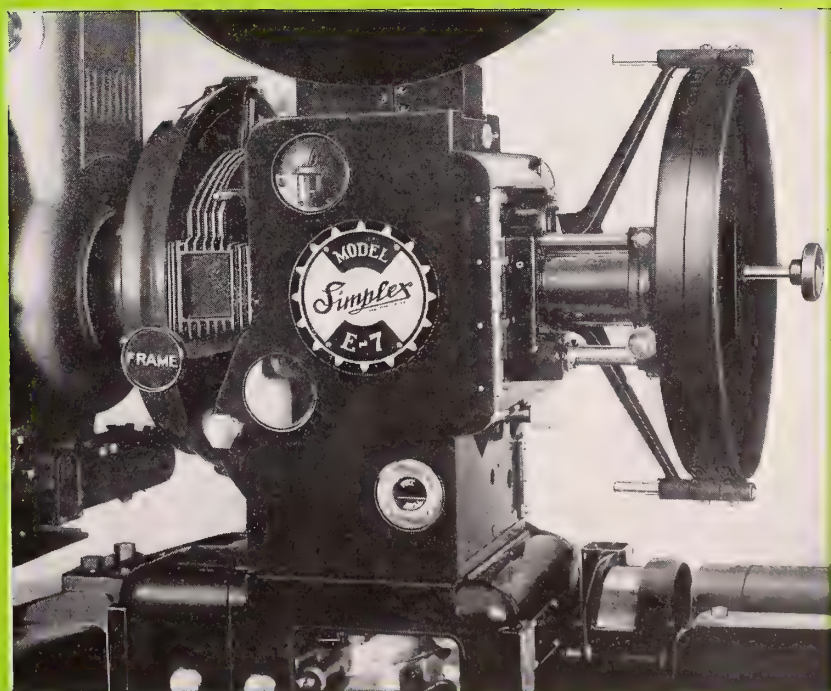
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single contribution in the
presentation of BETTER
pictures in the history of
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Photophone

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NEW YORK,
N. Y.

ON PICTURE HERALD

BATTLE ROYAL OF WORDS
BUFFETS BLOCK SALES BILL

FCC CALLS FILMS NONE OF
PHONE COMPANY'S BUSINESS

WARNERS DEFEAT KLAN IN
BLACK CROSS COURT FIGHT

ADMISSION PRICES STAY
AT THEIR FIVE YEAR LEVEL

HALF OF STORIES BOUGHT
IN MONTH ARE ORIGINALS

U. S. SUPREME COURT HEARS
DALLAS ANTI-TRUST CASE



VOL. 131, NO. 2

APRIL 9, 1938

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THE RECORD-BREAKING PRODUCTION OF 1938 FROM M-G-M

April
22
Release



APRIL 16TH IS

Easter Fun-Day!

Fun—and *such* stars! Fun—and *some* music! Fun—and *what* laughs! Fun for you when the season's biggest holiday crowd pours out for the release of Warners' gayest holiday show!

VERY HAPPY
EASTER
NEWS

TEAM!

TEAM!

TEAM!



Fools

BULLETIN!

First engagement of 'Over The Wall' held over (*Strand N. Y.*)! 29 new holdovers for Bette Davis in 'Jezebel'! (*Did you see it on the cover of 'Time' and in the 4 pages of 'Life' last week?*)

IT'S A "LOMBARDMENT OF LAUGHS"
(Winchell!)

-THE WAY THAT

CAROLE
Lombard

GOES FOR

FERNAND
Gravet

in

For Scandal

with

RALPH BELLAMY

ALLEN JENKINS • ISABEL JEANS • MARIE WILSON

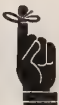
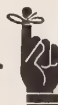
MARCIA RALSTON • A MERVYN LeROY PRODUCTION

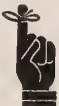
Screen Play by Herbert Fields and Joseph Fields • Additional Dialogue by Irv Brecher • From the Play,

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With words and music by Rodgers and Hart!

"HOW CAN YOU FORGET" . . . "THERE'S A BOY IN HARLEM"

Remember  the Stars!... Remember  the Date!... Remember  To Start Your Campaign

Now! . . . Remember  that **WARNER BROS.** Produced It!

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record-breakers!

INDIANAPOLIS—Thousands of dollars
bigger than ★20th's biggest!

SALT LAKE CITY—Shattering every
house record!

★And 20th's toppers are
industry toppers!



THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 131, NO. 2



April 9, 1938

WALLS OF EMPIRE

IN Britain's new Cinematograph Films Act the motion picture industry of America faces a new and higher wall of empire—and a new world map.

As nearly as it may be said in a word, Britain has doubled the price of access to her screens for Hollywood.

Importantly, too, this British enactment will be example and precedent and inspiration to the rest of the world. The international map of the screen is never to look the same again.

Effects upon American production are likely to be considerable and to be of importance to the American exhibitor.

Just now in internal conferences the American industry is being led to hope that it may get further and effective consideration for amelioration of the new quotas in the new general trade treaty now in the conversational stage between Washington and London.

About the treaty we are yet to see.

It is true that Mr. Cordell Hull and others in Washington have given evidences of a most friendly attitude toward the American film industry. There is in some appreciative quarters recognition of the fact that the films have achieved a broad, even if incidental, service of promotion abroad of American merchandise. Britain, however, has noticed that, in Parliament.

Also when it comes to treaties and foreign trade agreements, one must remember that over a year ago an advantageous deal made with Italy was repudiated in Rome while the story was being told in Hollywood.

And speaking of Washington, the government's broad record of the last several years does not promise much of motion picture friendship. Indicative attitudes appeared, just when the Blue Eagle was hatching, in testy remarks from the White House about the salaries paid to juvenile stars in Hollywood. Since then the most of what the motion picture has heard from Washington has been concerned with projects for restrictive and "regulative" legislation.

Certainly we have from Washington no semblance of the sort of aggressive interest in this great and basically American industry that is observable in the governmental appreciations of the screen in other lands, and so conspicuously in Great Britain, making its picture interests the subject of such special protective and promotional legislation.

WITHIN the industry it would seem that there might have been now and then some constructive advice from those entrusted with the outposts with respect to several considerations of foreign trade. For instance, there has been and continues yet, for a brief spell probably, a "situation" in Spain. Italy and Germany, with film plans of their own, have been doing things which might be called in a certain sense very "practical" in the Spanish situation. When the peace comes it will be those nations that share in the trade

arrangement, and the United States will be about where it stood in Spanish trade esteem for the decade after the Spanish-American war. Through the current struggle all that the American screen has had bearing on the situation has been from militants of the leftist fringe offering their propaganda. A slight recognition of the fact that there is a General Franco and an insurgent side would probably prove no handicap, but such material will not be available.

THE motion picture is trade merchandise. It must share the fate of other American industries and their products in international relations, but it does have, if it but might use it, self-contained power of expression. The motion picture can do something about itself. Before it does, however, it must intensify its institutional consciousness, and conscience.

The game is on a big board.

Mr. Herbert Hoover, speaking before the Council on Foreign Relations last week, made some highly relevant remarks, under the heading of trade barriers.

"... the old-fashioned tariff plays but a minor part. The infinitely more potent system of quotas, exchange restrictions, and internal control of the buyer, erect a solid wall against imports. . . . When we examine these barriers we find they have developed both offensive and defensive characteristics. Their main purpose is to force self-sufficiency in internal production . . . when governments undertake planned economy by managed currency, production, wages and prices they must also control both imports and exports. . . ."

Plainly enough if there is a job to be done for the American motion picture industry, it must look to Washington for it, from this point onward.

THE British quota and attendant regulations are specifically addressed at transferring Hollywood expenditures to England, to the employment of British labour, and, less directly, to the British coloration of more of the screen expression to the screen world. Conditions being just what they are today in employment and production activity in Hollywood, there is a deal to think about, and a very great deal to be done on the subject of international relations.

And while the broad problem is overseas, by reason of the influences at home the Cinematograph Films Act becomes a subject of most immediate concern to the American motion picture exhibitor.

The preponderance of the screen merchandise offered in American theatres is the product of a system of operation and a set of standards supported by an international market.

While it is not a strictly accurate generalization it may be

[Continued on following page, bottom of column 1]

This Week

Neely Arguments

Arguments over the practicability of the Neely anti-block booking and anti-blind buying bill reached new heights this week when Sidney R. Kent, president of Twentieth Century-Fox, and Abram F. Myers, general counsel for Allied States Association, exchanged letters. Each elaborated on previous statements, Mr. Kent holding his ground on the contention that the bill should not be enacted and Mr. Myers taking the opposite stand. Ed Kuykendall, president of the Motion Picture Theatre Owners Association, also entered the controversy by issuing an announcement that, under provisions of the bill, exhibitors, in addition to distributors, could be penalized for violations.

All angles of the controversy are discussed in a story starting on page 12.

Concedes Film Seizure

Henry Pearlman, attorney for Jewel Productions, this week announced that he has agreed to issuance of a warrant under which the United States collector of customs will take possession of the positive print of "Science of Mankind," imported from Austria two years ago.

The print was admitted through customs, but when the negative arrived in February, 1937, under the title of "Mysteries of Sex," it was seized by customs officials.

If the Government is sustained in federal court, Lamar Hardy, United States district attorney, will sue to have the print destroyed on the ground that it is obscene. A separate action, Mr. Pearlman said, would be required for destruction of the negative.

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Code for Advertising

The United States Chamber of Commerce's national headquarters at Washington issued a report Tuesday for stimulating self-regulation of advertising by business groups and industries.

The Chamber's report is in two parts, one dealing with methods used by trade associations in reviewing advertising, the other pertaining to plans for governing advertising by merchants in individual communities.

The Chamber's plan for control of advertising by self-regulation follows by eight years the adoption of self-regulation of advertising by the motion picture industry, with the establishment of the Advertising Advisory Council by the Motion Picture Producers and Distributors of America in June, 1930.

Fight on Rentals

The rentals committee of the Cinematograph Exhibitions' Association which has been negotiating with a similar committee of the Kinematograph Renters' Society toward a solution of the grading and rentals dispute on Wednesday voted to recommend the CEA general council take immediate and drastic action in retaliation for what it claimed was the distributors' insistence on continuing their system of grading films. Plans for the retaliation campaign were left secret, but the exhibitors were confident of weakening the distributor resistance and were hopeful of splitting the KR's ranks. The division followed weeks of discussion of the "A" and "B" film system.

Other London news on page —.

WALLS OF EMPIRE An Editorial [Continued from preceding page]

said that Hollywood has been paying its costs at home in America and making its profits in the export markets.

This has long been an inevitably important influence on many aspects of production, its personnel, its material and its technique. The art, by reason of pursuit of world markets, has grown up as an international art, with broad opportunities, but also restricted by a maze of nationalistic, racial and sectional restrictions.

In general it is probable that the motion picture is a better product by reason of its nurture by a world market. However, it is entirely possible that production addressed solely at the home market might enjoy opportunity more acutely to address itself to that market, to do a better intensive job.

Intensive may be a new word in Holly-

wood—which has been so grandiosely extensive these many years.

Clearly enough, product made without the nourishment of a substantial world market must either cost the American studio less or the American exhibitor more.

△ △ △

20th CENTURY-FOX PUTS CODE IN CONTRACT

SHOWMEN of intelligence and good intent must view with special approval the provision of the new season exhibition contracts of Twentieth Century-Fox Film Corporation prohibiting the showing of its pictures on double bills with films not approved by the Production Code Administration.

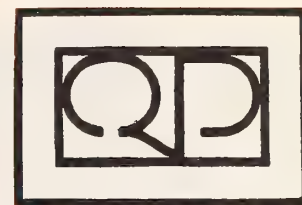
This declaration of policy is an important emphasis on the continuing, and growing,

necessity for the safeguarding of the screen against destructive invaders and their quick-and-dirty money wares.

The procedure is also an effective example of consistency of an order that one might wish could be so general and usual in the show world that it would occasion no comment.

The large gains that have been made for the industry of the motion picture by the application of the Production Code and its standards can only be maintained, and built upon, by carrying its works through to the consumer in the theatre, for it was there that the conditions leading up to the crisis which empowered the code arose.

Primarily the Twentieth Century-Fox action is enterprise—it is also important example.



Radio Regulations

William S. Paley, president of the Columbia Broadcasting System, denounced the Federal Communication Commission's system of renewing radio licenses each six months when he submitted his annual report to stockholders this week. He termed the practice unfair and unwise. Mr. Paley also contended that Federal regulation or censorship of broadcasting was unnecessary. The week also brought out the fact that leaders of the Academy of Motion Picture Arts and Sciences are considering an expansion move to include the servicing of the radio industry.

Both developments are discussed in detail on page 30.

Further Delay

Federal Judge William Bondy Monday granted a further adjournment of three weeks of hearings on the RKO reorganization plan when he was advised by H. C. Rickaby, attorney for Atlas Corporation, proponent of the plan, that negotiations with RKO creditors on amendments had not been completed.

Mr. Rickaby informed the court that a substantial number of unsecured creditors had indicated at a creditors' meeting late last week that they would not approve the proposed amendments affecting their claims and that, as a result, it had been found necessary to begin a modification of the plan from a new approach.

Telephone Report

One of the important features of the Federal Communications Commission's preliminary report on its investigation of the American Telephone and Telegraph Company was its insistence that the company should divest itself of all interest in non-communication activities. The document, which Walter S. Gifford, A. T. & T. president, said was "unfair and one-sided," proposed close Government supervision of the system's policies and management as well as drastic reduction of rates.

Details on page 14.

Dallas Appeal

Arguments began in the United States supreme court on an appeal filed by distributors and the Texas Interstate circuit from a circuit court decision which held they had violated anti-trust laws by incorporating restrictions in license contracts on admissions and double features. The distributors and the circuit held the restrictions were allowable under the terms of the copyright law.

See page 20.

London Conferences

London became the scene of conferences on the future plans and policy of United Artists this week as four of the five owner-directors met there. Charles Chaplin, although not present, was represented by Edward Raftery, a member of the legal firm of O'Brien, Driscoll and Raftery, counsel for United Artists. In Hollywood, the stockholders and directors of Selznick International convened for their annual meeting and were informed by John Hay Whitney, chairman, that the company will continue in the field of independent production. No plans are under consideration at present, he said, for any change in distribution. Mr. Whitney was reelected chairman and David O. Selznick president.

Mary Pickford, on her arrival in London, said she was considering production of "The Bat" in conjunction with Alexander Norda.

The Klan Loses

The Ku Klux Klan has lost its fight against Warner Brothers for infringement of U. S. Copyright laws, in an Atlanta federal court case based on the Klan's contention of violation by Warners because the producer used the Klan's "Black Cross" on hooded robes appearing in "Black Legion."

Federal Judge E. Marvin Underwood's decision is explained on page 24.

MOTION PICTURE HERALD

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Dropping Stage Shows

by WILLIAM F. CROUCH
in Chicago

Stage shows, which for years have been an important part of the amusement offered patrons of the two largest Balaban & Katz theatres in the Loop, the Chicago and Oriental, may be discontinued very soon.

The current slump in business has affected these two deluxe theatres along with other local houses. The cost of the stage shows has been a big item in the weekly operating expenditures.

Among the several plans under consideration is abandonment of stage shows at the Oriental and adoption of a "name" band policy for a stage attraction at the Chicago, similar to the stage band policy in the Paramount theatre in New York.

The Oriental theatre during the past few months has had the problem presented by giving the Chicago theatre the choice of the "A" pictures and the outstanding stage names.

B. & K. also has been pruning its staffs in the various theatres as have other circuits and independents, though no salary cuts are planned.

Asks Buying Wait

In a pre-convention statement issued this week, M. A. Rosenberg, chairman of the National Allied meeting, which will be held in Pittsburgh May 17-19 at the William Penn hotel, urged exhibitors to sign no contracts for next year's product until after the convention.

"Notwithstanding a decrease in theatre grosses from 20 to 35 per cent," he said, "and the fact that most of the producing companies are cutting down on their studio expenses, all of the film distributing companies are demanding as much or more money for their new product."

The Motion Picture Theatre Owners of North and South Carolina will hold a summer convention at Ocean Forest hotel, Myrtle Beach, S. C., June 26-28.

The Independent Theatres Protective Association of Wisconsin temporarily has shelved its convention plans tentatively dated April 5-6.

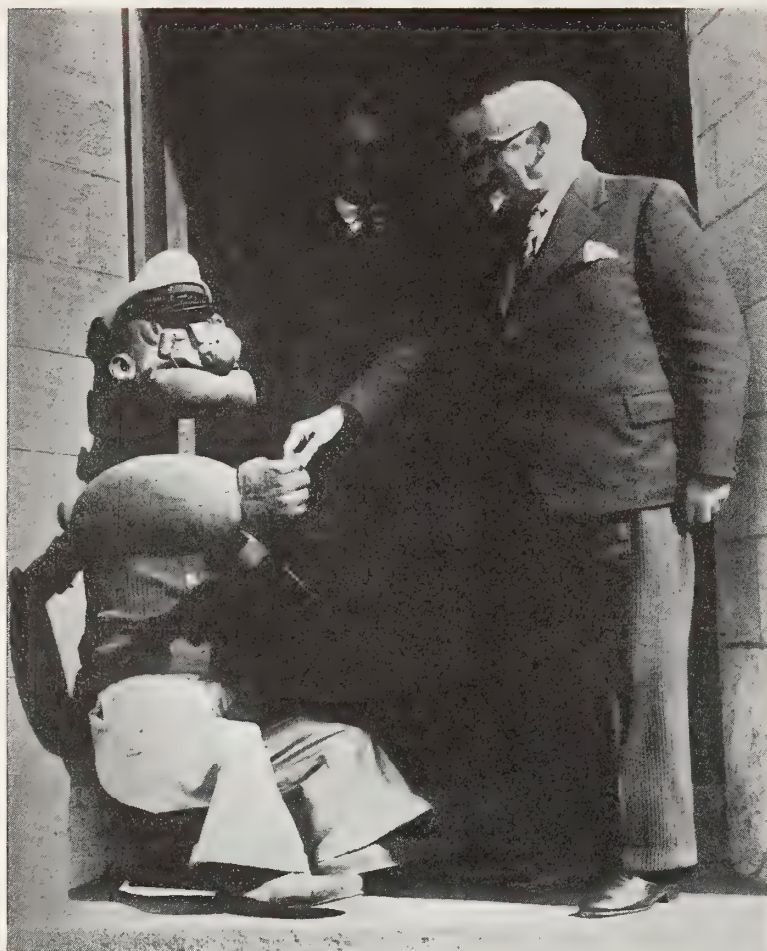
Product Plans

Seven new producing or distributing companies appeared in the field ready for operations in the 1938-39 season as Twentieth Century-Fox concluded its sales convention at Kansas City and Paramount announced its annual product review for April 15th and 16th in Washington, D. C. Grand National added 50 salesmen to its staff to carry on merchandising for the new season.

News attendant on the opening of the announcement season is on page 26.

This Week In Pictures

Miss Adriana Coselotti, the voice of Snow White in "Snow White and the Seven Dwarfs," presents her seven mascots to the camera in Chicago where she will play a personal appearance engagement at the College Inn.



POPEYE the Sailorman, on a world tour to greet his fans, Paramount providing the spinach, visits the Guildhall in Plymouth, England, where he is welcomed by the Lord Mayor. The invincible tar will make personal appearances in large cities throughout the British Isles and Europe where his cartoon short subjects have made him popular.



Eddie Le Baron and Jaime Salvador, independent producers of "Castillos en el Aire," discuss Latin-American distribution of the film with H. Albán Mestanza, editor of "Teatro al Dia," in the offices of Quigley Publications, New York. "Castillos" is the first Spanish dialogue picture produced independently in Hollywood.





Left, the late G. R. Gvalani, member of the firm of Gvalani Brothers, film distributors in India and subscription agents, in India, Burma and Ceylon, for Motion Picture Herald. Mr. Gvalani, only 32 at the time of his death, had been connected with the film industry in India since 1920 and was one of the first to open up the territories of Sind and Baluchistan.



Pre-release Easter item. One of the activities of Hollywood is supplying fan pabulum of the greeting card school of art on all seasonal pretexts, Thanksgiving with turkey, Christmas with snow and spruces, St. Valentine's Day with lace and ribbons. It's nice and pretty and as sweet as boarding school fudge. From this year's Easter output we have selected this one, which presents Miss Ilona Massey, M-G-M, in pink tulle, against a studio sky, a genuine contribution to the glamour merchandise of the masses.



In appreciation of exploitation efforts for "100 Men and A Girl," Universal's representatives in Japan present a smoking set and a watch to the general manager and assistant manager of the Tobo circuit. Left to right at the presentation in Universal's Tokyo office: Al Daff, Universal managing director in Tokyo; G. Nakatani, general manager for the distributor; M. Nawa, general manager of Tobo and his assistant, N. Oda. The picture was roadshowed at the Hibiya Gekijo, Tokyo, where it broke all house records and subsequently was released as a single feature program at double the ordinary admission prices.

W. G. Van Schmus and Norman Bel Geddes, below, judges in the theatrical division of the poster exhibition sponsored by Transit Advertisers in Rockefeller Center, New York, with the winning three sheet, prepared by Joseph Tisman, in charge of the Warner Brothers poster art department.



MYERS, KENT, KUYKENDALL, EXHIBITORS, PRESS, NEELY ARGUE BLOCK SALES BILL

Allied Leader, Answering Kent's Third Statement, Says Twentieth Century-Fox President Is Giving New Interpretation

Heated arguments over the Neely-Pettengill anti-block booking and anti-blind buying bill, now before Congress, extended this week from the trade, into Congress and out into the public prints, where it was sharply attacked.

Sidney R. Kent, president of Twentieth Century-Fox Film, reiterated his stand, and that of his company, in a reply to a "personal attack" on him by Allied States Association, prime sponsors of the measure. The Allied "attack," as so described by Mr. Kent, came after two previous statements by the Fox president, in which he declared the Neely bill would force the sale of completed pictures only, and at greatly increased rentals, thereby working such a hardship on producers and exhibitors alike that many would be compelled to abandon operations.

In supplementary remarks, Mr. Kent said he favored an industrywide conference of all factions to adjust trade practice problems and set up machinery for adjudicating future differences.

Allied States, in turn, replied to Mr. Kent with the assertion that "Allied leaders have not been greatly concerned by the claims that the Neely bill would disturb or destroy the price structure of the industry because it would entail pricing on the basis of groups less than the total block." Abram F. Myers, general counsel for Allied, issued the statement in its behalf, adding the hope that Mr. Kent would lead a "harmony" movement to bring major companies together with exhibitors on trade practices.

The Motion Picture Theatre Owners of America, competitive with Allied in national exhibitor organization activities, entered the argument again this week with a statement, signed by Ed. L. Kuykendall, president, disclosing a "startling new joker on exhibitors" in the Neely bill, in the nature of a clause holding exhibitors themselves liable under the "drastic penalties" of the bill, and not distributors alone, as is generally understood.

Neely Demands Action

Senator Matthew M. Neely (Democrat, of West Virginia), let it be known in Congress that he was irked by the Senate's refusal to take up his bill when it was reached on the calendar last March 25th, and again on March 31st. He said he would seek to have it made the order of business, although he admitted that consideration by unanimous consent is impossible of achievement.

The Senator's bill last week was introduced in the House by Congressman Andrew Edmiston (Democrat, West Virginia), and was referred to the Interstate and Foreign Commerce Committee, which already has several measures before it and which so far has given no indication of its interest in the subject.

From Washington came word Tuesday that considerable opposition is expected to be offered the bill if it is brought up for considera-

NEWSPAPERS OPPOSE ADOPTION OF BILL

Criticism of the Neely anti-block booking bill was voiced this week in the Pittsburgh Press and in the Lincoln Journal-Star.

Editorially, the Lincoln paper commented: "Better we leave block booking alone. . . . Anyone with an ounce of familiarity with motion picture production knows how silly and impractical this (the bill) is—just like asking as nebulous a thing as Broadway to tell in August the play names, dialogues and stars to be presented from that time until August comes again."

Florence Fisher Parry, writing in the Pittsburgh paper, declared that the is "preposterous" and that it "means closing down the industry. . . ." "The bill," she charged, "simply doesn't hold water. It leaks like a sieve."

tion in the Senate. In addition to members who are against the legislation as such, others believe that the Senate Interstate Commerce Committee acted unwisely in reporting the measure for Senate consideration solely on the basis of hearings held two years ago.

Attacked by State Units

State exhibitor organizations which this week attacked the Neely measure included the Independent Theatre Owners of Kansas, the Motion Picture Theatre Owners of Connecticut and the Virginia Motion Picture Theatre Owners.

"Although the Kansas City independent owners are in desperate need of relief, the Neely-Pettengill bill would not give the desired results; we exhibitors must be assured of a continuous supply of product . . ." said the organization in a wire to Congressmen.

Connecticut's MPTO wired Congressmen that they are convinced the bill "will not accomplish any benefits which the proponents assert" in its behalf.

Virginia telegraphed its disapproval on the grounds that the bill will increase the cost of pictures to exhibitors.

Sees "Personal" Attack

Mr. Kent's reply to the "personal attack" contained in the Allied bulletin was directed to Mr. Myers personally. "I feel that the article implies a personal attack upon me and upon my good faith which ought not to go unchallenged," Mr. Kent wrote.

He asserted that his carrying of the fight against the Neely Bill for other distributing companies was incidental, the main factor being, he said, that he was acting in what he considered the best interests of his company.

Mr. Kent denied that his recent letter to exhibitors contained statements contradictory to those he made before a subcommittee of the House in hearings held on the Pettengill Bill in March, 1936. Mr. Kent said:

"It is apparent from a mere reading that what I said then is not in the least opposed to what I recently wrote in my communication."

Those portions of Mr. Kent's statements be-

fore the house committee which were included in the Allied bulletin could also have been used, Mr. Kent contended, in appealing to exhibitors for fairness.

"Hundreds of the replies I have received," Mr. Kent added, "indicate quite clearly that they recognize the hypocrisy of the 'moral arguments' advanced in support of the block booking provisions of the Neely Bill by those who profess to speak for them."

"I well recall that when you were on the Federal Trade Commission and holding the hearing in New York, you tried to get that trade meeting to adopt a principle of a 35 per cent differential between what could be paid for a picture sold in a group and what could be asked for that same picture individually; this in spite of the fact that evidence has been repeatedly introduced which shows that individual pictures like 'The Covered Wagon' have on occasions brought in more film rental for the distributor and more profit for the exhibitor than several other motion pictures, and in some cases almost an entire group."

"It is my firm belief that you, yourself, are not anxious to kill block booking because you have always tried to preserve the principle of the wholesale price attached to the individual picture. In other words, you want to strangle block booking on one hand but have the benefit of a wholesale price on the other."

"Catch Phrase," Says Kent

Mr. Kent took exception to the "very cute characterization" of "Kent v. Kent," which was contained in the bulletin and declared that there was nothing in his statements at the House committee hearings or in his letter to exhibitors that justified use of the "catch phrase."

Referring to his opposition to legislative measures sponsored in the past by Allied, Mr. Kent said he opposed them on the ground that they were presented to "ham string" producers and distributors while giving nothing to independent exhibitors along the line indicated by the sponsors.

"If you are honestly concerned with community selection of motion picture entertainment as a reason for supporting this bill on basis of public morals, why doesn't your law under the same criminal penalties require the exhibitor to publish this synopsis in the local newspaper so that the community can know just what the picture is before they pay admission to the theatre to see it?" Mr. Kent asked.

He added he has repeatedly pointed out that good product is the one most important factor.

In his supplementary remarks on an industry conference, Mr. Kent reiterated that he, because of ill health, is not prepared to take the leadership. "But I am willing to help behind the scenes and give such a move as much time as I can. I would like to see such a move started. It's something everyone in the business should support. If someone will step out in front and have everyone sit around the table to talk things over, I think something could be accomplished."

Myers Answers Kent

Mr. Myers answered Mr. Kent's contention that his letter and his statements before the committee were not contradictory by pointing out that exact words were quoted from the record.

"You now place a different interpretation on your words," Mr. Myers continued, "but we did not ask anyone merely to accept our version; we reproduced your statement from the record."

Mr. Myers conceded that he was not against

(Continued on following page)

KUYKENDALL SEES EXHIBITORS HURT

(Continued from preceding page)

buying and selling in wholesale lots, but added that he was opposed to "compulsory" block booking.

"My associates and I have not been greatly concerned by the claims that the Neely Bill would disturb or destroy the price structure of the industry because it would entail pricing on the basis of groups less than the total block," Mr. Myers said. "It seems to us that most of the transformation has been already accomplished by the distributors in their own interest in comparatively recent years, because the contracts today provide for separate price groups less than the entire block. The main difference would be that the distributors would have to identify in a binding fashion the pictures offered and this, it now develops, is the main bone of contention.

"Restoration," He Says

"In this connection the practice under the Neely Bill would be more of a restoration than an innovation, although the distributors never supplied the detailed information required by the bill."

It is only natural, Mr. Myers continued, that he and Mr. Kent should differ on the interpretation of the section calling for a synopsis of pictures. "I say," Mr. Myers declared, "that if the distributor supplied a bona fide synopsis which contains no statements that are knowingly false, he is immune from prosecution. . . .

"You are not unmindful of the fact that, under the bill, the producers will have a whole year in which to accustom themselves to the new order."

Doubts Undue Advantage

Distributors, Mr. Myers said, are in no fear of being fined or going to jail for violations, but "you may be concerned about the provision which says that if the picture delivered is 'substantially different' from the synopsis the exhibitor may cancel the lease as to such film."

"In no other business in the world," he continued, "can the seller deliver an article other than the one bargained for and require the buyer to accept it. But in the motion picture business the contracts and practices have been skillfully devised to permit of every kind of substitution imaginable. . . ."

However, the Allied counsel pointed out, exhibitors cannot take undue advantage of this privilege of cancellation because the running time in theatres is not going to be curtailed.

"You express doubt whether the bill will promote community freedom in the selection of motion picture entertainment," the letter continued. "Possibly I might be warranted in saying that one on the distribution end does not have the same opportunity as one on the exhibition end to know about the clubs formed and being formed in all communities to take an interest in the motion picture entertainment offered.

"Organized by MPPDA"

"On second thought, you should know about this because many were organized, at least encouraged, by the MPPDA (Motion Picture Producers and Distributors of America). Of course, the MPPDA merely intended that they should be docile groups which would give free advertising and exploitation to the big pictures when they came along. But it was a short cut from this to active boycott of the bad pictures and the exhibitor, under compulsory block booking and blind selling, bore the full brunt of this. The Neely Bill is supported by educational, welfare, religious and civic groups with combined membership running into the millions and these actual and potential

EXHIBITORS DEMAND UA DELIVER PICTURE

Allied Theatres of Connecticut held a special meeting in New Haven this week to draft a demand upon United Artists for the delivery "according to contract" of "The Adventures of Tom Sawyer." The action was taken after it was reported that the company was asking for new contracts at higher rentals than originally agreed upon.

In Milwaukee, zoning and clearance again has become a subject of discussion among exhibitors in view of availability being granted downtown subsequent houses by rival circuits.

moviegoers are not supporting the bill blindly. I will tell you very frankly that so far as I have been able to do so I have tried to point out to these groups that it is unfair to hold the exhibitors responsible for what they show and what they do not show when they in fact have no choice, and this has met with a sympathetic response from those groups.

Kuykendall Sees New Factor

Mr. Kuykendall's entrance into the Neely arguments brought up a new question. The MPTOA leader pointed out that the common practice concerning the delivery of prints is for the transportation to be done by an employee or authorized agent of the exhibitor. This is provided for, Mr. Kuykendall said, in all exhibition contracts.

He then turned to the Neely Bill, pointing out that sub-section 2 of section 3 reads:

"It shall be unlawful for any person knowingly to transport or cause to be transported in commerce any motion picture film which is leased or intended to be leased in violation of Sub-division 1 of this section."

"Under the act, Mr. Kuykendall said, "if an exhibitor is imposed upon and required to buy more than one picture by the distributor, the exhibitor obviously knows better than anyone else just what has happened to him. He certainly knows the films have been leased to him in violation of the act.

Trade Commission Acts Against Two

For the first time in a number of years, since the old Famous Players case, the Federal Trade Commission at Washington this week took formal action against the motion picture business, announcing the issuance of a complaint charging unfair methods of competition against Grand National Films, Inc., and against Sales-on-Sound Corporation, a theatre equipment company, both of New York. Denial of any intent to defraud was made by both principals.

The Grand National complaint revolves around the company's picture, "In His Steps," the commission charging the respondent with improper use of the title and with making certain false representations in advertising

matter "which tend to mislead theatre owners, film exhibitors and the public into the erroneous belief that the motion picture 'In His Steps' is a film version of a best-selling novel of the same name written by Dr. Charles M. Sheldon in 1896."

The commission explained that the novel is a story of religious concept dealing with a minister who converted his community into conducting its business and social life according to the teachings of Christianity, while the film is a love story of two young people who elope and, it is alleged, purports to teach the lesson of the inadvisability of parental attempts to impose their will on their children.

The complaint charges that the company advertised the film as "a modern romance suggested by the world's record-breaking best seller by Dr. Charles M. Sheldon."

Such representations, the commission contended, imply that the filmed story is the same in all material respects as that of the novel. As a result of the false and misleading representations, it is charged, "numerous theatre owners and exhibitors have been induced to lease the film to their detriment and financial injury, and trade has been unfairly diverted to the respondent from competitors who truthfully advertise their film productions."

Grand National Denies Charges

Grand National, through Ann Rosenthal, attorney for the company, denied the allegations and said that the charges would be defended. The picture was made on the coast by B. F. Zeidman. At no time, Miss Rosenthal said, was there any attempt to have exhibitors or the public believe that the film was based on the book by Dr. Sheldon.

Shortly after the picture was released, the title was changed to "Sins of Children," the sales department believing that this was better box office, but the advertising saying that the film was "suggested" by the novel was retained.

Miss Rosenthal said the company had a right to make use of the book and the title since they are in the public domain. Notwithstanding that fact, Mr. Zeidman felt a moral obligation and offered Dr. Sheldon a "nominal sum" in payment, which the author refused, the attorney said.

Denies Fraudulent Intent

In issuing a complaint against Sales-on-Sound Corporation the commission said that in "advertising in circulars and catalogs, the respondent corporation allegedly represents that the sound screens it sells for use in motion picture theatres are flame-proof and of top quality." The complaint charges that the screens according to reliable scientific authority, are not flame-proof and are not of top quality, and that there are sound screens used for the same purpose which are of better quality than those sold by the respondent corporation.

J. A. Tanney, president of the company, said that the matter has been pending about two years and that the company filed a stipulation agreeing to discontinue the "flame-proof" description more than a year ago. He said further that SOS is merely a distributor of the screens and relies on manufacturers' statements as to their qualities.

There was no intent to defraud, he said, and while the company is willing to file another stipulation concerning the advertising, it will contest the allegation of fraudulent intent. The complaint resulted from a controversy in the trade over the meaning and origin of the descriptions complained of, which are considered to be ambiguous, he said, and he expressed the opinion that the Federal Trade Commission ruling will apply to similar advertising by other companies.

"ONE-MAN" FCC REPORT SAYS PHONE COMPANY HAS NO BUSINESS IN FILMS

Commission Proposes Government Control but Gifford Calls Report "One-Sided" and Craven Scores Inquiry

Laying down the principle that a telephone company has no legitimate business in the motion picture or radio industry, the Federal Communications Commission last Friday send to Congress a report on the results of its two-year \$1,500,000 investigation of the American Telephone Company and Bell System.

The Commission would virtually place the telephone business in the hands of the Government, on a commitment of maintaining strict divorcement of communication activities from non-communications, including the motion picture.

Walter S. Gifford, A. T. & T. president, called the report "one-sided" and asserted the company had been denied the right to be heard during the investigation, to interrogate witnesses and to place in the record "written material which we had prepared and considered necessary to point out serious and important errors affecting most of the investigator's reports."

Frequently mentioning the Telephone system's film activities, the report's principal recommendations appear to be:

1. That a governmental agency assume supervision which would amount to control of A. T. and T. management, setting its operating policies and financing, and the purchase, regulation and costs of equipment.

2. That Communications should be divorced from non-communications, including films.

3. That telephone rates should be reduced 25 per cent, without loss to the company.

Apparently irritated by "leaks," the Commission suspended its study of the five-volume, 1,150-page document prepared by Commissioner Paul A. Walker and sent the whole report to the Capitol with an explanation that it was merely a "proposed report" and that a formal one would be submitted later.

Craven Criticizes Commission

That the Commission's final report may differ from the draft was indicated by a statement by Commissioner T. A. M. Craven, who was not an FCC member during the investigation period, in which he criticized the Commission for denying to the telephone company the right of cross-examination and rebuttal, and made it clear that he did not agree with some of the recommendations.

Devoted chiefly to recommendations for stronger control of telephone operations, the report nevertheless also recommended that the Commission be vested with authority to limit the scope of Bell System activities to the communications field, particularly with respect to prohibiting the company from devoting assets and energies to commercial exploitation of non-communications fields, and specifically including films, and that the Communications Act of 1934 be amended so as to prohibit discrimination not only of services and charges in connection with the use of wires in chain broadcasting or radio communication, but also of practices, classifications, regulations and facilities.

To very great extent, the report reviews the

PHONE LEGISLATION IS NOT EXPECTED

Legislation is not expected in Congress this session requiring the American Telephone and Telegraph Company to divest its holdings in fields other than communications, this because of the legislative "jam" in both House and Senate.

The FCC report issued this week on telephone activities was originally intended to serve as a possible Administration lead for legislation on control of monopolies, but new monopoly legislation was abandoned for this session.

Meanwhile, the FCC report caused the New York Times to observe: "The capital stock of the American Telephone and Telegraph Company has enjoyed a sensational rise" since publication of the Commission's findings.

activities of the telephone company in the motion picture and radio fields.

The company got into motion pictures largely because much of its work in telephony headed into motion pictures, and in 1926 Electrical Research Products, Inc. (ERPI) was organized as a subsidiary of Western Electric Company for exploitation of commercial fields of the film outside the telephone business.

"Insofar as the contract between Western Electric and ERPI is concerned, the original intent in organizing ERPI appears to have been the creation of a separate subsidiary to act as the licensing agency of Western," the FCC report commented. "It was not long after the execution of this agreement, however, that ERPI committed itself to a policy of direct exploitation of the sound motion picture field."

Emphasized by Committee

Tracing the activities of ERPI, the report found significant:

1. Onerous contracts for use of sound equipment;

2. Royalties demanded in producer contracts, causing the payment of double royalties;

3. Compulsory servicing agreements under exhibitor contracts;

4. Profits made by ERPI, which were said by FCC to have reached their peak in 1930 when 4,122 theatres were serviced, on the average, and the gross revenue of \$5,526,000 developed a net profit of \$1,103,000. Thereafter gross revenues declined steadily, as did the number of theatres under contract after 1932.

5. ERPI's promotional activities, including the creation of Exhibitors Reliance Corporation for financing leases of equipment, supplying working capital to recording licensees, financing film productions, loaning money to trade publications; organization of Eastern Service Studios, Inc., and General Service Studios, Inc., with which it was later merged; and the formation of ERPI Picture Consultants, Inc., to render consulting services in connection with distribution, and engaging in the promotion and production of educational pictures.

"ERPI's purpose in undertaking the various steps which eventually led to its acquisition of studios may be summarized," the report commented, "as (1) development of non-theatrical business; (2) protection of its creditor relation-

ship with producer-licensees; (3) provision of adequate studio facilities for use of independent producers of theatrical motion pictures as a part of a program to encourage the use of Bell System sound recording apparatus to the exclusion of competing equipment; (4) protection of its position against competitors in the sound motion field; and (5) increase of its revenues through the lease of equipment and royalties";

6. The company's financial activities, involving the setting up of a fund of \$500,000, later increased to \$800,000, to finance production through Exhibitors Reliance Corporation, with total advances up to the end of 1935 amounting to \$3,571,918, of which \$850,401 was then outstanding; and the loan of \$15,000,000 to William Fox in 1929 for the acquisition of the Loew chain.

Litigation and Effects

ERPI's practices and the provisions of its licenses brought about the institution of many suits under the anti-trust laws, the report pointed out, and as of Nov. 17, 1936, there were 22 suits pending against the company in which relief was sought to the amount of \$175,281,675; some of these suits later were settled in favor of ERPI.

The litigation and the constant threat of Federal anti-trust prosecutions apparently influenced ERPI to consider restriction of its motion picture activities, and in September, 1937, it granted non-exclusive licenses to manufacture, lease and sell sound motion picture reproduction apparatus to General Theatres Equipment Company and Motiograph, Inc., and in December transferred its service agreements with theatres to Altec Service Corporation, a company organized by former ERPI employees.

Research Activities

The report said that "the research activities of the Bell System, together with its patent license agreements with others, have resulted in the development of patents and technique applicable to many non-communications uses in the commercial, industrial, entertainment, scientific and religious fields, including sound motion pictures.

The telephone company has a practical monopoly in the furnishing of wires for broadcasting and for years has been engaged in research in the field of radio, the commission found.

The company's activities in motion pictures and radio naturally led into the television field, in which it began research as early as 1926, and while as yet it has had no practical application in the Bell System, the commission feels that "its future influence in television, as that industry eventually develops, may be considerable and will rest in no small degree upon its present research activities.

Asher in New York To Negotiate Deal

Irving Asher, who recently resigned as head of production at Warner Brothers Teddington studio in England, arrived Monday on the *Queen Mary* to negotiate a new connection. He said that while his plans are now indefinite he expects to make an announcement before returning to England, April 27th.

Mr. Asher said his six year contract with Warners ran to 1940 and provided for yearly options and that an option extending his services to April, 1939, was taken up shortly before he left the studio.

in Paramount's

JUNGLE EARTHQUAKE!

One of the thrilling scenes in Paramount's Technicolor drama, "HER JUNGLE LOVE," starring DOROTHY LAMOUR, RAY MILLAND with Lynne Overman.





The wounded aviator
saw her . . .
sun-bronzed, beautiful
kneeling before him.

Here you see Tura (glamorous Dorothy Lamour), untamed daughter of the jungle wilds, and the daring young aviator (Ray Milland) who invades her jungle realm, in one of the startlingly beautiful romantic sequences of this greatest of all jungle-adventure, love dramas, Paramount's Technicolor triumph "HER JUNGLE LOVE."

Here for the first time in color, you see the flaming beauty, the primitive, startlingly wonderful pageant of jungle life in all its intensity of action, of romantic splendor, of primitive heart appeal.

The romance of this woman of the wilderness would be a triumph in black and white . . . in Technicolor it packs a wallop which, added to the thousand thrills, including the mighty earthquake sequence, makes this another Paramount box-office smash.

Dorothy Lamour and Ray Milland
in **"HER JUNGLE LOVE"**

with LYNNE OVERMAN • Directed by
George Archainbaud • Screen Play by Joseph
Moncure March, Lillie Hayward and Eddie Welch
Based on a Story by Gerald Geraghty and Kurt
Siodmak • A Paramount Picture • In Technicolor

PARAMOUNT FILMS THE FIRST JUNGLE PICTURE IN
TECHNICOLOR



PRINTED
IN U.S.A.



No Doodads in Rockefeller's Paying Williamsburg Theatre

Simple Colonial Exterior, But Inside All Is Modern Down to Last Detail

America does have a motion picture theatre which has no double bills, chance games, cut-rate admissions or two-for-ones; no newspaper advertising, screeching ballyhoos, highway billboards; no passes; no labor or product troubles, no "clearance and zoning" problems—and it has been running on the profit side in its five years of operation. John D. Rockefeller is the owner.

Mr. Rockefeller's place as a motion picture exhibitor is not circumscribed by the Music Hall theatre in Rockefeller Center, New York. In the small Virginia town of Williamsburg is located what is perhaps the most unusual motion picture house in the country, known simply as The Williamsburg. Facaded by a flat and severe front that melts into the 18th century atmosphere of the Colonial-restored city, a restoration for which Mr. Rockefeller spent \$14,000,000, one has to look twice to realize that it is a theatre. There is no marquee, no lighted or eye-catching display. Over its doors, painted on its bricks in neat old Caslon letters, is its name, and beneath, supported by two out-swung doors, is a simple, homemade frame holding a processed poster of the day's attraction. That is the extent of its outfront advertising.

The Theatre Plays Its Part

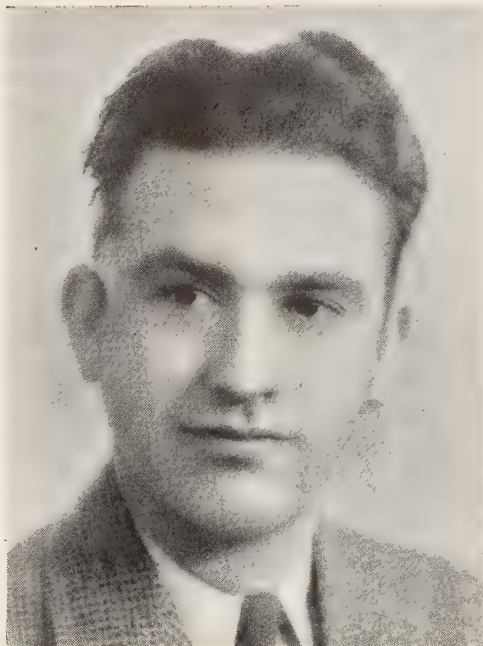
"The restoration of colonial Williamsburg enlisted my interest and support because to see beautiful and historic places and buildings disintegrating had long caused me very real distress," Mr. Rockefeller said of his participation at Williamsburg, as at Versailles, Fontainebleau and Reims.

And the motion picture, in the town's one theatre, is a part of the Rockefeller Williamsburg undertaking in bringing back the complacent Colonial days of the late 1700's. But behind all its architectural plainness operates a practically perfect, scientifically modern house. In equipment, from booth to engine room, it is the last word in present-day operation. Authorities have called it one of the finest small theatres in the country. No detail has been overlooked by the Rockefellers in making elegant yet plain, comfortable and luxurious, this refined offspring of the rough candle-lit playhouse, called the very first playhouse in America, which opened on this Williamsburg site in 1716.

All Modern Interior

Inside, all is modern—including a 40-ton Carrier cooling and ventilating system, two Hertzner generators, a complete auxiliary emergency lighting system fed by 60 giant storage batteries, the newest Simplex projection machinery, RCA "High Fidelity" sound, a complete auxiliary emergency sound system—of which few theatres in the country can boast—Magnarc high intensity lamps, acoustical perfection, fireproof construction of all brick and steel, chairs of tapestry and leather.

The operating policy of the Williamsburg theatre is in keeping with the easy pace of the Colonial community itself. Doors open at 3:45 and the lone matinee stars at four. Out at six, there is a one-hour recess for the theatre



THOMAS G. McCASKEY

manager of the Williamsburg theatre, has exploitation and operation problems unique in exhibition, in fitting the modern motion picture into the restoration of the colonial city under the Rockefeller project.

workers while the village sups. Then two evening performances are given, starting at seven and nine, closing at eleven.

In a single week five pictures are shown. The "ace show" of the week runs two days, Monday and Tuesday. And it really takes an "ace" picture to hold two days in Williamsburg, consisting of less than 1,000 white persons. The College of William and Mary, however, with another 1,000, and a small rural drawing population swell business to workable proportions. Adult prices for the matinees are 30 cents, for evening 40 cents, children 10 cents, always.

Eyssell Picks the Pictures

To get the pick of the pictures from the eight large distributors is the job of G. S. Eyssell, secretary of the Rockefeller Center Music Hall, who supervises the operations of this small counter-part.

A staff of 12 operates the Williamsburg. The local operation is under Thomas G. McCaskey, of the Williamsburg (Rockefeller) Restoration Corporation. He has one operator and one assistant, two doormen, four ushers, two cashiers, one porter, one house manager. The service staff and cashiers, working on alternate days, are all college students.

Double bills, lotteries, "sponsored reels" are as strenuously prohibited as the "no pass" policy. Mr. Rockefeller, himself, has always paid his 40 cents. Herbert Lehman, Governor

of New York, has been a paying customer, likewise Eleanor Roosevelt, wife of the President of the United States.

Mrs. Roosevelt is the subject of an anecdote in connection with her first visit to the restored Williamsburg and its theatre. The house manager set out to find the town photographer. A lengthy search finally discovered him in a rowboat on nearby waters, fishing. They rowed out and only with difficulty induced him to take on the assignment. Arriving at the theatre, he peered over his spectacles to observe: "Why I took that woman's picture six years ago. Do I have to shoot her again?"

No Ballyhoo

The usual ballyhoo with spangled marquee and brightly lighted front, street hawkers and sound trucks and street displays is taboo. The Colonial store windows, made up of small eight-inch square panes of glass divided with heavy mullions, discouraged the use of window cards and displays. All advertising must be approved by the officials of the Restoration as appropriate to the 18th century surroundings. For example, no merchant may have a sign in front that rests on the ground.

Small Lobbies

The town newspaper is a weekly with limited circulation. Hence, house-to-house and direct mail advertising is the avenue left to exploit a modern business in a Colonial town, and with restrictions. There are no billboards.

Due to the Colonial architecture the Williamsburg theatre's lobbies are small. The theatre screen itself is the most efficient medium of advertising in the community. So with each performance two trailers are worked into the program as unobtrusively as possible, announcing the next two shows—never more than two. A pocket-sized card has been used effectively. It appears to have become a habit of the residents to carry one of these film time-tables.

Short Subjects Play Part

Hundreds of short subjects are carefully chosen to supplement the 260 features used annually. The short subjects are "promoted as lucrative box office fodder," according to the management.

With its 560 seats the Williamsburg theatre could not seat all the 658 employees of the Music Hall.

Theatre in Public Square

William Archer Rutherford Goodwin, head of the department of religious education of the College of William and Mary and a director of the Williamsburg project, says that "the compelling reasons for the restoration lie in the historic background of the city, and in the intrinsic simplicity and alluring beauty of its architectural form." It was into this atmosphere that Mr. Rockefeller placed the motion picture in a theatre that stands beside resurrected pillories in the public square.

"If this be treason, make the most of it!" cried Patrick Henry on the site of the restored building which stands in the shadow of Williamsburg's motion picture theatre, and nearby is Raleigh Tavern, where Thomas Jefferson danced with his "Fair Belinda."

Box Office Champions For February



THE BUCCANEER

Paramount



GOLD IS WHERE YOU FIND IT

Warner-FN



THE GOLDWYN FOLLIES

United Artists

THE productions listed and exemplified pictorially on this and the opposite page are those which obtained the highest ratings in a point percentage analysis of gross box office receipts for the month as published in Motion Picture Herald. The receipts are those of theatres in representative key cities throughout the country.

THE BUCCANEER: Produced and directed by Cecil B. DeMille. Screen play, Edwin Justus Mayer, Harold Lamb and C. Gardner Sullivan. Assistant director, Dick Harlan. Film editor, Anne Bauchens. Art directors, Hans Dreier and Roland Anderson. Photographer, Victor Milner. Associate producer, William H. Pine. Location director, Arthur Rosson. Musical score, George Antheil. Musical direction, Boris Morros. Sound, Harry Lindgren, Louis Mesenkop. Costumes, Natalie Visart and Dwight Franklin. Cast: Fredric March, Franciska Gaal, Margot Grahame, Akim Tamiroff, Walter Brennan, Anthony Quinn, Ian Keith, Douglas Dumbrille, Beulah Bondi, Robert Barrat, Fred Kohler, Hugh Sothorn, John Rogers, Hans Steinke, Stanley Andrews, Spring Byington, Montague Love, Eric Stanley, Gilbert Emery, Holmes Herbert, Evan Thomas, Michael Brooke, Thaddius Jones, Reginald Sheffield, Eugene Jackson, Davidson Clarke, Ivan Miller. Released February 4, 1938.

GOLD IS WHERE YOU FIND IT: Produced by Warner-First National. Associate producer, Sam Bischoff. Cosmopolitan serial story by Clements Ripley. Screen play, Warren Duff and Robert Buckner. Director, Michael Curtiz. Assistant director, Jack Sullivan. Dialogue director, Irving Rapper. Photography, Pol Polito. Art director, Ted Smith. Film editor, Owen Marks. Sound, E. A. Brown. Unit manager, Frank Mattison. Color advisor, Allen M. Davey. Color director, Natalie Kalmus. Cast: George Brent, Olivia deHavilland, Claude Rains, Margaret Lindsay, John Litel, Tim Holt, George Hayes, Russell Simpson, Willie Best, Barton MacLane, Harry Davenport, Eddy Chandler, Robert Homans, Granville Bates, Sidney Toler, Robert McWade, Moroni Olsen, Clarence Kolb. Released February 12, 1938.

THE GOLDWYN FOLLIES: Produced by Samuel Goldwyn. Associate producer, George Haight. Director, George Marshall. Story and screen play, Ben Hecht. Art direction, Richard Day. Photography, Gregg Toland, ASC. Costumes, Omar Kiam. Set decorator, Julia Heron. Musical direction, Alfred Newman. Music, George Gershwin. Lyrics, "Love Walked In," "I Love to Rhyme," "I Was Doing All Right," and "Love Is Here to Stay," by Ira Gershwin. Ballets by George Balanchine. Film editor, Sherman Todd. Sound, Frank Maher. Assistant director, Eddie Bernoudy. Color advisor, Ray Rennahan. Color art director, Natalie Kalmus. Cast: Adolphe Menjou, The Ritz Brothers, Zorina, Kenny Baker, Andrea Leeds, Helen Jepson, Phil Baker, Ella Logan, Bobby Clark, Jerome Cowan, Nydia Westman, Charles Kullmann, Frank Shields, Edgar Bergen and Charlie McCarthy. Released February 4, 1938.

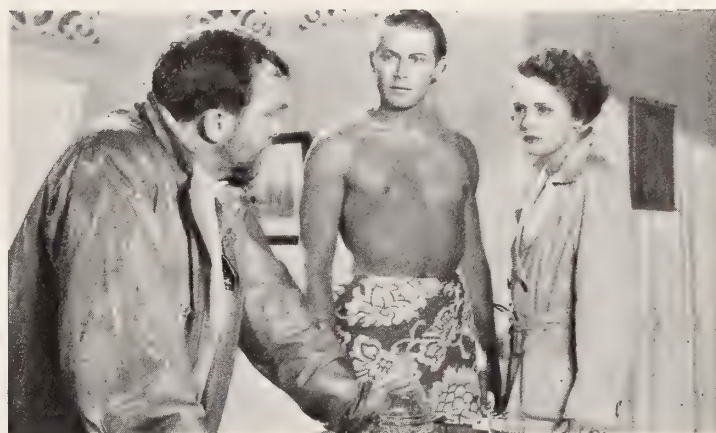
HAPPY LANDING: A Darryl F. Zanuck production. Directed by Roy del Ruth. Associate producer, David Hempstead. Original screen play by Milton Sperling and Boris Ingster. Music and lyrics by Sam Pokrass and Jack Yellen, Walter Bullock and Harold Spina, Raymond Scott. Dances staged by Harry Losee. Photography, John Mescall. Musical direction, Louis Silvers. Cast: Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero, Jean Hersholt, Billy Gilbert, Wally Vernon, Leah Ray, Condos Brothers, El Brendel, Marcelle Corday, Joseph Crehan, Eddie Conrad, Ben Weldon. Released January 28, 1938.



HAPPY LANDING

20th-Fox

THE HURRICANE: Produced by Samuel Goldwyn. Associate producer Merrill Hulburd. Directed by John Ford. Assistant director, Wingate Smith. Story by Charles Nordhoff and James Norman Hall. Screen play by Dudley Nichols. Associate director, Stuart Heisler. Hurricane and special effects by James Basevi, assisted by R. T. Layton. Photographed by Bert Glennon. Film editor, Lloyd Nosler. Sound recorder, Jack Noyes. Cast: Dorothy Lamour, Jon Hall, Mary Astor, C. Aubrey Smith, Thomas Mitchell, Raymond Massey, John Carradine, Jerome Cowan, Al Kikume, Kuulei De Clercq, Mamo Clark. Released December 24, 1937.



THE HURRICANE

United Artists

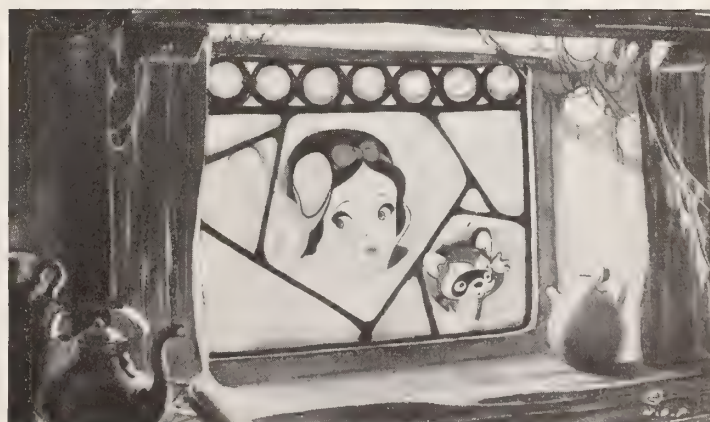
MANNEQUIN: Produced by Joseph L. Mankiewicz. Directed by Frank Borzage. Screen play, Lawrence Hazzard. Original story, Katharine Brush. Photographer, George Folsey. Assistant director, Lew Borzage. Film editor, Frederick Y. Smith. Cast: Joan Crawford, Spencer Tracy, Alan Curtis, Ralph Morgan, Oscar O'Shea, Elizabeth Risdon, Leo Gorcey. Released January 28, 1938.



MANNEQUIN

MGM

SNOW WHITE AND THE SEVEN DWARFS: Produced by Walt Disney. Supervising director, David Hand. Sequence directors: Perce Pearce, Larry Morey, William Cottrell, Wilfrid Jackson, Ban Sharpsteen. Supervising animators: Hamilton Luske, Vladimir Tytla, Fred Moore, Norman Ferguson. Story adaptation: Ted Sears, Otto Englander, Earl Hurd, Dorothy Ann Blank, Richard Creedon, Dick Richard, Merrill de Maris, Webb Smith. Music: Frank Churchill, Leigh Harline, Paul Smith. Art directors: Charles Philippi, Hugh Hennesy, Terrill Stapp, McLaren Stewart, Harold Miles, Tom Codrick, Gustaf Tenggren, Kenneth Anderson, Kendall O'Connor, Hazel Sewell. Art backgrounds: Samuel Armstrong, Mique Nelson, Merle Cox, Claude Coats, Phil Dike, Ray Lockrem, Maurice Noble. Character designers: Albert Hurter, Joe Grant. Animators: Frank Thomas, Dick Lundy, Arthur Babbitt, Eric Larson, Milton Kahl, Robert Stokes, James Algar, Al Eugster, Cy Young, Joshua Meader, Ugo D'Orsi, George Rowley, Les Clark, Fred Spencer, Bill Roberts, Bernard Garbutt, Grim Natwick, Jack Campbell, Marvin Woodward, James Culhane, Stan Quackenbush, Ward Kimball, Woolie Reitherman, Robert Martsch. Released February 4, 1938.



SNOW WHITE AND THE SEVEN DWARFS

RKO

Sarnoff Says RCA Showing Profit

Although affected by the "steep decline" in the nation's volume of business and profits, all divisions of the Radio Corporation of America are operating at a profit, David Sarnoff, president, declared Tuesday at the annual meeting of stockholders in New York.

Since the first of the year, Mr. Sarnoff said, the company has reduced its notes payable to banks from \$10,400,000 to \$8,000,000, saving the corporation \$58,000 a year in interest charges.

Mr. Sarnoff also reported that RCA had received \$500,000 cash for one-twelfth of its remaining holdings in Radio-Keith-Orpheum Corporation and that a similar amount was received for application on the purchase of RCA's stock interest in the Victor Talking Machine Company of Japan, Ltd.

The sale of the Japanese stock holdings and the holdings in the Canadian Marconi Company "is in accordance with the company's policy of concentrating investments within the United States," Mr. Sarnoff pointed out. The Canadian stock was sold for \$1,750,000 cash. It represented an original investment of \$1,156,000.

In answer to a stockholder's query, Mr. Sarnoff disclosed that the National Broadcasting Company's profit for 1937 was approximately \$3,700,000. It was the first time that NBC's net profit was publicly revealed. RCA Manufacturing Company showed a profit for 1937 of more than \$3,000,000, Mr. Sarnoff said.

Declaring that RCA has nothing to conceal, Mr. Sarnoff said the company would cooperate fully in the Federal Communications Commission's investigation of radio.

He reported that the corporation paid the Government \$4,297,500 in taxes in 1937.

Arthur Braun, John Hays Hammond, Jr., Edward W. Harden and Mr. Sarnoff, all directors, were reelected for three years.

International Cinema Liquidation Ordered

Paul McCormick, federal judge in Los Angeles, has ordered liquidation of the assets of International Cinema, Inc., upon recommendation of the unsecured creditors' committee. Sam Wolf, attorney for the committee, told the court that the current slump in independent production precludes the possibility of reorganization under 77B of the Bankruptcy Act. A. C. Snyder, secretary of the corporation, was named trustee. Mr. Wolf said reorganization would be effected if Grand National Films, Inc., was in a position to pay an \$81,000 debt to the laboratory, but that the company was not in a position to do that.

Cinema Club Reelects Repec

Charles Repec has been elected president of the Cinema Club of Boston, Inc., for a second consecutive term. Harry Martin of Universal is first vice-president; W. J. Cuddy of RKO is second vice-president; David Grover of RKO is treasurer, and Harry Smith of RKO is secretary. Except for the resignation of Herbert Higgins of Warner Brothers, the personnel of the executive committee remains the same. It is composed of Sam Berg, Twentieth Century-Fox and Thomas Fermoye and George Govan of M. and P. Theatres.

Supreme Court Considers Appeal From Dallas Anti-Trust Ruling

Robert H. Jackson, solicitor general of the United States, and a predecessor in the office, Thomas D. Thacher, were pitted against each other Tuesday when the United States supreme court heard arguments on an appeal from a Dallas district court ruling that distributors and two Texas theatre circuits violated the anti-trust statutes.

The suit originally was filed by the department of justice while Mr. Jackson was head of the anti-trust division. The defendants are Columbia, Metro-Goldwyn-Mayer, Paramount, RKO, Twentieth Century-Fox, United Artists, Universal, Warner Brothers, Interstate Circuit, Inc., Texas Consolidated Theatres, Inc., and Karl Hobbeltzelle and R. J. O'Donnell.

The lower court upheld the government's contention that the distributors had conspired with the theatre circuits to regulate admission prices in subsequent run houses and to prevent certain features from being shown as part of double bill programs.

Mr. Jackson urged the higher court to affirm the decision while Mr. Thacher and George S. Wright, representing the defendants, contended that the distributors had acted within the rights provided for in the copyright laws.

Arguing on the basis of the briefs previously submitted to the court—regulations prohibit any divergence from the points raised therein—counsel for both sides urged the high tribunal to accept their respective explanations of the contract provisions.

The provisions, requiring that subsequent run exhibitors should charge a minimum admission price of 25 cents and prohibiting double features, were incorporated in the distributors' contracts on the demand of the theatre circuits and constituted an onerous burden upon exhibitors to whom they applied, Mr. Jackson told the court.

Mr. Thacher and Mr. Wright, on the other hand, contended that the copyright statutes vested in the holder of a copyright the privilege of specifying the conditions under which his work might be publicly performed. They also argued that the restrictions in the contracts, rather than being onerous, were, in fact, helpful to the subsequent run exhibitors.

Dignitaries to Speak at SMPE Convention Luncheon

Speakers at the Society of Motion Picture Engineers' luncheon to be held at the Wardman Park Hotel, Washington, April 25th, include Daniel C. Roper, Secretary of Commerce; William G. McAdoo, senator from California, and Colonel Dan I. Sultan, engineer commissioner for the District of Columbia.

The arrangements for the luncheon were handled by Nate Golden, chief of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, Department of Commerce.

Dr. C. E. Kenneth Mees, vice-president in charge of research for the Eastman Kodak Company, will be one of the speakers at the semi-annual banquet, April 28th.

Production Note

A bill designed to compel film companies whose pictures are to be exhibited in New York City to produce 10 per cent of their output within the city was introduced by Hugh Quinn, city councilman for Queens, on Tuesday. The bill was referred to the codes committee of the city council Wednesday.

M. A. Schlesinger, president of General Talking Pictures, sailed this week for conferences at the London office of the Schlesinger enterprises, which includes film distribution and theatre holdings in South Africa. He plans to remain abroad about two weeks.

Motion Picture Associates, New York film salesmen's club, will meet on April 16th for a luncheon and business discussion.

Arthur Byron Nominated For Equity Presidency

Arthur Byron was nominated this week to succeed Burgess Meredith as president of Actors Equity Association. The annual election will be held May 27th and, it is expected, opposition slates to the "regular" ticket will be offered.

On the ticket with Mr. Byron are, for vice-president, Bert Lytell; for councilors, five-year terms, Lee Baker, Alfred Kappeler, Hugh Cameron, Hugh Rennie, Joseph Vitale, Eric Dressler, Katharine Warren, Earle Larimore, Winifred Lenihan and Broderick Crawford, for a two-year term, Ruth Hammond, and for one year, John Lorenz.

Newsreels Helping Levine Search

The five newsreel companies this week started preparation of a sequence designed to aid in the search for Peter Levine, 12-year-old New Rochelle, New York boy who was kidnaped February 24th. Murray Levine, the boy's father, made a short statement before the cameras. Action pictures of the youth taken with a home camera before his disappearance were submitted to the newsreel companies.

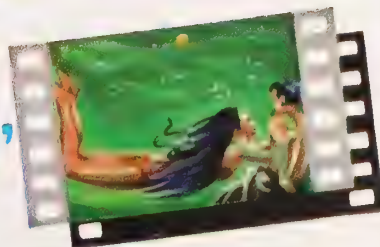
True Name Bill Passed

Although previously reported unfavorably by committee, a bill stipulating that all film stars must be advertised by their legal rather than their stage names, was passed Tuesday by the Massachusetts house of representatives. The vote was 78 to 54.



Paramount's **"HER JUNGLE LOVE"**

DOROTHY LAMOUR and
 RAY MILLAND in an under-
 water scene from Paramount's Technicolor drama,
 "HER JUNGLE LOVE," with Lynne Overman.





**Defenseless,
she faced
the onrushing
crocodiles . . .**

Only a few precious inches between the spot where Tura lies and the ravening jaws of the oncoming crocodile hordes. A terrific situation. Right! Yet, like the mighty earthquake sequence, it's only one of the thousand thrills in Paramount's glorious adventure-romance of the Malayan wilds, "HER JUNGLE LOVE," starring Dorothy Lamour and Ray Milland. Thrills which in black and white would have any audience cheering, thrills which in the living, moving, glorious beauty of natural color, will bowl over the most hard-boiled critic.

Dorothy Lamour as Tura, mysterious white goddess of the jungle, tops even her record-breaking success in "The Jungle Princess." Never has she looked more beautiful—never has her voice been more golden than when she sings those new radio-hit songs, "Lovelight in the Starlight" and "Coffee and Kisses."

Dorothy Lamour and Ray Milland

in "HER JUNGLE LOVE"

with **LYNNE OVERMAN** • Directed by

George Archainbaud • Screen Play by Joseph

Moncure March, Lillie Hayward and Eddie Welch

Based on a Story by **Gerald Geraghty and Kurt**

Siodmak • A Paramount Picture • In Technicolor

**PARAMOUNT FILMS THE FIRST JUNGLE PICTURE IN
TECHNICOLOR**



14 OF 25 STORIES BOUGHT IN MONTH BY 14 PRODUCERS ARE ORIGINALS

MGM Leads with Five Purchases and Is Negotiating for "The Women," Broadway Stage Play; Six Novels Acquired

Conference on product lineups for the 1938-39 season were going "full speed ahead" last month as 14 producers entered the literary mart and acquired the film rights to a total of 25 story properties.

Although the buying was not extensive it was varied. As in former months, however, the purchase of original material was heaviest. Of the total properties bought, 14, or 56 per cent, were original screenplays, turned out, for the most part, by staff or contract writers.

Other sources included novels, six; magazines, three, and plays, two.

Negotiations for purchase of the current Broadway success, "The Women," were under way between Max Gordon Plays and Pictures and Metro-Goldwyn-Mayer at the close of the month. Mr. Harry Goetz, of the Max Gordon company, refused to comment on the report that the purchase price would be in the neighborhood of \$200,000.

The Two Plays Acquired

The two plays that were acquired for production as motion pictures were "Golden Boy," purchased by Columbia, and "Roosty," bought by MGM. "Golden Boy," by Clifford Odets, is playing in New York City. "Roosty," by Martin Berkley, recently completed a Broadway run.

Among the novels acquired were Louis Bromfield's "The Rains Came," which Twentieth Century-Fox purchased for the announced price of \$52,000. The studio announced it had set a budget of \$2,000,000 for the picture.

MGM was the month's heaviest buyer, taking five properties—two originals, one magazine story, one novel and one play. The other buyers and the types of stories they acquired included: Twentieth Century-Fox, one magazine, one novel and one original; RKO, two originals; Warner Brothers, three originals; Columbia, one play; David O. Selznick, one original and one novel; Universal, one original and one novel; Progressive pictures, one original; Republic, one magazine; John G. Blystone, one original; Elizabeth Bergner, one novel; Paramount, one original; Leo McCarey, one original, and Gaumont-British, one novel.

Titles and Credits

The purchases made during the month with all available production credits follow:

AROUND THE WORLD WITH ARTISTS AND MODELS, original screenplay by Russel Crouse and Howard Lindsay, purchased by Paramount as a starring vehicle for Jack Benny. Arthur Hornblow, Jr., will produce and Raoul Walsh will direct.

BITTER LOTUS, serial story in *Cosmopolitan Magazine* by Louis Bromfield, purchased by Twentieth Century-Fox.

BORDER G-MEN, original by Bernard McConville, purchased by RKO Radio as a starring vehicle for George O'Brien. Bert Gilroy will produce.

DODGE CITY, original screen play by Robert

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
April, 1937	25	11(a)	8	44
May	42	10(b)	9	61
June	28	8(c)	1	37
July	21	5(d)	0	26
August	27	6(e)	12	45
September	24	43(f)	1	68
October	22	16(g)	3	41
November	24	17(h)	7*	48
December	38	11(i)	5	54
January, 1938	24	8(j)	3	35
February	28	10(k)	0	38
March	14	9(l)	2	25

TOTALS

FOR 12

MONTHS	317	154(m)	51	522
(a) Including	1 published magazine story.			
(b) Including	4 published magazine stories.			
(c) Including	7 published magazine stories.			
(d) Including	1 published magazine story and 2 radio serials.			
(e) Including	2 published magazine stories.			
(f) Including	29 published magazine stories.			
(g) Including	6 published magazine stories.			
(h) Including	8 published magazine stories.			
(i) Including	4 published magazine stories.			
(k) Including	1 published magazine story.			
(l) Including	1 published magazine story.			
(m) Including	69 published magazine stories.			

*Including the American rights to one German film.

Bruckner, bought by Warner Brothers. Robert Lord will produce.

ELEPHANTS DON'T FLY, original by Horace Jackson, purchased by John G. Blystone, director.

ENEMY TERRITORY, magazine story which appeared in the February issue of *Pictorial Review* by Margaret Culkin Banning, purchased by MGM.

Bickers Novel to GB

GIRL IN THE NEWS, novel by Roy Bickers, purchased by Gaumont-British, as a vehicle for Michael Redgrave and Margaret Lockwood.

GOLDEN BOY, current Broadway play by Clifford Odets, purchased by Columbia.

GROUND CREW, original by Lionel Houser, purchased by RKO Radio to star Richard Dix. Mr. Houser will do the screen adaptation.

HALFWAY TO SHANGHAI, original by Harold Buckley, purchased by Universal as a vehicle for John Boles. Louis Stevens did the screenplay. Ken Goldsmith will produce.

HEARTBREAK HOUSE, original by Budd Schulberg, purchased by David O. Selznick to co-star Tommy Kelly and Ann Gillis. Mr. Schulberg and Marshall Neilan have been assigned to do the screenplay.

HOW TO BE FUNNY NATIONALLY, original by Hugh Wedlock, Jr., and Howard Snyder, purchased by Progressive Pictures.

HOW TO LOSE FRIENDS AND ALIENATE PEOPLE, novel by Irving Tressler, acquired by MGM.

MADAME CURIE, biography by Madame Curie's daughter, Eve Curie, purchased by Universal.

MAKE A PLAY FOR LOVE, original by Alexander

G. Kenedi and Irwin Shapiro, purchased by MGM.

MEMPHIS BELLE, original by Mark Hellinger, purchased by Warner Brothers as a starring vehicle for Bette Davis.

OF GREAT RICHES, novel by Rose Franken, purchased by David O. Selznick. Michael Blankfort will do the screen adaptation. Release will be through United Artists.

RAINS CAME, THE, novel by Louis Bromfield, purchased by Twentieth Century-Fox.

ROOSTY, play by Martin Berkeley, purchased by MGM. The play recently completed a Broadway run.

SNOW COVERED MOUNTAINS, original by W. P. Lipscomb, purchased by Leo McCarey.

STOLEN LIFE, novel by Alan Antic, purchased by Elizabeth Bergner for an English production.

STORY OF STEPHEN EVANS, THE, original by Tom Reed and Malcolm Stuart Boylan, purchased by MGM.

UNDER WESTERN STARS, story published in *Western Romance Magazine* by Lloyd Eric Reeve, purchased by Republic Pictures to star Roy Rogers.

UNFIT TO PRINT, original screenplay by Lawrence Kimble and Niven Busch, purchased by Warner Brothers. Sam Bischoff will produce.

UNTITLED ORIGINAL, by Robert Ellis and Jane Logan, purchased by Twentieth Century-Fox to star Jane Withers.

National Decency Legion Classifies 17 Pictures

Of 17 pictures reviewed and classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage, seven were listed as unobjectionable for adults and one was cited as "not suitable as entertainment for general theatrical exhibition." The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Arson Gang Busters," "The Feud Makers," "Good-Bye Broadway," "Lone Wolf in Paris," "Nobleza Baturra" (Spanish), "Over the Wall," "Rawhide," "Seine Tochter ist der Peter" (German), "A Trip to Paris." Class A-2, Unobjectionable for Adults: "Fools for Scandal," "King of Newsboys," "Law of the Underworld," "Mr. Moto's Gamble," "Port of the Seven Seas," "Storm in a Teacup," "Walking Down Broadway." Not suitable as Entertainment for General Theatrical Exhibition: "The Birth of a Baby."

Irene Kuhn Joins Staff Of 'Motion Picture Daily'

Irene Kuhn, author, reporter and script writer, joined the editorial staff of Motion Picture Daily this week.

Miss Kuhn's "Assigned to Adventure" is a best-seller chronicle of her 18 years of newspaper activities in Europe, the Orient, Hawaii and the United States, on the staffs of the New York *Mirror*, the *News* and the *World-Telegram*. Besides contributing to magazines and newspaper syndicates she also was a scenario writer in Hollywood for three years.

Miss Kuhn was guest of honor Thursday at the weekly New York luncheon of the Associated Motion Picture Advertisers.

WARNERS DEFEAT KLAN IN BLACK CROSS FIGHT

Federal Judge Holds Insignia in "Black Legion" Did Not Violate the Copyright Laws

The Ku Klux Klan lost a bitterly contested court battle to the motion picture industry last week in Atlanta, the Klan's own bailiwick, when E. Marvin Underwood, judge in the federal court for that district, ruled that motion pictures of copyrighted costumes, insignia or other articles are not a violation of the United States copyright laws, and, accordingly dismissed the Klan's suit against Warner Brothers Pictures, Inc., and Vitaphone, Inc.

The suit grew out of use of insignia in the Warner picture, "Black Legion." The Klansmen claimed the black cross used on certain characters in the production were replicas of the Klan insignia, copyrighted in 1925.

In handing down his ruling, Judge Underwood declared it was no infringement to "merely take pictures of costumes or other articles on which may be a patented design, and exhibiting them as the films in question were distributed and exhibited."

In the suit, believed to be the first of its kind ever to come into the courts, Judge Underwood acted without legal precedence. Had the ruling been in favor of the Klan, it would have been of almost incalculable harm to the industry as it would have involved the necessity of negotiating for the rights to photograph any copyrighted article used in films.

Under copyright laws, the holder of the copyright is entitled to \$500 for every violation. Each showing of the picture constituting a violation, damages for showing of "The Black Legion" in Georgia alone would have amounted to more than \$13,000.

While Judge Underwood's action is not final, it will serve as legal precedent until the question is ruled upon by the Supreme Court. It is believed the Klan will appeal the ruling.

In addition to the infringement suit, Klansmen also have pending in court a \$100,000 damage suit against Warners for alleged damaging remarks in the dialogue of the picture.

Games Outlawed In Three States

Three more states—Oklahoma, Wisconsin and Delaware, have declared chance games at theatres illegal. Elsewhere, the practice continued to be the subject of local legal controversy.

Attorney General Warren Green of Delaware informed police authorities in Wilmington and Middletown that Bank Night is illegal. The statement was not a legal opinion but a personal opinion from the attorney general's office, as requested by municipal authorities of

Middletown. Just what action will be taken against theatres holding Bank Night was not disclosed.

All theatre games, whether or not admission is charged, have been declared to be illegal by Attorney General O. S. Loomis of Wisconsin. The ruling is expected to light the way for legal action against 21 Milwaukee theatres for which warrants were sought last January by the Chief of Police.

The Oklahoma ruling declaring Bank Night illegal was made by Attorney General McQ. Williamson.

With the passing of Screeno and Bank Night in Detroit theatres, because of a city ban, other games and giveaways are being used by Detroit exhibitors. Chief among the new stunts are Movie Stamps, which are being handled there by Ralph Raskin and which are being used by more than 25 theatres in the city. Another stunt is ventriloquists' contests.

Frank J. Miller, vice-president of Augusta Amusements, Inc., was acquitted by an Augusta, Ga., jury of charges of operating a lottery in connection with Cash Nights conducted at his theatre.

Because purchase of a ticket or other exchange of money was not required of participants in a theatre Bank Night Common Pleas Judge Grady Cornett dismissed a lottery charge against V. L. Chandler, white operator of a negro theatre in Tulsa, Okla.

The suit brought by Mrs. M. C. Tonkin against the Wilby-Kinney Service Corporation, operators of four Chattanooga Tenn., houses, for collection of a \$320 "Jackpot" which she claimed to have won at the Bijou there, was dismissed by Judge Oscar Yarnell.

Aylesworth Heads World-Telegram

Merlin H. Aylesworth, former head of the National Broadcasting Company and RKO Radio, this week was appointed publisher of the *New York World-Telegram*, by Roy W. Howard, president and editor.

Mr. Aylesworth became associated with the Scripps-Howard Newspapers a little over a year ago as a member of the general management, and devoted himself particularly to development of national advertising for the newspaper organization.

He succeeds Ray A. Huber, who came to the *World-Telegram* during its organizational period from the general management of the parent Scripps-Howard company and returns to his former post. Mr. Howard continues as editor of the *World-Telegram* and Lee B. Wood as executive editor.

Mr. Aylesworth founded NBC twelve years ago and became its first president. During his tenure of office he was credited with contributing much for commercial broadcasting through development of networks and by interesting national advertisers in the sponsorship of programs.

In 1931, when he was serving as chairman of the board of NBC, he was elected to the same post in RKO and occupied the dual positions until 1935. In that year he resigned from NBC to give his entire time to RKO, continuing there until he withdrew last year to join the Scripps-Howard organization.

Sam Dembow, Jr. Joins F&M as Vice-President

Sam Dembow, Jr., has resigned as general manager of National Screen Service Corporation to join Fanchon and Marco as vice-president in executive charge of contact with film companies and the industry generally. He also has acquired an interest in F. and M.

Harry Koplar, for many years prominent in St. Louis theatre operations, has severed his connection with the company and his stock interest in the St. Louis group of theatres, operated by F. and M., has been acquired by the company. Jack Schultz, with the Hollywood branch of F. and M., also has resigned.

Mr. Dembow was with National Screen about three years. Previous to this connection he was executive vice-president of Publix Theatres and a director of the parent Paramount company. John F. Bannan, associated with him the last 10 years, will accompany Mr. Dembow to F. and M. as assistant.

Jack Partington, president of F. and M., said that no immediate expansion in the east is planned as a result of Mr. Dembow joining the company. The company is, however, adding more theatres and now operates about 60 houses, 32 of which are in St. Louis.

Mr. Dembow will also be a member of the board. He has been in the industry 25 years, starting as a salesman for Fox in 1913. He later became assistant general sales manager for that company. His affiliations thereafter were with Goldwyn Pictures as west coast district manager, R. L. Rothschild Theatres, in San Francisco, in which Paramount had a minority interest, and buyer and booker for the Paramount circuit, eventually heading all Publix operations.

Meeting of National Supply Managers Held in New York

The last of a series of four district meetings of the National Theatre Supply Company was held in New York last Thursday and Friday. The purpose of the meeting, which was attended by eastern district managers and sound sales representatives of these territories, was to acquaint the eastern sales division with complete details regarding the new Simplex E-7 Projector and Simplex 4-Star Sound System.

On Friday at the India House, E. G. Hines, president of International Projector Corporation, entertained the following representatives at luncheon: W. E. Green, president of National Theatre Supply Company; E. M. Hartley and J. W. Servies of the general office of National Theatre Supply; Herb Griffin, A. E. Meyer and George Friedl, Jr., of International Projector, and the following branch managers of National Theatre Supply: N. C. Haefele, Baltimore; H. J. McKinney, Boston; V. G. Sandford, Buffalo; Wm. J. Hutchins, New Haven; C. H. Secor, New York; H. Blumberg, Philadelphia; O. E. Williams and C. Fred Boyd, Albany.

SAVE A BIG DATE FOR 20TH'S RIOT OF THE LEGION!

Look what happened at the preview: "Kept audience in uproar!" Hollywood Reporter; "Audience rocked with laughter!" L. A. Examiner; "Tickled audience all over!" M. P. Daily; "Great laughter at preview... akin to a hurricane!" L. A. Times. Another top hit a la 20th!

.... Victor (sez you) McLaglen and Brian (one punch) Donlevy as a couple of bottle-scarred, convening Legionnaires... with luscious Louise Hovick wreaking havoc between 'em! The rowdiest riot since the boys were trading punches over Mademoiselle from Armentieres!

BATTLE OF BROADWAY

with

VICTOR McLAGLEN
BRIAN DONLEVY
LOUISE HOVICK

Raymond Walburn • Lynn Bari
Jane Darwell • Robert Kellard

Executive Producer Sol M. Wurtzel

Directed by George Marshall

Screen Play by Lou Breslow and John Patrick. Original story by Norman Houston. Music and Lyrics: "Legionnaires", "Daughter of Mademoiselle" by Sidney Clare and Harry Akst. Dances staged by Nick Castle and Geneva Sawyer



THE KEYSTONE OF YOUR FUTURE



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SEVEN NEW UNITS START; 20th-FOX BARS DUALS WITH NON-CODE FILMS

Paramount Sets Convention April 15-16 at Washington; GN Adds to Staff; 'Our Gang' Shorts to Be Made at MGM

Seven new producing or distributing companies were launched this week for participation in the new season. They include:

Pictures Corporation of America, formed by Ira Greene and Victor Halperin, for feature production in the east.

Malcolm-Brown Picture Company, by Joseph R. Malcolm and John E. Brown, for feature production in the west.

Progressive Pictures Corporation, organized in Hollywood by Ben N. Judell, to supplement his state rights distribution business.

Frank Kassler, Inc., headed by Frank Kassler, to handle foreign language talkers.

American Pictures Corporation, formed by Edward A. Blatt, formerly test director at Paramount.

Post Pictures Corporation, headed by Harry A. Post, to distribute both 35mm. and 16mm. films, with headquarters at 723 Seventh Avenue, New York.

Cosmorama Productions, organized in Hollywood by a group.

Pre-seasonal activities this week, pointing toward completion of feature and short subject programs for 1938-39, also included:

1. Determination by Twentieth Century-Fox Film, in annual sales convention at Kansas City, to prohibit contractually the exhibition of any of its features on the same program with a film that does not have the industry's Production Code Seal of Approval.

2. Paramount's scheduling of April 15th and 16th for its annual convention, at the Shoreham hotel, Washington. Neil Agnew, vice-president in charge of distribution, will preside.

3. Resumption of selling by Grand National Pictures, with the addition of 50 salesmen.

4. Acquisition by MGM of Hal Roach's "Our Gang" unit.

The Twentieth Century-Fox convention was held last Friday and Saturday, at the Hotel Muehlbach, Kansas City, where John D. Clark, general sales manager, outlined 52 features and 58 one-reelers for 1938-39. Titles and the names of 160 producers, directors, stars and writers appeared on pages 16 and 17 of the April 2d issue of MOTION PICTURE HERALD. Six features were subsequently added from the British unit of Robert T. Kane.

Mr. Clark told the delegates that although more than 10,000 contracts were sold in the United States for 1937-38, a record sales year, 600 more contracts for 1938-39 already have been sold over the same last year.

Joseph M. Schenck and Darryl Zanuck, board chairman and production chief, respectively, wired messages to the 105 at the convention.

Lew Lehr was introduced as the new short subject director, under Truman Talley. He will have charge of 26 one-reelers the company will produce to replace the Educational subjects which Fox no longer will distribute. The new shorts will include six "Magic Carpets," with Lowell Thomas narrating, several to be done in color; four "Adventures of a Cameraman"; six "Sport Reviews," featuring Ed Thorgerson; four "Fashion Features," in color; six comedies, titled "Lew Lehr's Kindergarten." In addition, there will be 26 Terrytoon one-reel cartoons, six in color.

Reduction from 100 shorts this year to 58 next year is attributable to the double billing situation, the delegates were told. There will be

STUDENTS HEAR ZANUCK LECTURE

Theatre operation is the biggest and most wide open field for the youth of today who is seeking a career, Darryl F. Zanuck told a group of students March 29th in a lecture, "Showmanship in Theatre Operation," before the cinematography classes of the University of Southern California.

Mr. Zanuck told the students that theatre operation at its highest is simply the task of carrying the studio's problem to completion.

no two-reelers in the new season, as against 42 this year.

The largest advertising and publicity budget in the company's history was announced by Charles E. McCarthy, advertising director, who said emphasis will be placed on special handling of "big" pictures.

Fox will not change its policy of permitting its stars to appear on the air to publicize company pictures.

Edward Lomba, of New York, was named manager of the "Kent Sales Drive" for foreign business.

Felix A. Jenkins, general counsel, explained that all company contracts in 1938-39 will have a clause prohibiting exhibition of a picture made by Fox on a double bill with a film not bearing the Production Code approval.

Indications are that 20th Century-Fox will continue to handle physical distribution of GB pictures in the U. S. next season.

Arthur Lee, GB managing director, said Saturday on his return from a visit to western branches that the company's sales and collections in those areas were showing definite improvement. He anticipates the release of 24 features, 8 more than this season.

Grand National's Plans

Grand National started its selling season April 1, as last year.

Release of four films started the new season, Edward Peskay, vice-president, said in New York Tuesday. They are: "Renfrew Rides North," "International Crime," "He Loved An Actress," and "Zamboanga."

In addition to the present staff, there are 29 exchanges. Grand National is augmenting its sales force with 50 to 60 salesmen.

Grand National plans to release 36 features and 16 Westerns.

New Companies

Organization of Pictures Corporation of America was announced by Ira Greene, president. Victor Halperin, who has made 30 productions variously for United Artists, Paramount and RKO, is vice-president in charge of production, and J. Burgi Contner, president of Motion Picture Supply Company, is secretary-treasurer. Budd Getschal, formerly of Universal and *The Film Daily*, is director of publicity and advertising. Mr. Greene, who heads Continental Film Industries, Inc., film investment bankers, said production will be at Film Art Studios, New York. A home office has been set up at 723 Seventh Avenue.

Joseph R. Malcolm, of Malcolm Laboratories, and John E. Brown have formed Malcolm-

Brown Picture Company to make 20 independent films on the Coast. Territorial distribution agents, 16 already engaged, will operate on a 50 per cent basis.

Mr. Brown is president, Mr. Malcolm secretary-treasurer. A budget of \$400,000 has been set.

The lineup calls for eight westerns, eight action features and four "specials."

Al Selig will handle publicity and exploitation.

Ben N. Judell, state rights film distributor, has formed Progressive Pictures Corporation to produce four features in Hollywood.

First is "Delinquent Parents," with Doris Weston, Maurice Murphy. Next will be "Wayward Daughters," "Scandal House" and "Step-mother."

Jerome E. Olenick is publicity director.

Frank Kassler has formed his own distribution company at 1600 Broadway, New York, to finance French productions in Paris and Jewish productions in Poland and will distribute the product here.

With headquarters at 1033 N. Cahuenga Boulevard, Hollywood, Cosmorama Productions has been formed to film current happenings not covered by news reel cameramen. The first, in 1500 feet, is "The Fishing Fleet."

Members of the organization include Gene Hagberg, Lennie South, Thor Loovos, J. Henry Kruse, and Hank Levy.

Wanger's Talent Contracts

Although Walter Wanger's 1938-39 program has not been determined, the company has under contract for next season ten players, three directors and three writers, as follows: Players, Sylvia Sidney, Charles Boyer, Madeleine Carroll, Henry Fonda, Joan Bennett, Pat Paterson, Alan Baxter, Tim Holt, Maria Shelton and Louise Platt; directors, Irving Cummings, John Cromwell and John Ford; writers, Gene Towne, Graham Baker and John Howard Lawson.

Under a plan evolved by Hal Roach Studios for the making of features such as "Topper" and "Merrily We Live," production of Our Gang comedies will hereafter proceed at the M-G-M plant under the direction of Fred Quimby, general manager of short subjects.

At Warners, pre-seasonal studio conferences were ending this week and the eastern executives were returning to New York.

Paul Muni will continue with Warners next season under a new contract, reversing his original decision to act on a picture-to-picture free lance basis.

The first picture for Jimmie Fidler under a new four-film arrangement with Warners will be "Garden of the Moon," musical.

National Theatres Heads Confer with Skouras

Policies for the coming season and new product buying were discussed last Thursday and Friday when division managers of National Theatres conferred in New York with Spyros Skouras, operating head. The circuit starts 1938-39 buying April 15.

Among those present at the meeting were Charles Skouras, head of West Coast Theatres at Los Angeles; Arch M. Bowles of San Francisco, west coast division manager for northern California; Rick Ricketson, head of Fox Intermountain Theatres; Elmer C. Rhoden, Fox Midwest division manager, and Frank L. Newman, Sr., president of the Evergreen State Amusement Corporation.



HOT OFF THE GRIDDLE!

A sizzling sequel to his 1937 Academy Award-winning "Penny Wisdom" is Pete Smith's PENNY'S PARTY in which Prudence Penny, noted newspaper home economist, demonstrates another array of mouth-watering food ideas in eye-filling Technicolor. **READY NOW FOR IMMEDIATE PLAYDATES!**

Like its predecessor, PENNY'S PARTY is chock-full of pre-arranged tieups with local Gas Companies, Newspapers and various kitchen products ... read details in current issue of M-G-M SHORTS STORY magazine.

QUOTA IN ACCEPTED FORM INCLUDES MAJOR PROPOSALS OF GOVERNMENT

Basic Principles of White Paper Incorporated in New Law; Triple Credit and Reciprocity Important Concessions

by AUBREY FLANAGAN
in London

Buffeted by the shifting winds of politics in Parliament for the last seven months and the object of vociferous debate ever since it first emerged in nebulous form from the deliberations of the Moyne Commission early last year, a new Cinematograph Films Act went into effect April 1st. In it are detailed quota schedules under which distributors and exhibitors will operate until 1948.

Incorporating all the principles submitted by the Board of Trade to the House of Commons last August in a White Paper and changed only in detail from that document the new Bill represents a victory for the Government whose representatives steered it through the shoals of legislative debate and the storms of industry controversy. To facilitate its course the only concessions necessary were minor ones to the labor opposition and diplomatic ones to distributors.

The Act, in its most important phases, provides:

A quota for distributors starting at 15 per cent and increasing in ten years to 30 and for exhibitors starting at 12½ per cent and increasing to 25;

A separate short subjects quota ranging from 15 to 25 per cent for distributors and from 12½ to 22½ per cent for exhibitors;

A minimum cost clause based on expenditure for labor rather than on the total budget of a picture;

Concessions to distributors permitting films made at a cost exceeding the minimum to count double and triple for quota purposes according to a fixed scale;

A similar clause allowing quota credit for British films acquired at certain fixed costs for distribution in other countries;

Prohibition of blind and advance booking;

Establishment of a Films Council, and Guarantee of fair wages and hours to studio employees.

The quota percentages represent a considerable increase from those fixed in the old Bill passed in 1927 which expired last week, and were approved in their final form only after long controversy. Even in the ultimate Parliamentary stages of the Bill the House of Lords approved an amendment introduced by Lord Moyne which would have provided that the distributors' quota start at 20 per cent and the exhibitors' at 15. The amendment was protested bitterly when the Bill was returned to the Commons and was struck out before the measure received the royal assent on March 30th.

Under the expired Bill the percentages started at 7½ per cent for distributors and increased

QUOTA PERCENTAGES INCREASE BIENNIALY

Following is the schedule under which the quota percentages will increase for distributors and exhibitors, under the terms of the new Cinematograph Films Act. For example, this year 15% of all features and 15% of all short subjects handled by the distributor must be British product; 12½% of all features and 12½% of all short subjects shown by the exhibitor must be British.

DISTRIBUTORS

Year	Features	Shorts
1938	15	15
1939	20	15
1940-41	22½	17½
1942-43	25	20
1944-45	27½	27½
1946-47	30	25

EXHIBITORS

1938	12½	12½
1939	15	12½
1940-41	17½	15
1942-43	20	17½
1944-45	22½	20
1946-47	25	22½

The new distributor quota went into effect April 1st but the exhibitor quota requirements will not become effective until October 1st.

to 20 per cent in the tenth year and ranged from five per cent to 20 per cent for exhibitors. The separation of the short subjects quota from the features is an entirely new provision.

The minimum cost provision specifies that to be entitled to registration for distributors' quota a British feature film must have cost £1 a foot and a minimum of £7,500 "expended in labor costs." An entirely new basis of computing film costs is here added to the principle, itself new in legislation, that cost shall be the deciding factor in conferring the right of registration to a British film.

In addition 75 per cent of this labor cost must be paid to British labor but the salaries of one star and of one artist may be excluded from this computation of costs. The labor cost is computed as roughly one half of the total negative cost so that each quota film of British origin must represent a total minimum cost of approximately \$75,000.

The institution of a minimum cost clause and the rejection of a viewing test which had been advanced pressingly as the alternative, was the feature of the Bill about which one of the earliest and fiercest controversies concerning the legislation raged.

The Government itself, expressing its views in the White Paper, favored the quality test as the ideal method of qualifying films for registration and as an antidote for the low quality quota quickies but realistically it was admitted that such a test was impractical and that a minimum cost provision would insure a financial incentive for keeping the calibre of

production at an acceptable level. A residue of the quality test, however, remains in the Bill as written and approved in the addition of a proviso that films failing to reach the labor cost minimum may be submitted for registration subject to the approval of the Board of Trade as being of special entertainment value.

To "further encourage the production of long films of higher quality" and to provide entry into the foreign market the Government further provided the "Double Quota" principle under which distributors could claim extra quota credit for films costing a stated amount over the minimum. This provision of the Bill as passed allows distributors credit for two films when labor costs reach £22,500.

On this point debate raged until the final moment of passage. It was attacked by distributors on the ground that it did not go far enough and by exhibitors on the ground that it represented a reduction of effective exhibition footage. When the Bill reached the floor of the House of Commons Oliver Stanley, president of the Board of Trade, who guided the measure through the legislative processes, proposed an amendment extending the principle so that distributors could claim triple credit for films costing £37,500 (\$187,500) for labor. Opposition in the commons defeated the proposal but it was reintroduced when the Bill reached the House of Lords and remained a part of it during the subsequent reconsideration and final approval by the lower House.

To pacify British studio interests who opposed not only this increase but the original principle a rider was attached to the amendment limiting the multiple quota concessions to 50 per cent of the distributor's total footage.

Under the heading also of "further encouragement" the Government introduced a reciprocity clause which subsequently became a major center of controversy. As originally proposed with the "hope that it would lead to cooperation between British producers and those renters who are in a position to arrange adequate channels of distribution overseas" it was provided that acquisition of a film for foreign distribution would merit credit for one feature under the quota requirements. The feature acquired for such distribution, however, would have to cost at least £3 a foot and involve a labor cost of not less than £22,500. In addition at least £20,000 would have to be paid for the foreign rights.

After industry argument and legislative debate this clause in the final Bill provides that triple labor cost films (£22,500) acquired for foreign distribution at a price of £20,000 shall count one for the distributor's quota and that films costing at least £30,000 in labor and acquired for £30,000 shall count double.

Exhibitor Quota Films Unlimited

The exhibitors' quota under the Bill is to be calculated on screenings only and all British films are available for registration whether they qualify for distributors' quota or not. To further protect the exhibitor the Government included a clause continuing the provision that when an exhibitor has not shown the required proportion of British films he shall be protected from prosecution if he can satisfy the Board of Trade that the reasons for his default were reasons beyond his control and in such cases he is to be given a certificate of exemption.

Although pictures made in the Dominions are not creditable for distributors' quota they are for the exhibitors.

Under the new Bill, as in the old, blind and advance booking are prohibited under heavy penalties. The signing of booking agreements

(Continued on opposite page, column 1)

Quota Handicaps American Films

(Continued from preceding page)

before a picture is trade shown is specifically banned and bookings are limited to six months in advance under heavy penalties applicable to distributors only.

Newsreels, advertising films and educational subjects are exempted from all provisions of the Bill.

A proposal for a Films Council with wide discretionary powers was included in the report of Moyne Commission last year but met with such opposition that the Government eliminated the plan from the White Paper. Mr. Stanley, however, introduced an amendment providing for such a council while the Bill was in the House of Commons.

It will consist of 21 members to be appointed by the Board of Trade. Eleven will have no financial interest in the industry and there will be two producers, four exhibitors, two labor representatives, a chairman and one woman representative. Its functions will be to review the progress of the industry with particular reference to production and report to the Board of Trade when advisable. It will also be available to the Board of Trade when its advice is sought whether at the request of persons interested in the industry or others. It will make an annual report to the Board which in turn will be presented to Parliament.

Ten members will continue a quorum and the council will be empowered to regulate its own procedure. Members will hold office in accordance with the terms of their appointment, will be eligible for reappointment, but will not be eligible to serve more than three years.

In the closing moments of the debate in Parliament there prevailed a general atmosphere of contentment and gratification that the battle was over. Most jubilant of all would seem to be the American distributors, who, on the face of it, and without the remotest public campaigning or open controversy, won an asset in the triple quota and reciprocity schemes and the possibility of reducing their footage obligations by 50 per cent. The net value of this gain, however, is questioned by their exhibitor critics, who, as a result of Mr. Stanley's unequivocal and unqualified denunciation of the quickie process, and of the manner generally in which quota obligations have been met, foresee an emphatic and uncompromising Board of Trade attitude to the theory and practice of evasion.

Least happy of all are the producers whose case, thanks to its variegation and shifting ground has been, if not ignored, at least set in the background. Last minute effort at lobbying found them sending twenty line telegrams to every member of the House of Commons on the day of the debate, so many in fact that the bulk of them were not sorted out and distributed till the debate was over!

Star, Author, Director of "Lenin" Receive Awards

The Order of Lenin, highest of all Soviet Russia decorations, has been awarded to Boris V. Shchukin, Mikhail Romm, and A. Kapler, star, director and author of "Lenin in October," according to Amkino Corporation, American distributors of the film. The picture had its American premiere last week at the Cameo and Continental theatres in New York.

Howard Strickling, publicity director of Metro-Goldwyn-Mayer, and Gail Greenstreet of the J. Walter Thompson publicity bureau, were married Saturday. They are honeymooning at the Flying V Ranch, Tucson, Ariz.

NEW THEATRE BUILDING CONTRACTS INCREASE

Government Interested in Brandt Proposal for Loans Available for Reconstruction

Theatre building contracts awarded in February showed an increase over January. The valuation of new and major alterations projects reported for the month for the 37 states east of the Rocky Mountains totaled \$2,369,000.

Reconstruction Finance Corporation in Washington this week received "with interest" a proposal by Harry Brandt, president of the Independent Theatre Owners Association, New York, for making loans up to \$25,000 available to exhibitors for theatre reconstruction and rehabilitation.

Sixty-seven projects, calling for 255,000 square feet of floor space, were listed for February by the Dodge Reports division of the F. W. Dodge Corporation, in a grouping of all theatre construction for which actual contracts were awarded in the month.

43 January Projects

A similar survey by the company for January showed 43 projects, with 153,000 square feet, valued at a total of \$1,187,000.

The February figures are approximately at the same average level of theatre construction as in 1937, when Dodge reported, for 12 months, 885 projects valued at \$27,255,000.

The January and February reports showed fewer theatre projects, for new and major alteration work, with a smaller total area, but a higher total contract valuation than was recorded for the same period in 1937.

For January and February of 1937 the report listed 118 projects compared to 110 for the first two months of this year; 412,000 square feet for the two month period in 1937 compared to 408,000 in 1938, and \$3,393,000 valuation in the 1937 period as compared to \$3,556,000 for the same period in 1938.

Confers with RFC Chairman

Mr. Brandt conferred with Jesse Jones, RFC chairman, on the possibility of extending long-term credit at low interest to theatre owners through the local banks for all types of remodeling and renovating projects and the purchase of equipment. The ITOA head said that Mr. Jones liked the proposal as outlined, but raised the question whether it could be worked out with the banks.

Exhibitors can now obtain loans up to \$10,000 from the Federal Housing Administration for permanent improvements to theatres and purchase of immovable equipment. Mr. Brandt's idea is that the exhibitors should be able to borrow for all types of equipment, including movable equipment and booth installations, which are not covered by FHA credits. The loans are not intended for new theatre construction. Officials of the RFC indicated that such a sum, negligible in comparison with the \$1,000,000 advances that have been made in other directions, would not be considered impossible to grant provided the borrower had adequate collateral and could satisfy the government's requirements. The new legislation providing for loans to small industries will necessitate no material change in RFC lending policies.

ASCAP Scores Initial Victory

The American Society of Composers, Authors and Publishers this week scored a temporary victory over the Florida statute designed to prevent the society from collecting royalties in the state, and prepared to attack a similar measure in Tennessee.

At Ocala, Fla., a federal court issued an order temporarily setting aside the 1937 law.

An interlocutory injunction was filed in the United States district court for the northern district of Florida against Cary D. Landis, attorney general, and the 15 state attorneys of Florida. The order was signed by the three judges who, sitting as a federal statutory court in New Orleans, heard arguments March 3rd.

Mr. Landis was granted 30 days to file an answer and ASCAP was granted a similar period to post a \$5,000 bond to compensate for damages which might be incurred before a final hearing.

The trial of ASCAP's suit to have the law declared unconstitutional is expected to be set for some time next fall.

Tennessee Action Next

E. C. Mills, chairman of ASCAP's administrative committee, was in Knoxville this week, conferring with resident attorneys for the society on plans for filing an action attacking the Tennessee law.

The Rhode Island bill designed to prevent the collection of royalties on musical compositions from second run film theatres was reported out by the corporation's committee of the Rhode Island Senate and then recommitted to committee. The bill is sponsored by Senator Clarence H. Horton.

The Senate Banking and Commerce committee, Ottawa, has amended the bill of W. K. Esling, conservative member for Kootenay West, to curb the activities of the Canadian Performing Rights Society (similar to ASCAP in the United States). The committee deleted from the measure the provision that the society must publish a list of all dramatic-musical works which it claims to control by copyright. Two other amendments were substituted. One provides that no charge shall be made for public performances of such works by means of radio receiving sets or gramophone, except in the case of a theatre to which admission is charged, or a ship. The second stipulates that vocal or instrumental musical performances shall not be considered public performances for which a fee must be paid, except where they occur in a theatre or a ship.

ASCAP's annual membership meeting, which was postponed from March 24th because of the illness in the family of Gene Buck, president, will be held about April 21st.

Royalties, estimated at \$100,000 due ASCAP from cafes, orchestras and radio stations in Germany and Austria would be used to assist Jewish and other oppressed composers and musicians in those countries, under a resolution voted by the Song Writers Protective Association at their annual meeting last week. Irving Caesar, president of the group and also a member of the ASCAP board, was directed by the resolution to present the plan to the society.

PALEY HITS FEDERAL AIR REGULATION; ACADEMY MAY INCLUDE RADIO SERVICE

President of CBS Urges Long Term Licenses; Declares Relations of Stations to Networks Are Not Monopolistic

Federal regulation or censorship of radio, beyond seeing that freedom, fairness and nonpartisanship of the air are maintained, is as unnecessary as the imposition of special regulations for "newspapers and hardware stores," William S. Paley, president of the Columbia Broadcasting System, declared Tuesday in his annual report to stockholders of the company.

In his address, which was broadcast over the Columbia network Mr. Paley advocated greater public interest in all proposals tending toward censorship of broadcasting. He also:

Denounced the present six-month licensing system, terming it "as unfair and unwise as it would be to give men short-term licenses to publish newspapers, to write books or plays, or to make motion pictures."

Proposed licenses be granted for a long term of years and be revocable only when, after a full and open trial, it is proved that broadcasters failed to operate in the public convenience, interest and necessity.

Warned that broadcasting would suffer very quickly if network operations were hampered.

Asserted that the relationship of stations to networks is anything but monopolistic.

Declared that Federal Communications Commission regulation of prices at which radio stations could be bought or sold, or regulation as to the number of stations a network might own or lease, would be detrimental to radio.

Mr. Paley urged that the industry unite on a program of progress, public service and protection, advancing the thought that the recently organized National Association of Broadcasters might be made the instrument for such a program.

A few days before Mr. Paley's report was submitted, the Broadcasters appointed Mark Ethridge, general manager of the Louisville, Ky., *Courier-Journal*, as president.

The new leader, who accepted on the condition that the position be non-salaried, will have authority to bring about self-regulation in the radio industry similar to that in the film industry.

He also will serve as the industry's spokesman before the public, the federal administration and Congress.

In accepting the post, Mr. Ethridge said he would serve until a "permanent head of the industry" was named.

The Association decided last February to appoint a paid president with broad powers over the industry after a series of incidents which led to public criticism. Among these was the radio skit, "Garden of Eden," in which Mae West took part. The FCC condemned the broadcast and later accepted an apology from National Broadcasting Company.

The Broadcasters' program will include appointment of a staff of experts for public and

SHORT PRODUCT PLAYING BROADWAY

Week of April 2

CAPITOL

Three on a Rope.....MGM
Pipe Dream.....MGM

CRITERION

Austria Vanishes.....Royal Film Exchange
Hollywood Picnic.....Columbia

MUSIC HALL

March of Time, No. 8....RKO Radio

PARAMOUNT

Tears of an Onion.....Paramount
Gold.....Paramount
Popular Science, No. 4....Paramount

RIALTO

Audioscopiks.....MGM

RIVOLI

Windward Way.....RKO Radio

ROXY

Mountain Romance.....Educational
Wanna Be a Model.....Educational
Blue Coast.....Major Peter P. Devlin

STRAND

Shopgirl's Evidence.....Vitaphone
Little Me.....Vitaphone
Porky's Five and Ten.....Vitaphone

labor relations, engineering, legal work and research. There will be an annual budget of \$250,000 as compared to the \$75,000 annual budget the association had up until last year.

In discussing federal regulation, Mr. Paley traced its origin to the fact that stations had to be policed in order that their broadcasts would not interfere with each other. This policing, he said, resulted in limitation of the number of stations. He urged that regulation, therefore, be limited to "the bare necessities of the case," which he listed as freedom, fairness and non partisanship of the air.

Mr. Paley defended the competitive system of broadcasting, claiming that under this system broadcasting had been used more effectively for "the entertainment, the information and the education" of a whole people than under any other plan of operation in the world.

In urging that the system of licensing be changed, Mr. Paley commented: "I feel quite sure that nobody really wants to keep broadcasting in a position where it might some day be faced with the necessity of pleasing those in power in order to continue to exist. I do not think it is wise for the American people to allow the whole broadcasting structure too continue to rest on such a weak foundation."

Mr. Paley referred to the FCC's recent decision to make a full investigation of network broadcasting, declaring that the "miracle of radio lies in networks" and, therefore, networks should not be limited.

Sales prices of radio stations should be governed by ordinary rules of business, he said.

Commissioners Paul A. Walker, Eugene O. Sykes and Thad H. Brown were named by the FCC on Wednesday to make the study of chain broadcasting and of monopoly. Commissioners Craven, Sykes and Norman S. Case will handle the superpower investigation.

Gledhill Proposes Study of Project to Provide Air Achievement Records; CBS To Celebrate April 30th

Leaders of the Academy of Motion Picture Arts and Sciences are undertaking a survey to determine the possibility of expanding the organization's activities to include the servicing of the radio industry in the same manner as the film industry.

Under the plan, formulated by Donald Gledhill, executive secretary, the Academy is seeking to discover if there is a need for radio achievement records, such as those made by the Academy for motion picture producers, writers and directors, and the Academy's casting directory, which contains photographs of players, their telephone numbers and their agents.

Consideration also is being given to a plan to establish a library of electrical transcriptions of voices of radio actors and actresses. The transcriptions would be played over special telephone wires to executives of advertising agencies, networks and stations seeking to cast radio programs.

The chief obstacle, it was explained, is the possible cost of the enterprise and how it should be apportioned. Mr. Gledhill plans to submit the plan to the executive board for early consideration.

The Academy, since dropping its activities as a representative, collectively, of actors and writers, has broadened its service projects. A quarterly casting directory, financed for the most part by studios, is issued, and the players whose photographs are included are charged a small fee.

In addition, the Academy is establishing a large library of publications, such as text books, non-fiction, and trade publications, both American and foreign.

▽

CBS Plans 18 Hour Hollywood Broadcast

An 18 hour, 45 minute broadcast, to emanate from Hollywood, will be given April 30th by Station KNX over the entire chain to mark the opening of the new CBS building at Columbia Square. The programs will start at 6 a. m., PST, and will last until 12:45 a. m. the next day.

Several features will be picked up by the Canadian network, while a short wave hookup with Europe will make available the entire program to the Continent, according to Charles Vanda, program director.

The broadcast will be climaxed by a two-hour program from the new Columbia Square Theatre where stars of radio, stage and screen will appear, Mr. Vanda said. The varied periods will have college presidents, scientists, philosophers and other men of letters broadcasting from classrooms, laboratories and offices.

A special program of symphonic music will be offered by the Los Angeles Philharmonic Orchestra from the Hollywood Bowl, where 20,000 school children will be present.

Spot broadcasts from the city's busiest intersections, a "parade" of Southern California sports figures, a round-the-town dance music excursion to Hollywood's night clubs, and novelty programs are planned. City, county and state officials are to speak.



It's fun to be foolish...
that's the *joy* of living!

**EASTER WEEK
ATTRACTION
AT LEADING
FIRST RUNS
EVERYWHERE**



Another first night — another triumph — another headache!



Fairbanks, the masher, paroled in custody of Irene, the mashee.



\$10,000 a week and no place to go.

**IRENE
DUNNE**

Joy of Living

**DOUGLAS
FAIRBANKS JR.**

with

ALICE BRADY

**GUY KIBBEE • JEAN DIXON • ERIC BLORE
LUCILLE BALL • WARREN HYMER
Music by JEROME KERN
Lyrics by DOROTHY FIELDS**

**DIRECTED BY
TAY GARNETT
PRODUCED BY
FELIX YOUNG
A TAY GARNETT Production
Screen play by Gene Towne,
Graham Baker, Allan Scott
Based on an Original Story by
Dorothy and Herbert Fields**

The hit comedienne of "Theodora" and "Awful Truth," and the dashing Rupert of "Zenda," here with a mighty screen treat for the millions awaiting their next performances here with a grander, gayer, meatier picture than ever here with a show to shout about and get the kind of crowds you hope for!



"Maggie, did that young man stay here all night?"



How to have a wonderful time on \$1.85.



That wild night at the rink... she fell and broke her promise!



He practises what he preaches: "Do what you want to do when-ever you want to do it!"

THE HOLLYWOOD SCENE

Two by Two

Ten pictures were started and twelve finished in the closing week of March. The trend was to start production in groups of two.

Both features which went into work at MGM appear to be upper bracket pictures. "Hold That Kiss" will feature Fay Bainter, Maureen O'Sullivan, Dennis O'Keefe and Ruth Hussey. Leading players in "Shopworn Angel" are James Stewart, Margaret O'Sullivan and Walter Pidgeon.

With Charles Starrett and Iris Meredith in the leading roles, Columbia started "Swingtime in the Saddle." Robert Paige and Jacqueline Wells head the cast to be seen in "State Police."

Republic started "Gangs of New York" in which Charles Bickford, Wynne Gibson, Alan Baxter and Harold Huber will be featured, and "Whirlwind Cowboy."

At 20th Century-Fox "I'll Give a Million" and "Hello Hollywood" were started. Warnex Baxter, Peter Lorre, John Carradine, J. Edward Bromberg and Sig Rumann head the cast in the first. The second will star Jane Withers with Henry Wilcoxon and Gloria Stuart.

"In Every Woman's Life" started at Warners. Kay Francis, Anita Louise, John Littel and Bonita Granville are the principals.

For United Artists distribution, Walter Wanger started "Algiers." Charles Boyer, Heddy Lamarr, Alan Hale and Joseph Calleia are the most important players assigned thus far.

Republic completed three pictures. "Romance on the Run" will present Grace Bradley, Edward Brophy, Patricia Ellis, Donald Woods and William Demarest. Ray Rogers, Smiley Burnette and Carol Hughes head the cast in "Under Western Stars." Lee Powell and Eleanor Stewart are the principals in "Fighting Devil Dogs," a serial.

Monogram finished two productions. Tim McCoy, Suzanne Kaaren, Carl Hackett and John St. Polis are featured in "Ridin' Gent." John Merton, Louise Stanley and Al St. John are the important characters in "Gun-smoke Trail."

Two pictures were finished at 20th Century-Fox. The Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville and John Carradine are featured in "Kentucky Moonshine." "Kidnapped" has Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith and Reginald Owen among the players in its cast.

"Cocoanut Grove" was completed at Paramount. Fred MacMurray, Harriet Hilliard, Ben Blue, Yacht Club Boys and Rufe Davis are the principals.

Progressive Pictures finished "Wayward Daughters." The cast includes Verna Hillie, Marjorie Reynolds, Dennis Moore, Sheila Bromley and Monte Blue.

Warner Brothers completed "Four's a



Bill Robinson, the Bojangles of the amusement world, will celebrate his 60th birthday next month but the festivities in honor of the event already have begun. The Grand Street Boys, New York association of notables, gave him a beefsteak dinner on Sunday night and presented him with a bound volume of congratulatory messages from personages of politics and the stage. Included was an advance birthday message from Shirley Temple, to whom he is "Uncle Billy."

Crowd." Leading names are Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles, Walter Connolly and Melville Cooper.

"Sinners in Paradise" finished up at Universal. Cast is headed by John Boles, Madge Evans, Bruce Cabot and Marian Martin.

MGM finished "Three Comrades." It will present Robert Taylor, Franchot Tone, Robert Young, Margaret Sullavan, Henry Hull, Guy Kibbee, Lionel Atwill and Sarah Padden.

Sophistication Is Out

Sophistication is as dead in Hollywood as the dodo-bird.

The box office killed it.

A survey of recently made pictures and a glance at what is scheduled reveals a division between simple human stories and outdoor melodramas, with provision made for a few musicals. In the main, however, outdoor stuff predominates.

Three pictures, "The Girl of the Golden

West," "In Old Chicago" and "Jezebel" are advance sketches of what the big picture output will look like.

MGM's successors to "The Girl" will be "Test Pilot," an aviation story; "Marie Antoinette," described in MOTION PICTURE HERALD, March 26th; "Three Comrades," an Eric Remarque post war melodrama; "Yellow Jack," the struggle of science against yellow fever, similar to the "Arrow-smith" theme, and "Northwest Passage."

Twentieth Century-Fox has "Four Men and a Prayer," built around world melodrama, romance and adventure; "Kidnapped," a Robert Louis Stevenson yarn, and "Suez," to follow "In Old Chicago."

Warners will continue with "The Adventures of Robin Hood," "Cowboy from Brooklyn," "Valley of the Giants" all outdoor stories, and the down to earth romance "Boy Meets Girl" from the point at which it left off with "Jezebel."

As production is getting back to first principles, putting on the screen emotions that everybody knows and understands, utter belief in the romance, comedy or drama in the story is compelling, and smartness that may be laughed at or otherwise understood momentarily, only to be quickly forgotten, is being dropped as a theme.

Paramount has a trio of big musicals coming up, "Dr. Rhythm," "Cocoanut Grove" and "College Swing," but after that, although because of Bing Crosby and Fred MacMurray musicals will continue, production plans move outdoors with "The Texans" and "Union Pacific" as successors of "Wells Fargo."

Rejected Roles

Representatives for Dick Powell and the Warner studios were to confer this week on the actor's refusal to appear in "Garden of the Moon." The dispute was the newest of three current controversies in the general category of star trouble.

Bette Davis, suspended by the same studio for balking at "Comet Over Broadway," issued the explanation that she was ill when the script was received but that had she felt the story was worthy of her talents she would have arisen from her sickbed rather than delay production. Warners filed a complaint with the Screen Actors' Guild.

Joel McCrea figured in the third argument, which was settled when he appeared for work in "Three Blind Mice" at Twentieth Century-Fox after the lending studio, Samuel Goldwyn, refused to support his belief that the part was not suitable.

▽

Paul Muni, in Hollywood after a European vacation, has approved a renewal contract with Warner Brothers, having reconsidered a previous decision to freelance. His next film will be either "Sea Wolf" or "Maximilian and Juarez."

ADMISSION PRICE LEVEL UNCHANGED IN 5 YEARS

MPPDA Sees No Countrywide Shifts, Despite Some Reductions in Scattered Areas

Despite scattered reports of reductions, theatre admission prices, considered on a countrywide basis, still are approximating the level they have had for the last five years, according to the Motion Picture Producers and Distributors of America.

Reduction of prices by some theatres, notably those in the northwest, marks a direct reversal of a general movement early last fall for higher admissions. *MOTION PICTURE HERALD* said on September 18, 1937: "The general tendency to increase admission prices continued to gain favor this week, raises being put into effect in Connecticut, Kansas, Ohio, Colorado and Minnesota."

"Price War" in Northwest

In Minnesota today the Berger Amusement Company and the Baehr Brothers are waging a "price war." At Brainerd, prices are down to 10 cents for a double feature program, while at Bemidji tickets cost 15 cents each for a dual bill.

At Spokane, Wash., the Post Street theatre followed the citywide trend toward lower prices by eliminating vaudeville after a six-month try and adopting a double feature policy with admissions being dropped 10 cents to 15 and 25 cents. Previously, the Granada dropped its prices from 20 to 30 cents to 25 and 25 cents; the Empress went from 15 to 20 cents to 10 and 15 cents, and the Liberty inaugurated a policy of 15 cents until 2 P. M.

Price changes in Nebraska were both upward and downward. Five cent drops were adopted at the Fremont, Fremont; the Majestic, Grand Island, and the Sun, Holdrege. In Lincoln the Stuart eliminated a 25-cent evening balcony price, making the entire house 40 cents; the Lincoln increased from 20 and 25 cents to 25 and 35 cents, and the Orpheum went from 10, 15 and 20 to 10, 20 and 25 cents. The increases in Lincoln did not affect the five-cent admission charged by the Varsity where double features, a serial and short subjects are shown.

Montreal Increases Planned

Immediately after Easter, Montreal theatres plan to raise admission prices to the pre-depression level. First-run houses now charging 50 cents will increase the price to 60 cents while second-run and neighborhood houses will change the 25 and 35-cent price to 30 and 40 cents. The move is expected to be made by the majority of Montreal's 63 theatres. About 20 per cent of the second-run shows and the entire first-run group will make the change.

An immediate investigation into the admission prices charged by theatres in Ontario has been ordered by M. F. Hepburn, premier, because, it is charged, exhibitors failed to fulfill their promise to pass on to the public the benefit of the cancellation of the amusements tax last July.

"The revenue from the amusements tax

during the past year amounted to only \$227,000, whereas during the previous year it was nearly \$2,000,000," Mr. Hepburn declared in his budget speech before the Ontario legislature.

Griffis Reports \$12,000,000 in Paramount Cash

Paramount stands today in a strong cash position, with \$12,000,000 in hand, after effecting last week's dividend payments, according to Stanton Griffis, chairman of the corporation's executive committee.

Other financial news of the week included Securities and Exchange Commission reports on stock exchanges in Paramount and Columbia Broadcasting, and issuance of earnings reports by Famous Players Canadian Corporation, Hamilton United Theatres, Strand Hamilton Theatres and Consolidated Theatres, all of Canada, and by Carrier Corporation, Bausch and Lomb Optical Company and Claude Neon General Advertising, the three of which do considerable equipment selling in the motion picture business, and other fields.

Cash Position Improved

An improvement in Paramount's current cash position amounting to approximately \$3,500,000 has been recorded since last September, Mr. Griffis said. The current improved cash position is after the payment this week of the first quarter dividends on the company's 6 per cent first and second preferred stocks, amounting to \$300,000. The results noted are credited to fiscal planning and the revision of general operations to contend with lower theatre receipts which have prevailed for some months past.

Indications are that all or most of the present directorate will be reelected June 21st at the annual meeting.

Disposition by John D. Hertz, Paramount board director, of 1,700 shares of Paramount second preferred stock held through Lehman Brothers was reported to the Securities and Exchange Commission. Mr. Hertz still holds 1,000 shares of Paramount second preferred through Lehman Brothers.

Famous Players Canadian

The financial position of Famous Players Canadian Corporation has been improved by a net reduction of over \$300,000 in capital liabilities including bonds and mortgages, the debt now standing at a new low of \$7,938,408.

Serial bonds have been reduced through redemption at maturity of \$350,000, while new bonds have been issued and sold to the amount of \$300,000, a net decrease of \$50,000. Notes payable have been reduced from \$434,059 to \$153,000 while mortgages on theatre properties have been reduced from \$781,149 to \$755,408.

President N. L. Nathanson has purchased a block of common shares in the company available at \$13 per share under the option granted him for each of five years, the statement revealing that 11,000 shares had been sold in this manner. The current market value of Famous

Players common is \$23. The option agreement has four more years to run with 44,000 additional shares availing at prices scaling from \$14 to \$17 per share in successive years.

Famous Players Canadian for the year ending December 31 last showed net profits of \$869,197, equal to \$2.13 a share on the 408,524 shares outstanding. This compares with a profit of \$563,096 for the previous year, a gain of \$306,101. Profit from theatre operations was \$2,184,524, compared with \$1,845,186 a year ago. Other income raised the total to \$2,336,425 and surplus carried forward is \$2,185,434 for the previous year.

Other Canadian Reports

Hamilton United Theatres, Ltd., Montreal, in the year ended January 1st earned a gross profit of \$80,687, including interest of \$3,393. This compares with gross profit of \$77,392 in the 53 weeks ended Jan. 2, 1937. After depreciation of \$16,740, and income tax provision of \$5,592, net profit was \$54,355, compared with \$53,496 in the preceding 53 weeks.

Strand Hamilton Theatres, Ltd., Montreal, reported for the year ended January 1st a net profit of \$8,262 compared to \$2,790 for 53 weeks ended January 2, 1937. Allen Kingston Theatres, Ontario, for the same period netted \$12,387 compared with \$11,254, and for the same period Paramount Oshawa Theatre, Ltd., reported net of \$24,458 compared with \$24,651.

Consolidated Theatres, Ltd., Montreal, reported a net profit of \$16,093, equal to 20 cents a share for the year ended December 31, as compared with a net of \$2,663 for the previous year, net working capital of \$42,259 at the end of 1937 compared with \$3,032 in excess of current liabilities on December 31, 1936.

Equipment Companies

Carrier Corporation and subsidiary companies selling air conditioning equipment reported net income for the year ended December 31 of \$250,794 after deducting (1) \$51,939 provision for federal income taxes; (2) \$537,456 expenses of the move to Syracuse, N. Y.; (3) unabsorbed manufacturing overhead of \$306,105.

Bausch and Lomb Optical Company reported a net profit for itself and subsidiaries of \$1,087,992 after depreciation, interest, federal and Canadian income taxes and \$88,858 surtax on undistributed profits, equal after annual dividend requirements on the 50,000 shares of new five per cent cumulative preferred stock, to \$2.04 a share on 410,000 shares of the new common issued under the recent reclassification of capital stock. This compared with net profit of \$1,030,845 in 1936, equal on above share basis to \$1.90 a common share.

Claude Neon General Advertising, Ltd., reported net loss for 1937 of \$36,036 after provision for depreciation of \$45,877 and bond interest of \$47,970, compared to net loss a year ago of \$92,327. The 1937 loss does not take into consideration the company's share of profits earned by partly owned subsidiary companies, amounting to \$13,000.

U. A. Cash Receipts Up

United Artists' U. S. cash rental receipts for the year ending April 1, 1938, were \$6,017,000 more than in 1936-37, according to George J. Schaefer, vice-president. He said that the company's January-February-March, 1938, sales drive increased receipts by 72 per cent over the same drive period in 1937, resulting in the biggest three-month business in the company's history.

Miss Tazelaar at MGM

Marguerite Tazelaar, for several years film critic for the New York *Herald-Tribune*, has resigned. Howard Barnes, Herbert Drake and Robert Dana, a new critic, complete the reviewing staff. Miss Tazelaar joins Howard Dietz's publicity staff at Metro-Goldwyn-Mayer, writing features.

IN THE CUTTING ROOM

Four Men and a Prayer

(20th Century-Fox)

Romantic Adventure

Many films, notably "Beau Geste," "Under Two Flags" and "The Lives of a Bengal Lancer," have blazed the path which "Four Men and a Prayer" is following. The subject matter is adventure, intrigue and romance. A strange vengeance is undertaken by four brothers who set out to clear the name of their dead father. England, the United States, South America and Egypt provide the backgrounds.

David Garth's story, which appeared as a serial in *Cosmopolitan* Magazine, was adapted by Sonya Levien, a collaborator on "In Old Chicago" and "Cavalcade"; Richard Sherman, associated with the preparation of "Stowaway" and "To Mary, With Love," and Walter Ferris, a helper on "Lloyds of London" and "Under Two Flags." John Forde, maker of "Hurricane," is the director.

Favorite stars, established feature players and a highly regarded newcomer will appear. Loretta Young is the only woman in the practically all-male company. The newcomer is Richard Greene, from the English stage. George Sanders, C. Aubrey Smith and David Niven are principals. The featured group includes J. Edward Bromberg, William Henry, John Cardine, Alan Hale, Reginald Denny, Berton Churchill and Barry Fitzgerald. The support lists, besides many others, Cecil Cunningham, Lina Basquette, William Stack and Brandon Hurst.

Darryl F. Zanuck is giving the film his personal attention. His record speaks for itself. Release date: April 29, 1938.

Hell's Kitchen

(Universal)

Melodrama

The fierce childhood loyalties of New York's "Hell's Kitchen" endure as the gangsters grow up to men and women. Followers of screen personalities know of "Hell's Kitchen" as the place from which James Cagney and George Raft came. Producer James Grainger believes that there is a great public curiosity in a story of "Hell's Kitchen."

Five of the children of "Hell's Kitchen" grow up. Two brothers who hated the cops become policemen. A fourth is the proprietor of a night club gambling resort where the girl becomes an entertainer. Its owner and one of the officers are in love with her. Despite murder, explosions, arsons and spectacular robberies the loyalties of "Hell's Kitchen" live to foil a diabolical plot.

The children are Mickey Rentschler, Tommy Bupp, Scotty Beckett, Dickie Jones and Juanita Quigley. Grown up they are, respectively, Victor McLaglen, Paul Kelly, William Gargan, John Gallaudet and Beatrice Roberts. Those becoming part of the melodrama of their mature lives are Joe Downing, Frank Jenks and Ed Gargan.

Borden Chase wrote the original story which Roy Chanslor adapted and Ray McCarey is directing.

Release date: To be determined.

The Amazing Dr. Clitterhouse

(Warner Bros.)

Melodrama

What happens in "The Amazing Dr. Clitterhouse" is that brand of unique melodramatic entertainment which causes folks to label such pictures "screen thrillers."

It's about a doctor, a scientific criminal who delves into the criminal field much as ethical savants experiment with guinea pigs and rats.

The production is adapted from a stage play which was a hit both in this country and Europe. The screen version will feature Edward G. Robinson in the title role, and pit him against Humphrey Bogart, who in "The Petrified Forest" and "Dead End," especially, established himself as one of shadowland's most sinister characters. Robinson moves in on Bogart's mob, and his robberies confound the police. Bogart's jealousy, when he senses Robinson is taking his gang moll, played by Claire Trevor, results in Bogart's death. Robinson, arrested, substantiates evidence but a jury refuses to believe his amazing confession and frees him.

The supporting company includes Allen Jenkins, Gale Page, Donald Crisp, Maxie Rosenbloom, Curt Bois, Bert Hanlon, Ward Bond, Vladimir Sokoloff and Robert Homans.

Transcription of the stage play was completed by John Houston, a collaborator on "Jezebel," and John Wexley. The director, Anatole Litvak, made "Tovarich," "The Woman I Love" and "Be Mine Tonight."

Release date, tentative: In June.

Mr. Chump

(Warner Bros.)

Comedy

Romance, humor, music, a couple of heart throbs and surprise are the principal constituents. The principals are small town folk, the hero is a happy-go-lucky dreamer, who plays a hot trumpet in the town swing band and the stock market on paper. Misunderstandings land the dreamer and his two leading hecklers in jail for "borrowing" bank funds, but prior to that the story runs a range of romantic and melodramatic incidents.

Aimed at the young adults particularly, but not without values for more mature persons, "Mr. Chump" will feature Johnny (Scat) Davis in the title role, with Lola Lane, Penny Singleton, Chester Clute, Donald Briggs, Vera Lewis, Sidney Bracy, John Harron and Jack Mower in support.

H. W. Hannerman, who contributed to "Thunder Trail," "When's Your Birthday" and "Trouble For Two," and George Bricker, who did "Accidents Will Happen" and "Sh! The Octopus," prepared the original screen play. Direction is in the hands of William Clemens, who made "Accidents Will Happen," "Missing Witnesses" and "Footloose Heiress." The swing arrangements were made by Frank Perkins, formerly arranger for Fred Waring, featured in "Varsity Show."

Release date: May 13 (tentative).

Blind Alibi

(RKO-Radio)

Melodrama

This production is out of "The Seeing Eye," an unpublished story written by William J. Cowan. The "seeing eyes," as will be demonstrated by "Lightning," grandson of "Strongheart," are dogs trained to be the eyes of blind folk. But "Blind Alibi" is not a dog story. A man's determination to save his sister's honor, at the price of his reputation and freedom, is the thematic premise.

The story was adapted by Lionel Houser, whose credits include "Condemned Women," Cliff Reid is producing, and Lew Landers, maker of "Condemned Women," "Double Danger" and "Flight From Glory," is the director.

Richard Dix, who won fame in Radio's "Cimarron," returns to the studio for the starring role. Strong dramatic parts have been his specialty.

The supporting cast is taken mainly from the studio's stock company. With one exception, Frances Mercer (Dix's sister), all have been seen in several pictures. The company includes Whitney Bourne, earlier in "Double Danger," "Living On Love" and "Flight from Glory." Eduardo Ciannelli, noted for his menace characterization, Paul Guilfoyle, Richard Lane, Jack Arnold, Frank M. Thomas, Walter Miller, young Tommy Bupp, Solly Ward and George Davis. "Lightning" has been seen in "White Fang," "A Dog of Flanders" and "Renfrew of the Royal Mounted."

Release date: May 20, 1938 (tentative).

Secrets of an Actress

(Warner Bros.)

Complicated Romance

Despite the title and the fact that the central feminine character is an actress, "Secrets of an Actress" is not a stage show.

Sophisticated romance is the theme. A producer decides to feature the actress, a hit in tank towns but a failure on Broadway, but his motives are suspected. Another man, married to a gold digger, falls in love with her. The wife, sensing profit, reneges on divorcing him, and the actress consents to marry the producer, but he sets about making things right. The wife's avarice finally gets the best of her.

The stars are Kay Francis, George Brent and Ian Hunter. In support are Gloria Dickson, who has made considerable progress since her featured debut in "They Won't Forget," Isabel Jeans, seen in "Tovarich," Penny Singleton, Dennie Moore, Rosella Towne, Janet Shaw and Gloria Blondell. Less important players include Larry Williams, Selmer Jackson, Herbert Rawlinson, Emmet Vogan and James B. Carson.

Rowland Leigh, Milton Krims and Julius Epstein prepared the original screen play. Leigh's credits include contributions to "Men are Such Fools" and "The Great Garrick." Krims' are not recorded, but Epstein did "Confession" and "The King and the Chorus Girl." The director, William Keighley, has "Varsity Show," "The Prince and the Pauper," and "God's Country and the Woman" among his many credits.

Release date: To be determined.

OBITUARIES

E. D. Sullivan Dies on Coast

Edward Dean Sullivan, 49, author and newspaper writer, died in Hollywood Monday.

Mr. Sullivan left the editorial staff of the New York *Herald Tribune* in 1931 to go to Hollywood to become an advisor on the cycle of crime pictures then rising in popularity. A newspaper man in Chicago before he went to New York, he had established himself as an authority in this field of books on the Chicago underworld, including "Rattling the Cup," "Chicago Surrenders" and "Look at Chicago."

Mr. Sullivan had been in newspaper work for 26 years before going to Hollywood. He was a reporter and rewrite man on the *Herald Tribune* from 1929 to 1930 and before that had been with the Chicago *Herald Examiner*, New York *Herald*, New Haven *Register* and New Haven *Union*. In 1933 he returned to newspaper work for a year as feature editor of the Boston *Evening American*. He was a columnist for the New York *Post* in 1935.

Reine Davies Rites

Funeral services for Reine Davies who died Saturday in Hollywood were held Wednesday in St. Augustine's Church, Culver City. Miss Davies, a sister of Marion Davies, conducted a column in the Los Angeles *Examiner*. She was a stage player and appeared in "The Girl Rangler" and "Canary Cottage."

Herman Whiting

Herman Whiting, for many years in exhibition in the east, died Tuesday at his home in Brooklyn. He variously managed theatres for Keith-Albee-Orpheum, B. S. Moss and for Warner Brothers in Philadelphia. Funeral services were held Wednesday at Fort Hamilton Parkway, Brooklyn.

Raymond C. Murney

Raymond C. Murney, 71, executive head of the Bond theatre, Cincinnati, died of pneumonia at his home there Monday. He was previously manager of the Hiland, Ft. Thomas, Ky., and the Gifts Theatre, Cincinnati.

Alfred W. Abrams

Dr. Alfred W. Abrams, 69, active for many years in the visual instruction field, died in Albany, N. Y., this week. He formerly was director of visual education in the State Educational Department and was the author of a book on the subject.

George Curtiss

George Curtiss, connected with the Crescent Amusement Company, Nashville, Tenn., since 1922, died this week.

George Callahan

George T. Callahan, 70, stage director, died March 30th at his home in Lowell, Mass. He had been associated with Keith's theatre since it opened in 1911.

Charles E. Dudley

Charles E. Dudley, 83, actor for 50 years until his retirement, died in New Bedford, Mass., this week.

Edward A. Gartner

Edward A. Gartner, 69, in show business since he was 14, and formerly associated with the Park theatre, Brooklyn, died last week.

WALEWSKA FAMILY DROPS LIBEL SUIT

A libel suit was averted in Paris this week when Count d'Ornano, Count Jean Baptiste d'Ornano and Count Guillaume d'Ornano, and all direct and legitimate descendants of Marie Walewska, withdrew their case against Metro-Goldwyn-Mayer for the portrayal of their ancestor in "Conquest."

The case was due for a hearing before the president of the Civil Tribunal of the Seine at the Palais de Justice. The president appointed an Expert to attend the first showing of the film there. He found the historical facts accurate and suggested that the d'Ornano family relinquish their claim. d'Ornano attended the screening and agreed with the Expert that a withdrawal of claim was the proper course.

Bureau of Mines Films Shown 102,462 Times

Motion pictures released by the Bureau of Mines of the United States Department of the Interior, showing activities of and developments in the mineral industries of this country, were given a total of 102,462 showings last year, to an attendance of 9,476,813.

The Bureau's films, unlike those produced and released by other government agencies, are not financed by Congressional appropriation, but are paid for by American industries, both in production and the provision of prints for circulation. The actual supervision of the production of the films is carried on under the auspices of the Bureau, headed by M. F. Leopold, Washington, but all traveling expenses of the bureau officials who may supervise production are paid for by the sponsoring company.

American industries to date have appropriated some \$1,000,000 in the sponsorship of these films. They are shown principally in educational institutions and elsewhere in the non-theatrical field.

Most popular of the 1937 subjects was "The Evolution of the Oil Industry," in three reels, which was shown 4,938 times before audiences totaling 537,741. Other subjects deal with automobiles, safety, mining, water power, oxy-acetylene welding, explosives, excavating machinery.

UA Assigns 29 Men To Easter Bookings

United Artists has sent 29 exploitation men into the field to handle the campaigns for Easter week bookings on four of its releases. They will cover 23 dates on Samuel Goldwyn's "The Adventures of Marco Polo," four on David O. Selznick's "The Adventures of Tom Sawyer" and one each on Alexander Korda's "The Divorce of Lady X" and "The Gaiety Girls."

Colin C. Taylor

Colin Campbell, Taylor, actor, director and playwright, who retired 20 years ago, died in Santa Monica, Cal., last week. He appeared in silent films and was the author of many stage plays.

IN COURTS

Western Electric Wins Writ in Lansing Action

In a suit brought by Western Electric Company, Inc., in the federal court of the Southern District of California, an order has been handed down by Judge Yankwich directing that a preliminary injunction be issued restraining Lansing Manufacturing Company from making two types of loud speakers. These speakers were held to infringe WE's Wente patent, covering the reproducing unit in dynamic loud speakers now widely used in talking picture theatres.

The injunction will apply specifically to the manufacture, sale and use of the Lansing Company's No. 284 and No. 285 type loud speakers and also will enjoin the company from infringement in any other way on the patent. The Wente patent has been upheld twice before in the federal district courts.

Paine Suit Trial Set

Federal Judge John C. Knox has set April 25th as the date of trial of the suit of John G. Paine as assignee and trustee of approximately 100 music publishing houses against Electrical Research Products, Inc. The suit is for \$149,949 for alleged failure to pay royalties on a contract whereby the music publishers had licensed ERPI to reproduce various songs in pictures.

Cartoon Suit Dismissed

Federal Judge John C. Knox has dismissed with costs to the defendants the suit of Paramount Productions, Inc., and Exclusive Movie Studios, Inc., against Benjamin and Nathan Leder, doing business as the Leader Motion Picture Film Company. The complaint in the suit had charged infringement by the defendants of the eight and 16 mm. rights to approximately 20 Betty Boop and Popeye cartoons.

Bradleys Claim Libel

Three libel actions seeking \$300,000 in damages have been filed in United States district court in Brattleboro, Vt., against United Artists and Walter Wanger Productions by Irwin C. Bradley, Franklin R. Bradley and Irwin Bradley, Jr., who allege a libelous reference was made against their family name in "I Met My Love Again." The plaintiffs allege that their family for many years has been known as "The Bradleys of Brattleboro."

Select Files Suit

Select Theatres Corporation has filed a \$20,000 suit against Oscar Strauss in New York supreme court charging that Mr. Strauss breached a contract in which he granted exclusive rights to Jacob J. Shubert to present "Marietta" for five years in the United States and Canada.

Plaques Are Awarded At ITOA "Movie Ball"

Six plaques for the "best pictures" shown in the current season, to date, were awarded producing companies last Saturday at the fifth annual "movie ball" of the Independent Theatre Owners Association at the Hotel Astor, New York.

The films, selected in a poll conducted by the *Daily Mirror* in cooperation with theatres in Greater New York, were "Life of Emile Zola," "Hurricane," "The Good Earth," "Snow White and the Seven Dwarfs," "In Old Chicago" and "Captains Courageous."

Cups were presented to representatives acting for Paul Muni, Myrna Loy, Hugh Herbert, Joan Davis and Basil Rathbone.

Eddie Cantor was master of ceremonies.

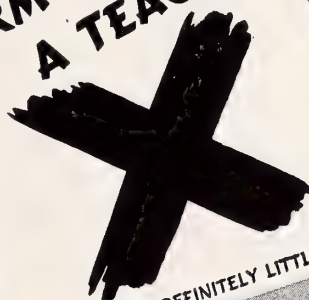


**THE DIVORCE
OF LADY**



JAMMED RADIO CITY MUSIC HALL

**STORM IN
A TEACUP**

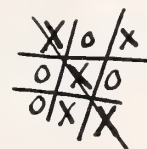


HELD OVER INDEFINITELY LITTLE CARNEGIE

**THE GAITY
GIRLS**



HELD OVER AT THE RIVOLI



"THE DIVORCE OF LADY X"

MAKES IT 3 HITS IN A ROW FOR KORDA

says FRANK NUGENT in the NEW YORK TIMES

AMERICA IS KORDA CONSCIOUS!

**NO. 1 ON YOUR
KORDA HIT PARADE**



RADIO CITY
MUSIC HALL

RADIO CITY MUSIC HALL
THE DIVORCE OF LADY X

MERLE OBERON

in

The Divorce of Lady X

A comedy in Technicolor with **LAURENCE OLIVIER**
BINNIE BARNES • RALPH RICHARDSON • MORTON SELTEN

"Gay and urbane comedy jauntily played

—N. Y. Times

"Utterly delightful farcical material. A great deal of refreshing charm."

—N. Y. Herald-Tribune

"Picture moves merrily. Oberon exquisitely lovely . . . her beauty must be seen."

—N. Y. Daily News

"My big laugh of 1938. Rich source of fun . . . built on solid and lasting foundation of humor."

—N. Y. Post

**NO. 2 ON YOUR
KORDA HIT PARADE**



Riviera

THE GAIETY GIRLS

THE MAN WHO MAKES SCREEN HISTORY SWINGS TO SWING!

The Gaiety Girls

with **JACK HULBERT • PATRICIA ELLIS**

Directed by **THORNTON FREELAND**

"Bright musical, altogether refreshing . . . compact, clever and tuneful. We enjoyed it."

—N. Y. Times

"Fresh and diverting . . . sparkling fare . . . lively, tuneful."

—World-Telegram

"Full of surprises . . . humor uncommonly pleasing. Songs are first-rate."

—N. Y. Post

"Refreshing plot . . . interludes of disarming enchantment."

—Herald-Trib.

**NO. 3 ON YOUR
KORDA HIT PARADE**



LITTLE CARNEGIE
STORM IN A TEACUP

ALL NEW YORK IS TAKEN BY

Storm in a Teacup

with **VIVIEN LEIGH • REX HARRISON • URSULA JEANS**

"A rare treat—excuse for honest laughter. Comedy delightfully played."

—N. Y. Times

"Better than the original up and down the line."

—N. Y. Herald-Tribune

"Gentle and hilarious at the same time . . . Excellent cast."

—N. Y. Sun

"Bounces off the screen with hilarious abandon . . . furious and funny."

—N. Y. News

**ALL RELEASED THRU
UNITED ARTISTS**

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

He will never be happy 'til they call it The Goldwyn West.

▽

In California, Hollywood means glamour and life. In Atlanta, Hollywood means a cemetery, where, every night, a minister stations himself with a megaphone, to scare away petting parties. Just as the boy friend says to the girl, "Let's have another little drinke, honey," comes the strident admonition from the darkness: "The eyes of the Lord are in every place." And honey corks the bottle and runs. The minister's name is Mr. Jolley.

▽

RKO's foreign department is in a dither. Ralph Hanbury, managing director for the company in London, cables that "cat-burglars," prowling over rooftops, stole the receipts on "Snow White," while from Calcutta, Norman M. Durant, Indian manager, sends word that a birth in the audience upset the normal day at the nearby Broadway theatre. In this case the management rushed into print with a double-column advertisement announcing the event as "A Wonder of Wonders—Never Before Has This Happened in the Cinema World."

"It takes more than a good picture to accomplish these results," observed Mr. Durant.

▽

Film Daily calls him "Deke" Aylesworth. It's "Deac," from "Deacon," a nickname appended presumably because his father, Barton Orville Aylesworth, was a minister.

▽

Haverstraw, New York, chess experts chuckled when S. M. Perry, manager of the Broadway theatre, announced that free admission to see "Checkers" would be given to any person defeating him at checkers in the theatre lobby. One hundred and eight of the town's best players came to conquer Perry. He conquered the 108.

▽

Note to Walt Disney: There actually is a Donald Duck. He's a first-grader in the suburban school of Springfield, near Philadelphia.

▽

Universities, film museums, film libraries and certain historians cite Germany's "Last Laugh," 13-year-old silent film, with Emil Jannings, as the most outstanding expression of cinema art. Universal lost \$85,000 on the picture when they handled its theatrical distribution over here.

▽

Luther Wiley, 70-year-old porter on the New York Central's Twentieth Century, Limited, is retiring, after doing 20 years on the Chicago-to-New York run, and during which he portered for many a motion picture personality. William Fox once tipped him \$600. Luther isn't waiting for it to happen again.

▽

Probably being somewhat touchy these days because of the delicate political situation in Europe, the Ontario government has complained to Famous Players Canadian Corp. against the double-billing advertisement on the marquee of the circuit's Capitol theatre at Smiths Falls: VICTORIA THE GREAT—UNDER SUSPICION.

Our line of the other issue asking Charley (MPPDA) Pettijohn about the status these days of all those Kentucky Colonels, of which he was Kentucky Colonel General-in-Chief, brings a first-hand answer from the Bluegrass country of Frankfort.

When Governor A. B. Chandler took office he abolished the thousands of Kentucky Colonelcies that had been created by his predecessor, Governor Ruby Laffoon. The new Governor, "Happy" Chandler, as he is called, by ordering the abolition, literally reduced thousands of film folk to the status of ordinary citizens. Even the barbers and elevator men in the Broadway film buildings had commissions from Laffoon.

Anyway, Governor Chandler is now relenting a wee bit—he is going to name ten Kentucky Colonels, no more, no less, making 12 in all in the state. The other two were appointed one day when Governor Chandler turned his back and went a-fishin' and Senator James Wise was Acting Governor. Chandler has never forgiven the Senator for that.

The old Kentucky Colonels Association still exists, however, and many of its members will again go down to the Kentucky Derby in Louisville for their annual funfest. In better days, before the recession in Kentucky Colonelcies, the film business was practically empty on Kentucky Derby day. Trainload after trainload pulled out of New York carrying motion picture Kentucky Colonels, following Charley Pettijohn, who rode ahead, chest out, atop a big, bay brewery hoss.

▽

Advertising men in New York have formed the Better Mousetrap Foundation. The directorate is called the Board of Cheeses, and its sole objective is to do absolutely nothing about a lot of pressing problems.

▽

Song-writer Mack Gordon's appetite is well known. He is also a self-admitted connoisseur of food and will go a long way to find some new palatable dish, as he did when he invited his melodic partner, Harry Revel, to journey with him to the Mexican village in Los Angeles. Looking for a presentable eating place, the two came to a halt in front of a spot that had an outfront sign reading: "Portos—Chili—Enchilladas."

"I think we have something here," said Mack to Harry. "That portos sounds good to me."

"What is it?" inquired Revel, who doesn't share his partner's reputed knowledge of what's good to eat.

"Don't be a chump, act wise and follow me," said Mack, and in they went.

"We'll have some portos," Gordon announced to the pretty waitress. The girl stared at him blankly for a moment and Mack, both irked and hungry, repeated his order.

"I am sorry," finally stammered the girl "I cannot give you Portos."

"And why not?" asked the puzzled Mack.

"Becoz," replied the waitress, "Portos, he eez my father."

▽

"Greta Garbo is often identified by the phrase: 'I want to be alone,'" writes Ely Seff, Garden theatre, Davenport, Iowa. "We have just finished a three-day run of Garbo in 'Conquest,'" he continued. "No one bothered her."

The Cohn Brothers' Columbia Pictures are about to interpret "Bei Mir Bist du Schoen" on the screen with a "Buy Mere Mister Nuts."

▽

Robust Sam Coopwood, manager at the Palace theatre, Holly Springs, Mississippi, is having trouble with his cashier, less-robust Mrs. Blair Houston. A strong puff of wind came along the other day and over went the out-front ticket booth, with tickets, money, Mrs. Houston and all. Mrs. Houston, admitting that her weight is insufficient to keep the booth in place, has refused to occupy it hereafter when the wind blows. She insists that Mr. Coopwood is the proper person to sit in the booth on windy days.

▽

Warner Brothers announces with pride that "Daniele Amfitheatrof, conductor of the Minneapolis Symphony Orchestra, was a guest of George Bricker at the Warner studio."

▽

Let the Federal Communications Commission, National Broadcasting Company and Chase and Sanborn say what they may about Mae West on the air, the employees of RKO's Palace theatre at Columbus, Ohio, think the buxom Mae is some pumpkins. Completing a week's engagement at the Palace, Miss West called in every single employee on the theatre payroll and presented him with an individual check for \$500 as "a little token of friendship."

▽

Robert (Dusty) Rhoades, who operates the Gillham theatre in Kansas City, used to be a big league baseball pitcher. The other day, Edgar Muzzel, sports writer of the Chicago Herald and Examiner, colyummed: "Robert (Dusty) Rhoades, great Cleveland hurler of a couple of decades ago, is now a drayman in Barstow, California."

Rhoades is being deluged with calls from fellow exhibitors and the lads along Kansas City's Film Row who have some hauling to do.

▽

Mireille Balin, French actress, now in Hollywood, will soon leave the California movie colony, according to "Licht Bild Buhne," Adolph Hitler's film trade weekly in Berlin.

Gloating in its usual "friendly" fashion, the "Licht Bild Buhne" quotes Miss Balin as saying: "The longer one remains in Hollywood, the more one loses one's personality and one's true sense of values. It is a city of puritans, a nest of cliques and plots. One becomes choked there. The most impossible of love affairs are built upon the casual going out together of two players. Hollywood has astonished me; it is not only a city of lovers, it is—as Maurice Chevalier said—a boxing-ring. It is the land of work and money." Instead of the land of milk and honey?

▽

NAUTICAL NOTE:

Errol Flynn's new yacht, "Sirocco," has run aground on the garbage works in Massachusetts' Dorchester Bay.

"Sirocco" is supposed to be a harbinger of good luck for Errol.

SHOWMEN'S REVIEWS

Rascals

(20th Century-Fox)
Comedy

Showmen whose box office experiences with her pictures were so prosperous as to entitle her to sixth position in the MOTION PICTURE HERALD exhibitor poll of Money Marking Stars of 1397 know very well what to do with this or any Jane Withers picture: bill the young lady's name in box-car letters and make sure that the chairs in the juvenile section are nailed down tight.

This time the gentlemen who plan Miss Withers' pictures have done a bit of experimenting, although the public needn't be let in on that. They've made the young lady a Gypsy and surrounded her with Borrah Minevitch and his harmonica orchestra as members of a nomadic band doing the things children are supposed to think Gypsies do, in a cross-country pilgrimage that doesn't take them too far from the scene of the interpolated romantic interest. They've stopped the story a number of times to turn on the music and they've given Mr. Minevitch the center of the screen for characteristic monkeyshines of some duration. They've incorporated a knockabout battle between two women and a knife-throwing episode in which one just misses killing the other, after disappearing promptly from the film.

All this makes for variety in the sequence of Withers vehicles. Just whether her fond public was tired of seeing her as a slightly rowdy American girl is a question to which the studio presumably knew the answer. In any case, she is less Gypsy than Withers in the part and the Minevitch ensemble pushes out some pretty listenable music, including three songs by Sidney Clare and Harry Akst.

Robert Ellis and Helen Logan ground out the story, which is about a society girl with amnesia who stumbles into a Gypsy camp and winds up by marrying an American down-and-outer previously salvaged by the band. John Stone produced, with H. Bruce Humberstone directing. Rochelle Hudson and Robert Wilcox divide the love interest without steaming it up enough to overshadow the comedy content.

Previewed at the Uptown theatre, Los Angeles, to a somewhat spotty response.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Director, H. Bruce Humberstone. Original screen play by Robert Ellis and Helen Logan. Music and lyrics by Sidney Clare and Harry Akst. Dances staged by Nick Castle. Film editor, Jack Murray. Photographed by Edward Cronjager. P. C. A. Certificate No. 3992. Release date, May 20, 1938. Running time, when seen in Los Angeles, 79 minutes. General audience classification.

CAST

Gypsy	Jane Withers
Margaret Adams	Rochelle Hudson
Tony	Robert Wilcox
Gino	Borrah Minevitch
Minevitch Gang	Themselves
Stella	Steffi Duna
Mrs. Adams	Katherine Alexander
Mr. Adams	Chester Clute
Baron Von Brun	Jose Crespo
Dr. Carter	Paul Stanton
Dr. Garvey	Frank Reicher
Butler	Edward Cooper
Nurses	Kathleen Burke
	Myra Marsh
Florist	Frank Puglia
Police Lieutenant	Robert Gleckler
Dugan	Edward Dunn
Judge	Howard Hickman

Little Miss Roughneck

(Columbia)
Comedy

There's a lot of amusement in "Little Miss Roughneck." Some comes from sound application of legitimate picture making mechanics. Some is the result of things coming up on the screen that were not intended as the story was spread on paper. Additionally, as the film runs through comedy, melodrama, romance, burlesque, suspense and excitement, there is a surprise in the person of Edith Fellows, juvenile singer, whose operatic numbers, ballad and Mexican folk song brought applause.

The motivation is hectic. "Foxine," a talented but spoiled brat, makes hash of the plans of her mother, "Gert," to make a prodigy professional entertainer of her. She also makes life miserable for a Hollywood agent, "Partridge," but he finds solace in being in love with her older sister, "Mary." "Foxine" makes a mess of a kidnapping hoax by running away. "Pasquale," endeavoring to return her to Hollywood, is endangered by a lynch-mad mob. But everything ends happily.

Margaret Irving, Scott Colton and Jacqueline Wells are adequate in their roles. Little Miss Fellows, and in the later part Leo Carrillo, carry the real meat of the entertaining but scarcely strong show.

Previewed in the Pantages theatre, Hollywood, to a confused reception. The audience appreciated Miss Fellows' singing and several of the ludicrous situations, but did not seem to understand just what should be laughed at. Sometimes it laughed when the action or dialogue undoubtedly was planned to provoke other emotions.—GUS MCCARTHY.

Produced and distributed by Columbia. Directed by Aubrey Scotto. Story by Fred Niblo, Jr. Screen play by Fred Niblo, Jr., Grace Neville, and Michael Simons. Bob Farlan, assistant director. James Sweeney, film editor. Music and lyrics by Ben Oakland and Milton Drake. Photographed by Benjamin Kline. P. C. A. Certificate, 3860. Running time, when seen in Hollywood, 60 minutes. Release date, Feb. 9, 1938. General audience classification.

CAST

Foxine LaRue	Edith Fellows
Pasqual Orozco	Leo Carrillo
Gert LaRue	Margaret Irving
Al Partridge	Scott Colton
Mary LaRue	Jacqueline Wells
Mercedes	Inez Pelange
Tonio	John Gallaudet
Crowley	Thurston Hall
DeWild	Frank C. Wilson

The Overland Express

(Coronet-Columbia)
Western

The third of this season's six Buck Jones vehicles to be made by Coronet for Columbia release, "The Overland Express," has as its background the creation of the Pony Express and its fight to outwit road agents and hostile Indians. The current offering has more of the "ridin' an' shooting" that western fans want than the other two, as well as a historical base for an exploitation campaign.

In addition to the veteran Buck Jones, the cast includes Marjorie Reynolds, Carlyle Moore, Maston Williams, William Arnold, Lou Kelly, Bud Osborne and Ben Taggart. Drew

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Eberson directed the original screenplay of Monroe Shaff. L. G. Leonard produced.

Having beaten stage coach records across country to Sacramento, "Buck Dawson" forms the Pony Express. The operator of the stage line, fearing loss of his mail contract, attempts by inciting the Indians to murder the express riders, but "Dawson" turns him over to the authorities.

Previewed in a Hollywood projection room.—VANCE KING.

Produced by Coronet Pictures for Columbia release. Produced by L. G. Leonard. Directed by Drew Eberson. Original screen play by Monroe Shaff. Photographed by Allen Q. Thompson. Film editor, Gene Milford. Art director, F. Paul Sylos. Musical supervisor, Edward Kilenyi. Assistant director, L. John Myers. P. C. A. Certificate No. 4179. Running time, when seen in Hollywood, 55 minutes. Release date, April 11, 1938. General audience classification.

CAST

Buck Dawson	Buck Jones
Jean Greeley	Marjorie Reynolds
Tom Furness	Carlyle Moore
William Hawley	Maston Williams
Henry Furness	William Arnold
Fred Greeley	Lou Kelly
Overland Wilson	Bud Osborne
Adams	Ben Taggart

Arson Gang Busters

(Republic)
Melodrama

A melodrama with New York locale and concerned with the Fire Department's efforts to uncover an arson gang, comedy and romance are given sufficient emphasis to balance the production. The theme is similar to those of the G-Man stories.

Bob Livingston, who plays the roles of the recalcitrant member of Republic's "Three Mesquiteers," is starred. Rosalind Keith portrays a newspaper reporter; juvenile Jackie Moran has a part; Warren Hymer's comedy is typical and Jack La Rue plays gangster.

"Bill O'Connell" (Bob Livingston), captain in the Fire Department, asks to be transferred to the arson squad. He tracks down a member of the gang but the newspaper stories of "Joan" lead to murder of the suspect. "Bill" fakes a disagreement with the Fire Commissioner, resigns, and gets into the gang because his knowledge of chemistry opens new ways to start fires to trick the insurance companies. "Bill" gets away to warn the Commissioner of a contemplated job.

Reviewed in projection room in New York.—PAUL MOONEY, JR.

Produced and distributed by Republic. Associate producer, Herman Schlom. Directed by Joe Kane. Original screenplay by Alex Gottlieb and Norman Burnstine. Production manager, Al Wilson. Photography, Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Edward Mann. P. C. A. Certificate No. 4112. Running time, 64 minutes. Running time, March 28, 1938. General audience classification.

CAST

Bill O'Connell	Bob Livingston
Joan	Rosalind Keith
Jimmy	Jackie Moran
Tom	Warren Hymer
Morgan	Jack La Rue
Hamilton	Clay Clement
Commissioner Benton	Selmer Jackson
Riley	Emory Parnell
Oscar	Walter Sande
Slugs	Dick Wessel
Bradbury	Jack Rice
Martin	Lloyd Whitlock

(Reports continued on page 42)

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In blase Los Angeles* and hard-boiled New York*, they tickled preview audiences laugh-weak!

* (Theatre names on request)

AUDIENCE TESTED!

"Comedy freshness... Winner and Brady dominate picture... pleased preview audience."

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—HOLLYWOOD REPORTER

"Captures all entertainment values."

—VARIETY

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RADIO'S
NEWEST
SENSATION

TOMMY RIGGS

and his
Betty Lou

IED BROUXTY WILLIE BEST DONALD MEEK

Screen Play by Roy Chanslor and A. Dorian Otvos · Based on the Broadway Stage Success by James A. Gleason

Directed by
RAY McCAREY

Associate Producer
EDMUND GRAINGER

A New UNIVERSAL

(Continued from page 40)

Port of Seven Seas

(MGM)

Continental Comedy-Drama

This is a story about some people who live along the water front in Marseilles and what they think and do about an incident in which a girl, devoid of marital status, finds that she is to have a baby. Though capably performed by a group of first-rate artists, it is something of a conversational piece. The story is sufficiently different in one respect at least to warrant detailed synopsis:

"Marius," son of "Cesar," bar proprietor, has seduced "Madelon," sidewalk oyster vendor, prior to the opening of the picture, and sails away on a three-year voyage, in the early footage, without saying goodbye and unaware of the girl's condition. "Panisse," elderly, wealthy ship chandler and friend of "Cesar," asks "Madelon's" mother for her hand in marriage, likewise unaware of her condition. "Madelon," who has refused him repeatedly, tells him she is to have a child by "Marius," but will marry him if he still desires her to. "Panisse" confides in return that he and his late wife postponed child-bearing during their youth in behalf of economic security and found themselves incapable of issue when they changed their minds about the matter, wherefore he is not only willing but eager to marry her and pretend paternity of the child to be born.

"Cesar," who previously asked "Madelon's" mother for her hand in marriage to his son, "Marius," objects strenuously to her marrying "Panisse," but relents after learning of her pregnancy on condition that he be godfather and the son be named after "Marius" and himself. The marriage of "Madelon" and "Panisse" follows, and when her child is born the eldest of the "Panisse" clan, and official spokesman, calls to thank the mother on behalf of himself and the other uniformly childless members of the family for bearing a son to carry on the name.

Some months later the sea-faring "Marius" returns, intent upon taking "Madelon" away from "Panisse," learns that a son has been born to him, and readily includes the baby in his plans. "Cesar" objects to this, on the ground that while his family has included pirates and other undesirable it has embraced no sneak thieves, and "Panisse" joins the discussion at this point to report breathlessly that the baby has been exposed to scarletina and insist "Madelon" take its temperature. When it is established that the baby has no fever, the four discuss at length and with emotion the relative merits of the true father's rights as compared to those of the man who has given the child a name, security and respectability, "Cesar" finally announcing that "Marius" has contributed only love, which is cheap, while "Panisse" has given love, which is not, and taking the boy out of the picture while "Madelon" and "Panisse" enjoy the discovery that the baby is cutting its first tooth.

This somewhat extraordinary story is told in about that tone of voice at some length and with Wallace Beery enacting "Cesar," Frank Morgan "Panisse," Maureen O'Sullivan "Madelon," and John Beal "Marius." Considerable effort is made to depict the Continental attitude toward the subject matter dealt with.

The picture is capably and sympathetically performed and several tense emotional moments are attained. The story, which presents a group of finely etched characterizations, is told mostly in dialogue with little action.

Henry Henigson is the producer. James Whale directed. Preston Sturges wrote the screen play. The original play by Marcel Pagnol was entitled "Fanny." The new title was determined upon after a number of changes and is explained in a screen note as a term popularly applied to the city of Marseilles.

Previewed at the Village theatre, Westwood, California, where the largely professional audience applauded individual acting bits in the early portion of the picture and sat still and

quiet for quite a spell at its conclusion.—W. R. W.

Produced by Henry Henigson. Distributed by Metro-Goldwyn-Mayer. Directed by James Whale. Screen play by Preston Sturges. From the play, "Fanny," by Marcel Pagnol. Photographed by Karl Freund. Film editor, Frederick Y. Smith. P.C.A. certificate No. 4127. Release date April 1, 1938. Running time, when seen in Westwood, 80 minutes. Adult audience classification.

CAST.

Cesar	Wallace Beery
Panisse	Frank Morgan
Madelon	Maureen O'Sullivan
Marius	John Beal
Honorine	Jessie Ralph
Claudine	Cora Witherspoon
Bruneau	Etienne Girardot
Captain Escartefigue	E. Allyn Warren

The Lie of Nina Petrovna

(Lenauer)

Hearts and Flowers Drama

The fabrication concerns the undiplomatic procedure of not telling the new boy friend about the old boy friend or, perhaps, concealing from the first amour the terrible truth that his romantic place had been usurped. If Nina had told the boys the way things stood, a considerable amount of woe and film footage would have been saved, which would not have been a bad idea.

The Gallic version is of interest to American audiences chiefly because of the two leading players: Fernand Gravet, who plays with none of the charm and finish of his recent "The King and the Chorus Girl" and "Fools for Scandal," and Isa Miranda, who is now under contract to Paramount.

"Nina" is the rage of the army and when the aristocrat "Baron Engern" returns to his family and St. Petersburg, he takes the bewitching creature along with him for more than platonic reasons. Complications to this comfortable arrangement arise when "Lieut. Korff," friend of the Baron's household and confidant to the Baron, falls under the soft spell of the femme fatale. So "Nina" shoots herself.

Linguistic groups may find some historic and cultural interest in the creaky, "lavender and old lace" theme. English titles translate the sins and sighs of "Nina" into heavily laden bromides.

Reviewed at an afternoon showing at the Filmarte, one of New York's leading foreign film centers, where a sparse audience looked on the anguished sufferings of the players with stoical apathy.—JOSEPH F. COUGHLIN.

Produced by J. Konigfest, Solar Films, Paris. Distributed by Lenauer International Films. Directed by V. Tourjansky. Script by Hans Szekeley and T. H. Robert. Dialogue by Henri Jeanson. Sets by Pimenoff and de Gastyne. Music by Michael Levine and Joe Hajos. Camera by Curt Courant. No. P.C.A. Certificate. Running time, 80 minutes. Release date, Mar. 29, 1939. Adult audience classification.

CAST.

Lieutenant Franz Korff	Fernand Gravet
Nina Petrovna	Isa Miranda
Baron Engern	Aime Clariond
Baroness Engern	Gabrielle Dorziat
Lisl	Annie Vernay
Lotte	Paulette Dubost
Tony	Roland Toutain
Young man	Raymond Galle
Officer	Paul Olivier

The Secret of a Treasure Island

(Columbia)

Skill and Crossbones Serial

This serial is not an adaptation of Robert Louis Stevenson's "Treasure Island," which is pale stuff in comparison. In its newest edition of pirates' gold and dead men are two opposing camps, one consisting of a representative of the press and his daring lady companion, the other a fiendish collection of cutthroats, demented personages, a salty with a hook for an arm, and a ghost pirate with a hollow laugh arising from his hollow stomach and sure to haunt juvenile dreams for weeks, to say nothing of sliding panels, poison chemicals, underground passages and a volcanic eruption. There are also some of

the best fisticuff exhibitions since "The Spoilers." The cast is headed by Don Terry and Gwen Gaze, and as villains are seen Grant Withers, Hobart Bosworth, Walter Miller, George Rosener and Sandra Karina. Elmer Clifton directed the 15 chapters. First episode running time, 28 minutes. Remaining fourteen chapters, 19 minutes each. Released March 17.

Old Towns of Normandy

(Paul P. Devlin)

Travel Short

Excursions into the quaint and lovely French province of Normandy result in some arresting pictorial views of town and country life. Visited are the fishing base of Yport for the ceremony of blessing the fishing fleet; Rouen, the historical setting for the martyrdom of Joan of Arc, and Lisieux, shrine site for young St. Therese. The material has been skillfully composed and presented.—Running time, 10 minutes.

How to Figure Income Tax

(MGM)

Benchley Comedy

The intrepid Robert Benchley, fountain of comic wisdom and exponent of the "How To" in one easy film, rushes in to explain the income tax. Mr. Benchley, with tongue in cheek, rattles off a hodge-podge on the subject and eventually gets around to whispering about how to avoid paying the tax. When last seen, in the picture, of course, Mr. Benchley is on his way to pay a visit to the office of the Internal Revenue Bureau, accompanied by one of the bureau's agents. Running time, 10 minutes.

La Savate

(MGM)

French Sport

This Pete Smith subject deals with the "hand and foot" boxing of the French. Narrated and edited in the individualistic Smith style, treating the subject matter from both an instructive and comedy angle, the sport was filmed at the Academie Charlemont in Paris, purported to be the place of origin of La Savate. Members of the Academie demonstrate the blows and counter blows of hand and foot specialists wearing regulation boxing gloves and canvas slippers. Running time, eight minutes.

The Face Behind the Mask

(MGM)

Historical Mystery

For one thing, the audience is told who did it in the very beginning of the picture. The question posed in the film is: "Who was it?" The identity of a character in French history, the man in the iron mask, who, so far as is known, was imprisoned by Louis XIV about the year 1661, has been the subject of such conjecture by historians and criminologists. As shown here the field has been narrowed to three likely persons: Count Mattioli, Nicholas Fouquet and "a twin brother of the king." The subject does not attempt to solve the mystery but is a dramatic presentation of the characters and the reason why each of them might have been the man behind the mask. The cast includes Leonard Fenn, Mary Howard, Lyons Wickland, Ival Henderson, Thomas Mills and Fred Warren. Running time, 11 minutes.

Life in Sometown, U. S. A.

(MGM)

Very Good

This is a humorous story fashioned out of some of the old outmoded laws still on the statute books of the country. When a so-called social leader of Sometown threatens to have the police chief removed from office for failure to enforce the law, he retaliates by enforcing all the laws on the statute books. One requires that guns must be taken to church for protection. Directed by Buster Keaton. Running time, 10 minutes.

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ELECTRICAL MACHINERY
FAIRBANKS SCALES
RAILROAD EQUIPMENT
WATER SYSTEMS

REFRIGERATORS
RADIOS
WASHERS
FARM EQUIPMENT
STOKERS
AIR CONDITIONERS



BOOK REVIEW

PHOTOELEMENTS AND THEIR APPLICATION, by Dr. Bruno Lange. Translated from the German by Ancel St. John. New York: Reinhold Publishing Corporation. 6x9. 297 pp., with index and bibliographies. \$5.50.

Divided into two sections, one on history and theory, the other on industrial application, this discussion of photoelectronics allows the engineer to go (within, of course, calculated limits) as far as his interest in the photocell may lead him. It has been written for the industrial engineer specifically, to enable him to judge how he could well use this somewhat magical instrument in his schemes, for the automatic control of mechanical devices, for delicate measurements, and so on.

The portion dealing with the general classes of *photoelements* (the term applied throughout the book to all light sources of electrical energy), is nicely adjusted to the section on application, permitting, for example, the elimination from the latter of some mathematical material that might reduce its effectiveness for the practical engineer.

The first section provides an excellent general text on the theories advanced to explain the relationship between light and electrical energy. They are dealt with comparatively as well as historically and are examined perhaps as intensively as a book of this purpose warrants. The author, now a consulting engineer in Berlin, was formerly research physicist at the Kaiser Wilhelm Institute.—GEORGE SCHUTZ.

ICY HELL, a newsreel cameraman's adventures, by Will E. Hudson. New York: Frederick A. Stokes Company. 308 pp. Price \$2.50.

Several years ago, when newsreels concentrated on pictorial coverage and paid less attention to "spot" news, shots of Alaskan shores, Eskimoes and Arctic floes ranked as annual favorites of news editors.

"Not even ten men" have visited the territory covered in his trip, Will E. Hudson, newsreel cameraman working out of Seattle, writes in this true adventure story, supported by 32 photographs, for the most part, smilingly posed by natives.

Mr. Hudson tells his story bluntly, in the first person, tracing the Arctic expedition in detail for some 200 pages.

The experiences are those of the usual Arctic expedition, repeatedly pictured in newsreels a few years ago, but in the concluding pages the story becomes more interesting, with schooner ice-locked for the winter, the party battling their way over 15 miles of frozen sea, and four members fighting snowstorms and snowdrifts over the Endicott Mountains to Fort Yukon and civilization.—RAY BARNETT.

Milton G. Kronacher, former Pathe salesman and exhibitor, who is rapidly recovering from a recent illness, will celebrate his 31st wedding anniversary next Thursday at Ellenville, N. Y.

Bruce Gallup With New Artists' Bureau

Bruce Gallup, advertising and publicity man, has been named business manager of Screen and Fashion Blue Book, New York. The agency will act as a placement bureau for talent and has a Hollywood office. A number of advertising executives and artists are on the advisory board.

Mr. Gallup has been associated with Cosmopolitan Magazine, W. W. Hodkinson, First National, United Artists, and was associated with Donahue and Coe, Inc., agency handling local and national advertising for Metro-Goldwyn-Mayer and Loew's, Inc. In 1935 Mr. Gallup joined Columbia, resigning in 1936 to join Universal on the coast. In 1937 he joined General Pictures in Hollywood.

IN THE NEWSREELS

MOVIETONE NEWS—No. 58, Vol. 20.—American horse wins Grand National....Barcelona bombed.... Duke of Gloucester presides at military pageant.... Army holds sham battle at Fort Benning....Herbert Hoover returns from European tour....Fashions in hats....Army aviators fly through Yosemite canyons....Lew Lehr.

MOVIETONE NEWS—No. 59, Vol. 20.—Tornado razes Kansas and Illinois towns....New Barcelona drive....Prague holds anti-air raid drill....Lost skier found dead....Girl students put on diving helmets....Lew Lehr....Roller skate hockey game in Central Park....Baseballs and bats manufacture shown....Naval Academy officers hold bouts for youngsters.

NEWS OF THE DAY—No. 256, Vol. 9.—Spectacular sham battle shows progress of Army....Herbert Hoover home with warning to nation....New system for identification of dogs....Latest life belt inflates itself....Harrow students don spring straws.... Bombing of Barcelona....Son of Man o' War wins Grand National steeplechase.

NEWS OF THE DAY—No. 257, Vol. 9.—Tornado wrecks homes in mid-west....President calls on homesteaders....Young Bill Rogers home from Spain....David Hearst and Bride honeymoon abroad.... Franco's army presses on....Students explore underwater mysteries....Stunt men thrill crowd....The Woman's Page....Princess Baba sees husband win wrestling bout....Navy tots in boxing bouts.

PARAMOUNT NEWS—No. 69.—Bombing of Barcelona....Herbert Hoover returning home says U. S. must avoid foreign wars....English royalty inspect housing developments....New sports craze invades England....Son of Man o'War wins Grand National steeplechase.

PARAMOUNT NEWS—No. 70.—Tornado sweeps five states....Students study underwater life....Sacramento police have annual inspection....Italian farmers cross border for work on German farms....German technical workers arrive in Rome....Mrs. Marian DuPont Scott arrives here from Europe....Franco pushes on....Los Angeles roused over starving zoo.

RKO PATHE NEWS—No. 73, Vol. 9.—Rebel bombs rain death on Barcelona....Herbert Hoover back, discusses foreign affairs....Reorganization controversy rages in Congress....Maine town finds way to lick depression....Army Day preview shows U. S. might....American horse wins steeplechase.

RKO PATHE NEWS—No. 74, Vol. 9.—Tornado tears path through mid-west....Traffic police on parade....British flagship here on visit....Poland celebrates Lithuanian victory....Fresinger retains ice championship....Britain prepares against gas attacks.... Zoology students in underwater class....Race driver hurt as car turns over.

UNIVERSAL NEWSREEL—No. 654, Vol. 10.—U. S. tests latest weapons....Hoover views European scene....Army gets new 30-ton bomber....Connecticut Fish Hatcheries "plant" young trout....Blast frees 38 prisoners....Caras crowned billiard ace....Hockey championship....American horse wins Grand National steeplechase.

UNIVERSAL NEWSREEL—No. 655, Vol. 10.—Scores die as tornado hits mid-west....Huge stable gutted by fire....Speed plane crashes, burns....Junior admirals mix it up....Dafodil queen hails spring.... Class studies underwater....President visits homesteaders....Mountain climbers trapped by storm.... Midget autos crash in race....Doe becomes pet.... Artists hold spring masquerade.

FROM READERS

INDORSES POLICY OF "JOHNNY-ONE-NOTE"

To MARTIN QUIGLEY:

I have just read your editorial "Johnny-One-Note" with much pleasure. In fact, I read all editorials with more pleasure since hearing your fine talk in Pinehurst in December.

I agree 100 per cent in that no theatre should show pictures calculated to stir hates.

Stick to your "Johnny-One-Note" policy. More power to you.—Fuller Sams, Jr., The Playhouse, Statesville, N. C.

Bronxville Club Wins Matinees

Requests by the Bronxville Motion Picture Council of Bronxville, New York, resulted this week in the local theatre, the Bronxville, announcing a new policy of a Saturday matinee with a single feature.

The council, of which William H. Van Dusen is chairman, recently conducted a survey among Bronxville families, the results of which showed the parents favored single feature programs on Saturdays, an intermission between performances.

In a letter to Bronxville parents, Mr. Van Dusen outlined the theatre's new policy and pointed out that while George Skouras, head of Skouras Theatres which runs the Bronxville house, is "thoroughly in accord with our purpose, he cannot be expected to continue for long a program which might be unprofitable."

"It is now very definitely up to you as a parent to make this experiment pay," Mr. Van Dusen wrote.

Under the new plan the matinee will be from 1 to 3 P. M., with admissions of 15 cents for children under 16 and 40 cents for adults. The program will consist of a single feature and short subjects and will be "arranged with special appeal to those 10 to 14 years old, but suitable for others." After the first few Saturdays of the experiment, Mr. Van Dusen announced, the feature will be chosen in conjunction with three council members.

Children unaccompanied by adults will not be admitted to the balcony during the program. At the end of the matinee, the audience will be asked to leave. There will be a half hour intermission.

No trailers will be shown during the matinee, parents having complained that they were too effective among children.

Saskatchewan Censor To Classify Pictures

The Saskatchewan censor, under an amendment to the Theatres and Cinematographs Act, will classify all films under the headings of "General" and "Adults Only." The amendment also provides that all releases shall be advertised as to their category.

The law is similar to one in effect in Manitoba for several years. The Saskatchewan censor sits in with the Manitoba censors at the Provincial screening room in Winnipeg but makes his decisions independently of the Manitoba board.

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—Business good. Picture very good. Irene Dunne was better in this picture than ever before. Running time, 92 minutes. Played March 14-15.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—I will have to add to the numerous other reports, "A swell show." Enjoyed by all and many came to see it who had seen it. Columbia has something here that will please 100 per cent. Running time, 92 minutes. Played February 6-7.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

CATTLE RAIDERS: Charles Starrett, Iris Meredith—A good Starrett western with good singing. Double featured and held up its end.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HEADIN' EAST: Buck Jones, Ruth Coleman—Leave it to Buck, Western style or Eastern style, he brings in the extras. Played this to above average week end. This picture gave us the first impression of new life around the Plaza. Many rave about Gene Autry, but give us Buck Jones.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HEADIN' EAST: Buck Jones, Ruth Coleman—Not a western but no one will complain, as it is first rate entertainment concerning the produce racket. Lots of comedy and plenty of action. An ideal Friday-Saturday show.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

I'LL TAKE ROMANCE: Grace Moore, Melvyn Douglas, Stuart Erwin—A decided flop here. Picture in no way comes up to "When You're in Love," which was a honey. Stuart Erwin helps some but Melvyn Douglas doesn't even try hard. Disappointed nearly all who saw it. Running time, 86 minutes. Played January 30-31.—Richard D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

IT'S ALL YOURS: Madeleine Carroll, Francis Lederer, Mischa Auer—A fair picture with too much foreign accent. Played to a poor house. Running time, 69 minutes. Played March 5-6.—Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

LEAGUE OF FRIGHTENED MEN, THE: Walter Connolly, Irene Hervey—Good mystery picture. They like Nero Wolfe, but it failed at box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett, Donald Grayson—This is the kind of western that everyone enjoys seeing. Play it up big. Running time, 58 minutes. Played March 11-12.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

SHE MARRIED AN ARTIST: John Boles, Luli Deste, Frances Drake—Good entertainment. Helen Westley stole the show from the rest of cast. Running time, 78 minutes. Played March 9-10.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—This pleased so well that no one bothered to wonder about how new it was. Running time, 95 minutes. Played March 12-13.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

WHEN YOU'RE IN LOVE: Grace Moore, Cary Grant, Aline MacMahon—One of those musicals that just does not go over in a small town. Business poor. Running time, 104 minutes. Played February 19-20.—Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

First National

ADVENTUROUS BLONDE, THE: Glenda Farrell, Barton MacLane—An acceptable program picture that will give satisfaction on a bargain night. The story has a different twist and is fairly entertaining. Recording fair. Running time, 60 minutes. Played March 16-17.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

ALCATRAZ ISLAND: John Litel, Ann Sheridan—

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Rather a grim tale, with much of the locale at "The Rock." Patrons seemed interested, however. Picture well made, and the girl who played part of convict's daughter, Mary Maguire, is a comer. Running time, 64 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ALCATRAZ ISLAND: John Litel, Ann Sheridan—An exceptionally good picture that had more drawing power than many bigger pictures. The picture is pleasing entertainment and not at all gruesome. We considered it well directed and acted. It was enthusiastically received and held up three days. The recording is not as good as it should have been. Running time, 65 minutes. Played March 17-19.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—Swell imitation of "The Trail of the Lonesome Pine" and should do business but didn't. Most glaring example of Hollywood dumbness in this picture I have seen for months. Order of the California court determining agrarian water rights was read in front of the camera off of ticker tape, and a few moments later characters of the play comment about "a chap by the name of Bell who thinks he can talk over a wire." Talk about nine year old movie age. I'll bet my nine year old knows that printing by telegraphy was not invented ahead of the telephone.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HOLLYWOOD HOTEL: Dick Powell, Rosemary Lane, Johnnie Davis, Mabel Todd, Ted Healy, Hugh Herbert—With plenty of star value and two good orchestras this was a swell show. Johnnie Davis, Mabel Todd, Ted Healy and Hugh Herbert kept them laughing while Benny Goodman and his swing band and Raymond Paige and his orchestra gave us country folks some of the finest music we've ever heard. Get behind this picture and it'll make you some money. Running time, 109 minutes. Played March 20-21.—Milton L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

HOLLYWOOD HOTEL: Dick Powell, Ted Healy, Lola Lane, Rosemary Lane—One of the best musicals of the year. It has everything, clever story, rapidly paced, catchy tunes, and superb cast. Dick Powell's best for a long time and he has plenty of support. Drew very well and pleased everyone. Recording good. Running time, 109 minutes. Played February 27-29.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell, Edward Everett Horton, Hugh Herbert—A knockout. The finest comedy we have played in a long while. Edward Everett Horton and Hugh Herbert are very good. It won't have any trouble clearing the hurdles in any situation. Running time, 97 minutes. Played February 2-3.—Richard D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—Excellent entertainment but hardly average business, due perhaps to the title. Story very similar to "It Happened One Night."—L. V. Bergtold, Westby theatre, Westby, Wis. General patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—Give us more roles like this for Errol Flynn. Audience enjoyed it very much. Running time, 97 minutes. Played March 16-17.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—A good picture with quite a few laughs.

About the best Joan Blondell has made. She does not draw for us, and neither does Errol Flynn. This picture will please. Running time, 97 minutes. Played January 30-31.—Miss Alice Simmons, Strand and Lyric theatres, Jefferson, Tex. General patronage.

PRAIRIE THUNDER: Dick Foran, Ellen Clancy—This Dick Foran is really getting somewhere. People said this was one of his finest pictures we have shown. Running time, 58 minutes. Played March 11-12.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—I used this as top half of a double bill. The picture is plenty strong enough to stand alone. Far above the average program picture. Friday business away above average, but on Saturday, due to other activities, the receipts were disappointing.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan, Allen Jenkins—One of the best comedies we have put on our screen in many days. Robinson and Allen Jenkins especially good. Don't be afraid of it for any day in the week. Running time, 85 minutes. Played March 13-14.—Richard E. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan—This is a good entertainment. Hard to see how they can make a five man murder case a comedy but it goes over and that is what counts. Is really a well made comedy and the title fits O. K. as those who are murdered are gangsters killed off by another gangster in a fight over stolen loot. It's a good show.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

GB Pictures

SEZ O'REILLY TO MACNAB: Will Fyffe, Will Mahoney—Booked this as second picture and received great surprise. This is a real audience picture, and before the week was through had many telephone calls and repeat patrons bringing their friends. One of the outstanding comedies of the year. Played February 17-24.—R. S. Farrell, Jr., Rivoli Amusement Co., Portland, Ore. General patronage.

Grand National

HERE'S FLASH CASEY: Eric Linden, Boots Malory—As a second feature it will do. There are possibilities in this series, but cheapness of production injured this picture. Linden is forceful and convincing in his portrayals, and if backed up properly with good direction, story, etc., should come through for G. N. Running time, 60 minutes. Played March 26.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

RENFREW OF THE ROYAL MOUNTED: James Newill, Carol Hughes—Good picture of the Royal Mounted police. Will go over very good in small communities. This picture has some good singing, and a little bit of everything. Business fair. Played February 26-27.—Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

TEX RIDES WITH THE BOY SCOUTS: Tex Ritter—There is something about Tex Ritter that makes him stand out as a western star. His singing of western songs is very acceptable and with the proper material Tex would be sure to go places. This has the things that folks like in westerns. This was doubled with "Make a Wish."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—My patrons came to see Wallace Beery and went away pleased. I don't think it would hurt the "Lion's" reputation to make more than one western a year, starring Wallace Beery. I could use about six of them. Running time, 90 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

BILLY THE KID: John Mack Brown, Wallace Beery, Kay Johnson—Good western. Where they click will make money. Running time, 103 minutes.—W. E.

(Continued on following page)

(Continued from preceding page)

McPhee, Strand Theatre, Old Town, Me. General patronage.

DOUBLE WEDDING: William Powell, Myrna Loy—Good entertainment of its kind. A little goofy, but pleased the majority. We have had just a little too many of this kind, and the cash patrons are beginning to dislike them. Running time, 87 minutes. Played March 18-19.—M. W. Matthecheck, Lark Theatre, Mc-Minnville, Ore. Local patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—With all the publicity about Judy Garland, we still did not do any business. Picture was okay and what few saw it were well satisfied. Fanny Brice clocked a laugh every time she appeared. Played March 24-25.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

FIREFLY, THE: Jeannette MacDonald, Allan Jones—Very fine picture with more of a story than we anticipated. Also, it drew better than we thought it would. Running time, 138 minutes. Played March 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HELL DIVERS (REISSUE): Clark Gable, Wallace Beery—I played this one against strong tent show opposition and did better than average business. Running time, 109 minutes. Played March 14-15.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

LAST GANGSTER, THE: Edward G. Robinson, James Stewart, Rose Stradner—Another smash performance from Edward G. Robinson. I hated to see him get "rubbed out," even if he did deserve it. He is a wonderful actor. Rose Stradner very good and so is James Stewart. Some of the ladies thought it too rough. A man's show, but plenty good. Running time, 81 minutes. Played March 18-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LAST GANGSTER, THE: Edward G. Robinson, James Stewart, Rose Stradner—One of the best of this type. I hope to see more of Rose Stradner. She is very pretty and a very fine actress. Do not be afraid to boost this one. Running time, 81 minutes. Played February 3-4.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—There is nothing wrong with this picture, but it played to one of the lowest grosses in the history of the theatre. Running time, 78 minutes. Played March 7-8.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

LOVE IS A HEADACHE: Gladys George, Franchot Tone, Mickey Rooney, Virginia Weidler—A very good show. Mickey Rooney and Virginia Weidler steal show. Played to good biz. Running time, 73 minutes. Played March 15.—Walter Hollowell, Rex Theatre, Mammoth Spring, Ark. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—The best Crawford in a long time. Spencer Tracy also "tops." About his best, in my opinion. Joan looks so much better in this than "The Bride Wore Red." Do not be afraid to boost it. Running time, 95 minutes. Played February 17-18.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

MAN PROOF: Myrna Loy, Franchot Tone, Rosalind Russell—A good picture, but some of our customers were disappointed. The stars are quite popular here, but story weak. Will naturally do a nice business due to cast and good title. Running time, 71 minutes. Played February 22-23.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

MERRILY WE LIVE: Constance Bennett, Billie Burke, Brian Aherne—Here is another sleeper on which you can go all out with everything you have. We played it just before "The Awful Truth," which I knew was a good comedy, and our people much preferred the first picture. It is a better picture by far than "Topper" and will do a whale of a business if properly advertised. Played March 25-26.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

NAVY BLUE AND GOLD: James Stewart, Robert Young, Lionel Barrymore—Used on a Sunday change and did a little above average business due to better than usual Monday-Tuesday receipts. This and "Double Wedding" have been the best received of the dozen or more Metro pictures we have used this season. Comments on this were especially fine.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

NAVY BLUE AND GOLD: Robert Young, James Stewart, Tom Brown, Lionel Barrymore—Three cheers for the Navy, as represented by James Stewart, Robert Young and Tom Brown, with Lionel Barrymore in one of his most sympathetic parts. This pleased 100 per cent. They don't make them any better than this one. With the Naval Academy at Annapolis as the background, the picture is crammed full of action, thrills and romance and is one of the best of the year. Running time, 94 minutes. Played March 11-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—Best picture of the past year. A great good will builder.—Star Theatre, Malad, Idaho. General patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—Played this behind competition two miles from here to fair business. Picture very good. Running time, 122 minutes. Played March 6-7.—Walter Hollowell, Rex Theatre, Mammoth Spring, Ark. General patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—Mighty fine production from MGM. Nelson Eddy thrills again with his wonderful voice, and Eleanor Powell does some good dancing. Frank Morgan very good in this. Running time, 122 minutes. Played January 27-28.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

SARATOGA: Clark Gable, Jean Harlow, Lionel Barrymore—An entertaining and fitting finale for Jean Harlow. We will miss her glamour, her personality and expressiveness. Other stars may rise but she has left her mark on our consciousness. In this picture she gives her usual sterling performance capably assisted by Clark Gable. It is a drama of the racetrack with two of the most thrilling horse races ever filmed. The comedy is handled by Una Merkel and Lionel Barrymore, with Frank Morgan and Cliff Edwards contributing. All in all, it's a swell entertainment for everyone. Running time, 90 minutes. Played March 26.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

THIRTEENTH CHAIR, THE: Dame May Whitty, Madge Evans, Lewis Stone—Very good mystery. Running time, 66 minutes. Played March 10-11.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

THOROUGHBREDS DON'T CRY: Judy Garland, Mickey Rooney, Sophie Tucker—This is a fine picture and introduces a new star, Ronald Sinclair. Sophie Tucker is "tops" and so is Rooney. Will satisfy your race horse fans. Running time, 80 minutes. Played March 12-13.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—Unusually fine entertainment but the least draw I have had from the Metro picture this season. I think the title is somewhat anti-box office.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

YANK AT OXFORD, A: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan—Here's a natural. Extended run in any spot. Lay on heavy; she's a honey. Running time, 103 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Miscellaneous

ROAMING COWBOY, THE: Fred Scott—Here is an up and coming western star. In this he sang songs more suitable for western pictures. Fred Scott is a husky he-man type, an ideal physique for a western star. This pleased the western fans. This was doubled with "Heidi." Those who came to see Shirley Temple stayed to see this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Monogram

BLAZING BARRIERS: Edward Arnold, Jr., Florine McKinney—A story of the CCC and a good one. The draw was, however, very poor and would have set a low midweek record except for the 100 or more CCC boys that came more than 20 miles to see this. Lack of stars probably hurt the draw.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Paramount

BARRIFR, THE: Leo Carrillo, Jean Parker, James Ellison, Otto Kruger—Wonderful outdoor picture that drew well and sent everyone home happy. Otto Kruger turns in a fine performance. Many comments on beauty of the outdoor background. Running time, 92 minutes. Played March 11-12.—Richard D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

CASSIDY OF BAR 20: William Boyd—Just a poor western for double bill only. Running time, 57 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

DAUGHTER OF SHANGHAI: Anna May Wong, Charles Bickford—Another double bill feature, too short to justify playing alone, but we did it anyway and business was off because it had no drawing power. Running time, 61 minutes. Played March 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye, Andy Devine—Did a fair business and pleased. A little bit of everything and not much of anything. Running time, 90 minutes. Played March 19-20.—Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

EBB TIDE: Oscar Homolka, Frances Farmer, Ray Milland—Divided opinions but all agreed that it was beautifully made. The theme of the story and the drunkenness did not please a lot of them. But it was wonderfully acted, and the color was beautiful. Yes, we'll agree it was a better picture than we thought it would be. Running time, 91 minutes. Played March 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe, Charles Butterworth—If Mae would quit her strutting and her Mae West tone, believe she would go over. But just one of her pictures now and then will go very far with our patrons. This was a good story and she had grand support. Running time, 80 minutes. Played March 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe, Charles Winninger, Lloyd Nolan, Walter Catlett—The cleanest of the Wests, so clean that it is disappointing. The supporting cast of Winninger, who stole the show, Lowe, Nolan, Butterworth and Catlett took the load from Miss West's shoulders and saved her from oblivion. Do not expect too much from this. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—Paramount was on location near here when we played this picture and panned this picture considerable, but we did good business with it regardless. Randolph Scott was at his best but evidently he can do better. He's the star of "The Texan" to be released in September and we hope he proves to be good. Played February 27-28.—Milton L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

ON SUCH A NIGHT: Grant Richards, Karen Morley—No drawing power. No star value. But it was a good melodrama holding interest throughout. Business off on account of draw. Running time, 71 minutes. Played March 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WELLS FARGO: Bob Burns, Joel McCrea, Frances Dee—Easily Paramount's big show of 1938. I would rate it ahead of their "Plainsman." Comments all very fine. Certainly a show that you can be proud to present.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Republic

BIG SHOW, THE: Gene Autry, Smiley Burnette—Everything is smooth sailing when this boy, Gene Autry, hits town. This "Big Show" is a lot better than most of these so-called "Musical Westerns." Best business since Xmas. Running time, 70 minutes. Played March 12-13.—Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

DOOMED AT SUNDOWN: Bob Steele—Picture is just a western. Running time, 53 minutes. Played March 18-19.—Walter Hollowell, Rex Theatre, Mammoth Spring, Ark. General patronage.

ESCAPE BY NIGHT: William Hall, Anne Nagel, Dean Jagger—Although the stars in this picture are not known so well around here, the picture in itself was very good. Running time, 64 minutes. Played February 12-13.—Fischer and Bichler, Matray Theatre, Strasburg, N. D. Small town patronage.

HEART OF THE ROCKIES: Three Mesquiteres (Bob Livingston, Ray Corrigan, Max Terhune)—Where have I been sleeping by not booking this one before? This is one of the best westerns we have ever played in our house. The story is entirely different than any we have had. With the wild animals in it, the audience was loud in its approval. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Leo Carrillo, Ann Dvorak, Tamara Geva—A very "punk" show. Leo Carrillo almost drove everyone crazy with his same lines all the way through. This picture has a few songs that help a little. We paid about double what it was worth. Running time, 84 minutes. Played February 20-21.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Dvorak—This was good entertainment and the people liked it. I ran it against "Merry-Go-Round of 1938" and it was the better show of the two and did the best business and I am sure cost less money, so what more can you ask for.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PUBLIC COWBOY NO. 1: Gene Autry, Ann Ruth-erford—Everyone enjoyed this very much. Running time, 60 minutes. Played March 19.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

ROUND UP TIME IN TEXAS: Gene Autry, Smiley Burnette—This one was a terrible disappointment for all the Autry fans. Sound was terrible and print was the worst I have ever received from Republic. Running time, 62 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Polly Rowles—This is a real box office event. Priced low enough so something is left for the baby's shoes. It is a musical western as the title implies, and those come who like such, and they are plentiful enough that the theatre manager can also enjoy the show. I hired a chap to conduct an amateur entertainment contest with this. He built it up for five bucks and I gave six dollars in prizes and we had sixteen acts and fifty dollars extra business on Friday. The picture stood up and we did the best Saturday business

we have done for weeks. No charge for this idea, you bought it when you paid for your HERALD. And I want to give Republic credit for selling a desirable product at a reasonable price. I have seven more Autry's coming and I know I will cash in on this successful introduction for seven more showings.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RKO Radio

BREAKFAST FOR TWO: Barbara Stanwyck, Herbert Marshall—This picture is fairly amusing, but just didn't seem to click. The story and dialogue were fairly good, but I think the stars were miscast. The recording was so bad that you had to guess at half that Marshall said. Not much draw. Running time, 65 minutes. Played March 13-14.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

BRINGING UP BABY: Katharine Hepburn, Cary Grant—This was very well received. Slapstick comedy and plenty of it. Star of the production was the leopard playing the title role.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

CONDEMNED WOMEN: Louis Hayward, Sally Eilers, Anne Shirley—This was a good show, came out OK and had a lot of action in it. They made 75 minutes of heavy trouble, however, and should have dragged in a couple of laughs. There is plenty of happy-go-lucky character stuff in a prison and I feel the boys in Hollywood fumbled a chance to make this a great show by leaving Marie Wilson or Helen Broderick out of this cast. What this industry needs is brains in Hollywood and after twenty years of contact, including a flock of national conventions, I am sure you find a higher average in a group of small town exhibitors than in the production department or official New York family.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, George Burns and Gracie Allen—Played with Amateur Night so business was good, due to the vaudeville. Had more kicks on this than on anything we have run, although we did have a few say they liked it. Looks like it was made to have a good run in the British Isles.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, George Burns and Gracie Allen—Can't see why the other exhibitors criticized this picture so severely. Although it wasn't as good, perhaps, as the previous Astaire-Rogers pictures, it was still a very good production and went over well here. Outstanding song "A Foggy Day." Running time, 100 minutes. Played February 6-7.—Richard B. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

EVERYBODY'S DOING IT: Sally Eilers, Preston Foster—Made for a double bill house, lower bracket, and made a total failure of it. Everything that RKO puts out seems to be touched by a blight. No entertainment in it. Running time, 67 minutes. Played March 9-10.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

EVERYBODY'S DOING IT: Sally Eilers, Preston Foster—When the laughs start, they come thick and fast in this clever story of the puzzle picture craze which gets a new angle at the hands of racketeers. Built essentially for laughs, it really gets them. Reminds one of Keystone comedy days, but, after all, audiences seem to enjoy comedy, so that's that. Running time, 67 minutes. Played March 24.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

FIGHT FOR YOUR LADY: John Boles, Jack Oakie, Ida Lupino, Margot Grahame—This is one of those pictures that turned out to be a grand piece of entertainment. It seems that when the producers are not so sure of themselves, they do the only thing left. That is, they hide a picture behind a none-too-inviting title and hope for the best. This one will stand alone or can be used to fill a double bill program. Running time, 67 minutes. Played March 16-17.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

HAWAII CALLS: Bobby Breen, Juanita Quigley—Nice entertainment but slow and appeals mostly to children. My nine-year-old puts on a better fight every day than Bobby Breen did for a few thousand dollars. If Hollywood can't portray a real kid fight how can they expect to make anything look real. Ned Sparks pulls this one out of the mud for 75 per cent of the audience.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HITTING A NEW HIGH: Lily Pons—Made for a top feature, but missed by a mile. Why don't they get wise to themselves, and make a few hit pictures, or give up entirely? Running time, 85 minutes. Played March 20-21.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

HITTING A NEW HIGH: Lily Pons, Jack Oakie—This is a picture that every exhibitor should see before booking. Running time, 85 minutes. Played March 10-11.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone, Marion Claire—A very pleasing heart interest drama. Bobby Breen, while he has not the story as good as "Rainbow on the River," does all that is expected of him in the line of singing and acting. It was rather

a novelty to see Basil Rathbone in a sympathetic role, and he plays that kind of role with conviction. Marion Claire, who has the role of Bobby's mother, is new to me, but we should like to see more of her as she is very charming and a most pleasing personality. The business on this was a fair average. Lent and the nice weather which is calling people to the great outdoors seems to be having its effect on theatre patronage.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

NIGHT SPOT: Allan Lane, Joan Woodbury—OK for double feature.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ON AGAIN—OFF AGAIN: Wheeler and Woolsey—Doubled this with "Ali Baba Goes to Town" and it is the usual material that these stars make a specialty of. Our patrons laughed a good deal while this was on, so they must have enjoyed it. Business on this, considering the times, was a very good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker—A hit in big capital letters. It did good business and everyone went out still laughing. It is an ideal picture for a small town and will do well in the larger spots, too. Music is outstanding. Running time, 94 minutes. Played February 27-28.—Richard D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

SHE'S GOT EVERYTHING: Ann Sothorn, Gene Raymond—I do not mean to say that this picture is as good as the producers hoped it would be when they started it, but it was ideal for our prevue crowd. I have played all the Sothorn-Raymond vehicles, and would say without qualification that it is the best to date. There is one pleasing song that deserves special mention, "It's Sleepy Time in Hawaii." Running time, 72 minutes. Played March 19-20.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Andrea Leeds, Adolphe Menjou—A very good picture and enjoyed by the greater majority. Hepburn did a nice job and I hope she is finished with her former roles. Ginger Rogers very good and so was Andrea Leeds. Running time, 92 minutes. Played January 9-10.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou—Good entertainment, although a little heavy on the dialogue. This is probably RKO's outstanding show to date for this season. Nevertheless, I established a new low record for a Sunday opening picture with this. Probably partly because the next town was running "Happy Landing."—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

THERE GOES THE GROOM: Burgess Meredith, Ann Sothorn—Pictures like this one are the exhibitors' reason for double bills. Running time, 65 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WISE GIRL: Miriam Hopkins, Ray Milland, Walter Abel—An agreeable surprise, this picture. It possesses those things which make for audience appeal. Hopkins has a good role and puts everything back of it. Ray Milland looks like a good bet for RKO.

Very amusing in spots. We gave it a Sunday opening and it stood up. Running time, 70 minutes. Played March 27.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Twentieth Century-Fox

ALI BABA GOES TO TOWN: Eddie Cantor, Tony Martin, June Lang—Seemed to please those who came, but as it had been shown all around here the gross was very low. The digs at the New Deal got a lot of laughs. Some very clever trick photography. Running time, 81 minutes. Played March 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ALI BABA GOES TO TOWN: Eddie Cantor, Tony Martin, June Lang—A flop from every angle. Eddie Cantor is washed up in this town. They do not go to see him any more. This picture was very weak; this dream stuff spoils any picture. Parts of the picture will get by. Running time, 81 minutes. Played February 13-14.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang—This is probably Cantor's last picture. It isn't worth the money it cost. Played March 20-22.—R. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang—Eddie Cantor has given us a picture packed with entertainment. It keeps moving in a zippy, peppy manner from start to end. No one could take much offense with the good natured kidding of the New Deal. F. D. R. himself would get a good laugh out of it, and one sequence, that of the Supreme Court Judges, seems in bad taste, but that scene is so short that it can easily be eliminated and it passes in a short time. The magic carpet scene alone is worth the admission price. This was doubled with Wheeler and Woolsey in "On Again—Off Again." Business on this, considering the times, was a very good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BARONESS AND THE BUTLER, THE: William Powell, Annabella—Fine entertainment. Extra playing time in high class spots. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

BARONESS AND THE BUTLER, THE: Annabella, William Powell—Fair picture in our estimation, but nothing to rave about. Annabella talked better in "Wings of the Morning" than in this one, whereas she should have showed lots of improvement in her English (United States English). Probably the producers made her talk with an accent so we would know she was a foreign star. Anyway, we had lots of complaints about her French accents. Played March 21-22.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

BIG TOWN GIRL: Claire Trevor, Donald Woods—This is a pleasing program picture. The whole cast is good and it is quite entertaining. Claire Trevor is splendid, as usual, and deserves more good breaks than she has ever had. Recording good. Running time, 70 minutes. Played March 11-12.—Pearl C. Wisch, Grand (Continued on following page)

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(Continued from preceding page)

Theatre, Mohall, N. D. Small town and rural patronage.

COUNTRY CHAIRMAN, THE (Reissue): Will Rogers, Evelyn Venable—Will Rogers still does a good business for us. This picture pleased our patrons just as much as it did the other time that we played it. Hope they reissue four more Rogers pictures next year. Played March 26.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

DAVID HARUM (Reissue): Will Rogers—Ol' Will still packs 'em in. Did swell business on prevue. Wish we had more to run. Played March 19-21.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

45 FATHERS: Jane Withers—A swell comedy. Played to good business. Running time, 70 minutes. Played March 8.—Walter Hollowell, Rex Theatre, Mammoth Spring, Ark. General patronage.

45 FATHERS: Jane Withers, Thomas Beck—Played midweek and did almost weekend business. I consider this one of the best from this great little actress. When you can do almost Sunday business on a Wednesday, there is no doubt about Miss Withers' rating among the first 10 stars in box office pull.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

HANDY ANDY (Reissue): Will Rogers—Our beloved Will Rogers. These reissues still draw a fair average. "Handy Andy" is one of Will Rogers' best.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—A little long but otherwise fine. Sonja further proves she's good and Ameche is "tops." Will draw plenty. Had opening of skating rink as opposition but did well both nights. Running time, 101 minutes. Played March 23-24.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—A swell show from every angle. Played to good business. Running time, 101 minutes. Played March 13-14.—Walter Hollowell, Rex Theatre, Mammoth Spring, Ark. General patronage.

HEIDI: Shirley Temple—Truly one of Shirley's best. Drew exceptionally well and delighted everyone. The whole production is beautiful. The settings, photography and recording are of the finest. Running time, 82 minutes. Played February 6-8.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

HEIDI: Shirley Temple, Jean Hersholt—This picture drew tops for us and she is number one star for us in drawing power. This picture deserves all the nice things that have been said about it. For general all-round entertainment for the masses this is hard to beat.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HOT WATER: Jed Prouty, Shirley Deane, Spring Byington—"Jones Family" series. Pleased generally, but why make a series subject as popular as these are so short? Running time, 80 minutes. Played March 18-19.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

INTERNATIONAL SETTLEMENT: Dolores Del Rio, George Sanders, June Lang—No one complained and no one cheered. Seemed to us that some story inconsistencies could have been avoided. Otherwise, interesting and well made. Shanghai locale.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

INTERNATIONAL SETTLEMENT: Dolores Del Rio, George Sanders—Entertaining all the way.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

LANCER SPY: Dolores Del Rio, George Sanders—An exceptionally good program picture, but too heavy. Will not do much business. Running time, 85 minutes. Played January 7-9.—Richard D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—Didn't draw up to par. I got a bad print, but Simon's singing would be terrible anyway. Won't draw enough to pay your overhead. Played March 16-17.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

SECOND HONEYMOON: Loretta Young, Tyrone Power, Stuart Erwin—The circumstances under which we played this were not advantageous or conducive to good business, but compliments were more numerous than usual. Running time, 79 minutes. Played March 17-18.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—Business fair. Picture not as good as other Tarzan pictures. Running time, 70 minutes. Played March 21-22.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

WESTERN GOLD: Smith Ballew, Heather Angel—A very poor production from Fox. They should spend more on westerns if they're going to try to produce. Ballew proves he's no cowboy or singer either. I agree with another exhibitor, looks as if someone is doing his singing for him. Running time, 56 minutes. Played March 14.—R. L. Hall, Aztec Theatre, Van Alstyne, Tex. Small town patronage.

United Artists

52ND STREET: Ian Hunter, Leo Carrillo, Kenny Baker, Ella Logan—Fair picture with excellent music. Although it is good entertainment all the way, it deserted us at the B. O.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

52ND STREET: Ian Hunter, Leo Carrillo, Pat Patterson, Kenny Baker—A pretty good picture, but cost us too much money. The stars do not have a box office draw. Leo Carrillo much better in this than "Manhattan Merry-Go-Round." He kept them laughing. Nice work by entire cast. Running time, 82 minutes. Played February 27-28.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

52ND STREET: Ian Hunter, Pat Patterson, Kenny Baker—Although I had the first showing on this for a radius of many miles, it did not do average Sunday opening business. In fact, it grossed the least of the ten United Artists pictures I have run from the 1937-38 lineup. Comments were good and nothing wrong with the picture, except, perhaps, the lack of box office names.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

NOTHING SACRED: Carole Lombard, Fredric March—This is entertainment. A real story, real stars, real punch. Everybody happy. Running time, 75 minutes. Played March 20-22.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NOTHING SACRED: Carole Lombard, Fredric March—Didn't hear of a person who didn't enjoy this. We had the tough luck to run into three days of perfect spring weather and the call of the outdoors was greater than that of this good picture. We enjoyed it, though, and am sorry that more didn't see it. Running time, 75 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

STAND-IN: Leslie Howard, Joan Blondell—Terrible is the word for it, and so was our business. We paid too much rental and lost money. Out patrons do not like the stars in this one and the story is terrible. Running time, 91 minutes. Played February 24-25.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

STAR IS BORN, A: Fredric March, Janet Gaynor—A lovely show and I brought it back for a second showing which proved more profitable than the first. It did more than average business on a midweek and at less than average rental.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WALTER WANGER'S "VOGUES OF 1938": Warner Baxter, Joan Bennett—This is a beautiful production from every angle. The story is light but very amusing, the settings and color are so lovely that they alone are a treat. Women especially will love it, but it should entertain everyone. It drew well and pleased. The recording is the best. Running time, 108 minutes. Played January 1-3.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

Universal

BLACK DOLL, THE: Nan Gray, Donald Woods—Fairly good Crime Club production. Business ordinary. Running time, 66 minutes. Played March 9-10.—Walter Hollowell, Rex Theatre, Mammoth Spring, Ark. General patronage.

MERRY-GO-ROUND OF 1938: Bert Lahr, Alice Brady—This is a bad one. Don't pay as much money for it as they ask. Played March 12-14.—B. B. Hipple, Bijou Theatre, Pierre, S. D. General patronage.

SMOKE TREE RANGE: Buck Jones—The usual thing from Buck Jones. Business fair. Running time, 59 minutes. Played March 11-12.—Walter Hollowell, Rex Theatre, Mammoth Spring, Ark. General patronage.

SOME BLONDES ARE DANGEROUS: Noah Beery, Jr., Dorothea Kent—Double featured and just got by. If we do not get better B pictures for double feature we will kill this as a drawing card.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WESTLAND CASE, THE: Preston Foster, Carol Hughes—Fairly good. Nothing to write home about. Biz not so hot. Running time, 62 minutes. Played March 16-17.—Walter Hollowell, Rex Theatre, Mammoth Spring, Ark. General patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—Alice Faye "tops" and is really a sweetheart in this one. Some very good songs and dance numbers. George Murphy always good. This is one you will not be ashamed of. Running time, 96 minutes. Played February 8-9.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

Warner Brothers

FIRST LADY: Kay Francis, Preston Foster, Louise Fazenda—Without a doubt the poorest picture we have ever played. Four double reels of chatter, chatter. Nothing ever happens. Louise Fazenda brings a smile occasionally, if anyone is awake. My father used to own a large poultry farm and nothing has ever re-

mind me of it as much as "First Lady." By all means, skip it. Running time, 80 minutes. Played February 23-24.—Richard D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

INVISIBLE MENACE: Boris Karloff, Marie Wilson—Just another picture that should be on the weak end of a double bill. Of course, they can't be all Super Specials, but a few more laughs in this would have made it better entertainment.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

KID COMES BACK, THE: Wayne Morris, June Travis—Played it to a grateful Bank Night crowd. This simple picture with a good plot and a few good characters was much better conceived and constructed than the majority of the musical specials I've played lately. My patrons like a down to earth picture with action that they can believe and not feel contempt for. Running time, 62 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

KID COMES BACK, THE: Wayne Morris, June Travis—Not so good but better than the business. Wayne is not a star yet and this picture was just an average attraction. I won't run dual bills, but the producers are sure making me want to. It classes along with Gene Autry's in cost of production at a "Manhattan Merry-Go-Round" price to the exhibitor. Any small town exhibitor who buys more than 20 per cent of any major company's product is wrong.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LIFE OF EMILE ZOLA: Paul Muni, Gale Sondergaard—Was afraid of this for my small town situation. Didn't need to be, as I found that even the lower classes enjoyed it. The picture is well deserving of its rating as the best picture of 1937. Business was about an average, although I expected it to be away off. Running pictures like this raises the standard of your house.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Allen Jenkins—Excellent home-spun comedy with swell hill-billy music. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Nat Pendleton—A hill-billy comedy drama that is a novelty, and good entertainment every minute. Every member of the cast is excellent, the comedy is really funny and musical numbers good. Recording good. Drew very well and pleased. Running time, 75 minutes. Played February 20-22.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

SWING YOUR LADY: Humphrey Bogart, Frank McHugh, Louise Fazenda, Weaver Brothers, Elvira Weaver—Of course, this is a natural for my locality, "way down hyar in the Ozarks." A dandy picture, too. Weaver Brothers and Elvira very good. Don't know how this will go over in other localities, but if slapstick comedy is well accepted this will fill the bill to perfection. Running time, 80 minutes. Played March 16-17.—Richard D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

SWING YOUR LADY: Weaver Brothers, Elvira Weaver, Humphrey Bogart, Louise Fazenda—Weaver Brothers and Elvira have always been popular down here. They are the original hill billys and know how to put it over. We asked Warner Brothers to let us have this picture three days, spent some extra money advertising it, and made the old box office ring like bank night. You can't go wrong on this picture. Its got everything. Running time, 78 minutes. Played March 22-24.—Milton L. DuBose, Majestic Theatre, Cotulla, Texas. General patronage.

THEY WON'T FORGET: Claude Rains, Gloria Dickson—An entertaining picture that packs a terrific wallop. Did above average business and heard no complaints, although several people wanted to know who the actual murderer was. Most of them formed their own opinion before the picture was half gone. Running time, 94 minutes. Played March 8.—Richard D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

TOVARICH: Claudette Colbert, Charles Boyer, Basil Rathbone—Perfect acting by sterling stars, but such a lot of nothing about nothing. Some of the comedy dragged in and painful, rather than funny. Charles Boyer talking too fast and with an unintelligible accent. Those of our patrons who braved the unpronounceable and, to most, unmeaning title, were not slow to show disappointment. Running time, 98 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TOVARICH: Claudette Colbert, Charles Boyer—Sophisticated comedy that didn't do so well here. Was very good in spots but was too long. Running time, 96 minutes. Played March 7-10.—Richard D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

TOVARICH: Claudette Colbert, Charles Boyer—Definitely not a small town picture. Everyone complains of the dialect. The picture itself is very good. Better listen to reason, Hollywood, if you want to put these pictures over. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VARISITY SHOW: Dick Powell, Fred Waring and his Orchestra, Ted Healy—Did very well in my situa-

tion and pleased everyone. Fred Waring and band and Ted Healy were outstanding. It will hold up in any spot. Running time, 120 minutes. Played January 2-3.—Richard D. Fisher, Cozy Theatre, Cabool, Mo. Rural and small town patronage.

VARSITY SHOW: Dick Powell, Fred Waring, Ted Healy, Rosemary and Priscilla Lane—What this guy Powell has got I don't know, but he sure has got it. People went away raving about this picture and came back the second time to see it, but from a personal point of view this picture is dull, draggy, etc. The football formation in last reel pulled the whole show out of nothing to really something. Running time, 121 minutes. Played March 13-15.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Shorts

Columbia

AIR HOSTESS, THE: Color Rhapsodies—A very good color cartoon. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

BON BON PARADE: Color Rhapsodies—Excellent musical colored cartoon. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

COMMUNITY SING: No. 5 (2nd Series): One of the best of this series of shorts. All college songs and greatly enjoyed. Personally, I like all of the Community Sing shorts. Running time, 10 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

DRUG STORE FOLLIES: Roscoe Ates—Excellent musical with the inimitable stuttering of Roscoe Ates. Good in any spot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DRUG STORE FOLLIES: Broadway Follies—An excellent vaudeville reel featuring Roscoe Ates, Carolyn Marsh and others. Very novel setting adds to its entertainment value. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

FIT TO WIN: Special Sport Thrills—Very good and very appropriate for spring. Worthwhile.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FROM BAD TO WORSE: Charlie Chase—Columbia has the answers when it comes to comedies. This is no exception.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

KRAZY'S NEWSREEL: Krazy Kat Cartoons—Excellent imitation of the real thing. Let's have more of these. Don't pass it up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ROOFTOP FROLIC: Broadway Follies—Terrible.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SCREEN SNAPSHOTS: No. 11—Good. Will bring back memories to our older fans. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Educational

ASK UNCLE SOL: Song and Comedy Hits—Excellent single. Some very good talent in this short. Cleverly done. Some good laughs, novelty dancing, etc. Recording good. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

GETTING AN EYEFUL: Two-Reel Comedies—Just a fair comedy. Will get by on a week night and that is all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HIS OFF DAY: Terry-Toons—An OK black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE GOES WEST: Louise Massey and Westerners—One of the best singles we have every played. Caused much favorable comment. Something a little different and well done. The recording is excellent. It is a pleasure to show one like this. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

MISS LONELY HEARTS: Song and Comedy Hits—This is a very entertaining short. Some good talent introduced in a rather novel way. Recording very good. Educational shorts are all excellently recorded. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

MISS LONELY HEARTS: Song and Comedy Hits—Fairly good musical. Running time, 10 minutes.—Walter Hollowell, Rex Theatre, Mammoth Spring, Ark. General patronage.

PLAYBOY NUMBER ONE: Willie Howard—Terrible, as is all of the Howard comedies. We have not had a good one. Running time, 20 minutes.—Miss Alice Simmons, Strand and Lyric Theatre, Jefferson, Tex. General patronage.

FOUR CONTRIBUTORS ADD NEW REPORTS

From Oregon and Georgia, North Dakota and Idaho, this week come new reporters to "What the Picture Did for Me."

Reporting for the first time are these showmen:

Robert S. Farrell, Rivoli Amusement Co., Portland, Ore.

Joe Wright, Cedar Theatre, Cedar-town, Ga.

Returning to the reporting showmen after at least a year of absence are the following:

Pearl C. Wisch, Grand Theatre, Mohall, N. D.

Star Theatre, Malad City, Idaho.

Read the reports of these showmen in the Department columns of this issue.

WHO'S WHO?: Niela Goodelle, Lee Sullivan—We have found all the Niela Goodelle two-reel musicals to be very good. She can really put over a song. Recording very good. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

Metro-Goldwyn-Mayer

CANARY COMES ACROSS, THE: Erik Rhodes, Virginia Grey—This is not only a credit to Metro and Erik Rhodes, but it presents a girl who ought to have real star possibilities. Running time, 21 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

CANDID CAMERAMANIACS: Pete Smith Specialties—Poor with a capital Poor. Running time, too long.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CANNED FISHING: Our Gang—Not as good as other Our Gang's of recent date. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

CARNIVAL IN PARIS: Musical Comedies—Good entertainment. Should please all. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

CLEANING HOUSE: Captain and the Kids—This Katzenjammer Kids cartoon OK. Different and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COUNTY HOSPITAL (Reissue): Laurel and Hardy—Laurel and Hardy have lost out in our town. So many walk out when their comedy starts. This one good if people like them. Running time, 20 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

DECATHLON CHAMPION: Peter Smith Specialties—The story of Glenn Morris as given on the screen sounds like a Horatio Alger story, but it is interesting nevertheless. It shows his trials and tribulations in mastering the various sports necessary to a Decathlon Champion and his ultimate success. Worthwhile. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

GLIMPSES OF AUSTRIA: FitzPatrick Travel Talks—An excellent colored short and very timely.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LIFE IN SOME TOWN, U. S. A.: M-G-M Miniatures—A very clever reel and our audiences got quite a kick out of it and many laughs.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE MAESTRO: Tabloid Musical—A good little short featuring that diminutive comedian, Jerry Bergen. There is a dance team in this that is "tops." Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

MAIL AND FEMALE: Our Gang—Our Gang always enjoyed by everyone. They have done better than in this one, but it will please okay. Running time, 10 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

NATURAL WONDERS OF THE WEST: FitzPatrick Travel Talks—Very good short of western beauty.

Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

OUR GANG FOLLIES OF 1938: Musical Comedies—Very Good. Audience very pleased. Running time, 10 minutes.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

PACIFIC PARADISE: M-G-M Miniatures—A very good musical short featuring Cliff Edwards, Harry Owens' Royal Hawaiian Hotel orchestra and a bevy of hula-hula girls. Good addition to any program. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

PERFECT DAY, THE (Reissue): Stan Laurel, Oliver Hardy—A reissue that got the laughs. I thought it unutterably silly and gave a sigh of relief when they disappeared from view under the water, but it seemed to please the customers. They want a laugh these days. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PIGSKIN PALOOKA: Our Gang—A fine Gang comedy that was enjoyed by adults and children. Good any day of the week as this series usually is. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PIPE DREAM: Harman-Ising—An excellent colored cartoon. The three monkeys come to life.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STROKE OF GENIUS: Musical Comedies—Another miniature that pleased. Not out of the ordinary but OK.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHAT DO YOU THINK, NO. 2: M-G-M Miniatures—These reels are different and please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHAT DO YOU THINK, NO. 3: M-G-M Miniatures—Come down off your high horse, Leo. This series is too highbrow for us in the sticks. It may be good for class audience, but it is the bunk for the masses. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHAT PRICE SAFETY: Crime Doesn't Pay Series—Another Crime two-reeler that pleased. Good for any spot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Miscellaneous

LOUIS VS. MANN FIGHT PICTURES: Although this is good, it failed to bring in any extra customers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Paramount

EDUCATED FISH: Color Classics—Very fine. Hurrah for Paramount for keeping these subjects about like they were in the beginning.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

EDUCATED FISH: Color Classics—One of the poorer cartoons put out by Paramount. Color will get it by. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

INSTALLMENT COLLECTOR, THE: Fred Allen—Very poor. Put Allen back on the air and let him stay here. His subtle wit did not register here. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAGIC ON BROADWAY: Screen Songs—Sorry that Paramount is getting away from the original makeup of these subjects. They were grand. Now they are putting a dance band in to fill up the space and cutting down on the cartoons. Let's have some of the old!—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

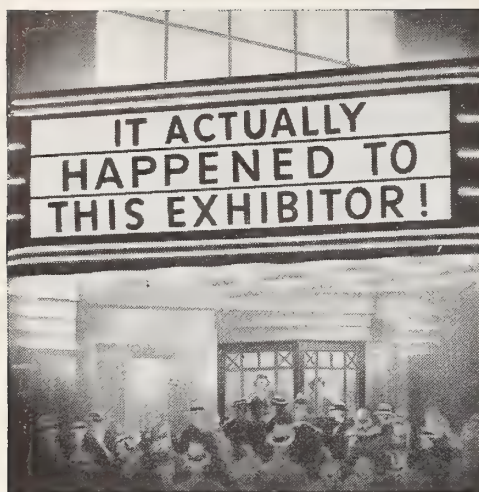
MAGIC ON BROADWAY: Screen Songs—One of the poorer shorts by Paramount. We cannot complain because with us the entire group of shorts have shown a decided improvement over the past season. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OH KAY, RHYTHM: Herbie Kay—A swell dance band number. This boy sure can produce the music. Let's have some more song and dance soloists and duos with these dance band reels.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

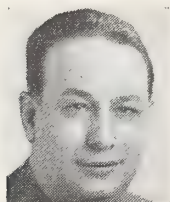
OH KAY, RHYTHM: Herbie Kay—Good musical act with Herbie Kay and his orchestra playing some good numbers. Running time, 10 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

PARAMOUNT PICTORIAL NO. 4: Again Paramount scores with this pictorial. It is interesting and very diversified. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PICKING PETS: Grantland Rice Sportlights (New
(Continued on following page, column 2)



TRUE STORIES FROM ALTEC FILES

SID HOLLAND,
manager of the
Elco Theatre,
Elkhart, Ind.

Finds Obscure Stoppage Cause; Saves Eve. Show

ELKHART, INDIANA—"It *would* have to be on Bank Night, when the house is packed, that something would have to go wrong," declared Sid Holland, manager of the Elco Theatre here.

"We had to run on one machine, and the audience began to get impatient. I got in touch with our Altec man, D. A. Swanagan, in South Bend, at 6:25 P.M. He arrived in my theatre at 6:55 P.M.

"After examining the machine, Swanagan had the show going on two machines within thirty minutes.

"There were no customers lost."

Altec offers the exhibitor a service supported by the largest group of technically trained men of any organization in the field. Altec services the largest number of theatres, has the largest number of stock points, and the largest inventory of emergency parts. Let the Altec service inspector in your vicinity explain the advantages of an Altec Service Agreement.



ALTEC SERVICE CORPORATION
250 West 57th St., New York City.

Gentlemen: If Altec can show me why it is in my interest to have Altec Service, I will listen. Have an Altec service inspector make an appointment to call on me.

NAME _____

THEATRE _____

ADDRESS _____

CITY _____

"...THAT YOUR THEATRE MAY NEVER BE DARK."

(Continued from preceding page)

Series)—One of the finest Grantland Rice subjects we ever used. In fact, we do not remember using any single reel in many months with as much human appeal as this one had.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RIDING THE RAILS: Betty Boop Cartoons—OK but nothing much to it. Pleased. Running time, six minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

RKO Radio

DOWN THE RIBBER: Leon Errol—This is a good comedy, quite a novel idea, and Errol is very good. Recording terrible.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

FROZEN AFFAIR, A: Condor Musicales—A very good piece of entertainment. The ice skating by these entertainers is really marvelous. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WINDWARD WAY: RKO Pathe Sportscope—Good sailing short. Went over good here by Lake Koronis. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

Twentieth Century-Fox

ADVENTURES OF THE NEWSREEL CAMERA-MAN SERIES: We like this series very much. Nothing that we play holds the attention of the audience more than these. They are liked by old and young. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

Universal

DUMB CLUCK: Oswald Cartoons—A good black and white cartoon. Play it with double feature.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

AIN'T WE GOT FUN: Merrie Melodies—These Merrie Melodies cartoons are second to Disney. They should be longer.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MY LITTLE BUCKAROO: Merrie Melodies—Swell. Nice color and tone. Play this. Good cartoon. Running time, 7 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

NEWSBOY'S NOCTURNE: Broadway Brevities—A very pleasing musical short. Running time, 2 reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PICTORIAL REVIEW, NO. 5: The best pictorial that Vitaphone has delivered this season. Ice cream making was very interesting and also jockey subject. The fashion revue in color appealed to the women. A pictorial that was well chosen and enjoyed by all. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RUSS MORGAN AND ORCHESTRA: Melody Masters—A good band reel featuring "The Merry-Go-Round Broke Down."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SHE WAS AN ACROBAT'S DAUGHTER: Merrie Melodies—This old Merrie Melody got more laughs than anything we have run this season. Running time, 2 reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WEDDING YELLS: Ken Murray, Oswald—Ken Murray and Oswald are very popular and always get the laughs. This was not up to their standard, but better than most comedies. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

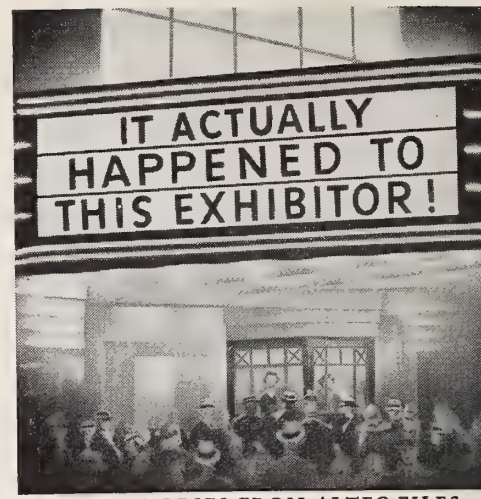
WEDDING YELLS: Ken Murray, Oswald—Patrons seemed to enjoy this, so evidently pleased. Running time, 20 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town rural patronage.

WHAT THE WORLD MAKES: Colortour Adventure—One of the best travel tours Vitaphone has made. Very appealing to all audiences. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serials

Columbia

MYSTERIOUS PILOT, THE: Capt. Frank Hawks—This serial had good story but poor direction. Too much walking around and turning around slows it up. Actors just fair. Flying lessons help get it by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.



TRUE STORIES FROM ALTEC FILES

L. DERENE,
manager of the
Terrace Theatre,
New York City

Refunds Saved by Inspector's Quick Arrival

NEW YORK CITY—"Something went wrong with the sound at the beginning of the last feature," said L. Derene, manager of the Terrace Theatre, of the Harry Brandt Circuit, recently. "I put in an emergency call for the Altec service man at 10:14 P.M., and in exactly thirteen minutes Inspector Olan W. Hancock was in the lobby. "The sound had gone entirely dead, and the patrons had begun demanding passes and refunds.

"Seeing Hancock, I announced to the audience, 'The sound engineer is here, everything will be all right in a moment.' He found trouble in the main amplifier, and cleared it instantly. Then Hancock informed our usher, 'The show will be ready to start as soon as the audience is seated.'

"Due to Altec's prompt action, the picture hit the screen at 10:30, exactly 16 minutes after I first called; we saved from 250 to 300 refunds."

There is a world of difference between what the Altec Service Agreement *specifically agrees to perform*—and what other service agreements agree to perform. The Altec Service Inspector in your vicinity will gladly present a detailed Analysis of what the Altec agreement means in *SPECIFIC PROTECTION to your equipment*.



ALTEC SERVICE CORPORATION
250 West 57th Street, New York City

Gentlemen: Without obligation to myself, I would like to have an Altec Inspector show me how an Altec agreement can give my theatre greater protection.

NAME _____

THEATRE _____

ADDRESS _____

CITY _____

"...THAT YOUR THEATRE MAY NEVER BE DARK."



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*



MIDDLESEX VILLAGE AND TOWN

With the deadline for the first quarter of the 1938 Quigley Awards set for April 16th, a review of the material submitted shows a decided increase in the number of campaigns submitted from the smaller spots. This department has always opined that there is no absolute division that establishes an idea as completely small or big time. The wealth of ingenious exploitation angles included in the entries received from the "middlesex villages" confirms our contention that the big guys had better look to their laurels.

Theatre men in the lesser communities report activities that are of necessity practically costless and might well be adopted by their big-time brother showmen. The day when the alert-minded small-towner looks to the larger city campaigns for ideas that he can utilize in his own situation has passed. He has thrown the kiddie car in the discard and is striking out on his own.



DISPLAY ADVERTISING

Held in high regard, according to our readers who have expressed themselves, are the Round Table newspaper ad layouts reproduced weekly in this section. Members, we are informed, study these ads with interest and profit, and theatre men ambitious to turn out ads that click at the boxoffice are frequently able to overcome composing room limitations with a high degree of showmanship.

It is the aim and purpose of this department to help men help themselves and toward that end, we extend an invitation to ad men in the field to forward samples of their outstanding displays for reproduction in our pages.



WE GO A-VISITING

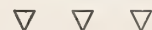
A short trek over the bridge to Brooklyn for a visit with the Frisch and Rinzier-Randforce boys found that circuit a beehive of activity. First stop was to call on Supervisor Irving Berman at the new Rainbow Theatre, where we noted with interest the treatment accorded his lobby displays. Each frame shone with personality as it put across his messages on coming attractions. Incidentally, the Rainbow is an atmospheric house and the latest to be acquired by this fast-growing chain.

From there we stopped to visit with Manager Ed Siegal at

the Alba, who was in the midst of a Flash Gordon campaign, which included an outstanding tie-in with the Hayden Planetarium. Displayed in his lobby was the mechanical version of the eclipse of the sun, borrowed from the Planetarium with appropriate card tying in with the serial.

Taken in tow by Mr. Siegal and his wife, we continued on over to the Commodore where Louie Fishkin holds forth. There we found the cash customers gazing upon Louie's "Wells Fargo" display in the form of a miniature frontier depicting the Batavia Inn, locale of the picture. Toy Indians, cowboys, horses, guns, saddles and other paraphernalia typical of that era completed the effective atmospheric flash.

Glad of the opportunity to have chatted with you boys and look forward to a return engagement.



THAT MAN'S HERE AGAIN

'S funny thing, but wherever you find Bill Hendricks, you find trick exploitation. And we have Bill's solemn word that this one was no gag. During the recent engagement of "A Slight Case of Murder" at the Warner Downtown Theatre, Hollywood, a holdup man appeared in the manager's office and proceeded to do a little cleanup job. A policeman summoned by an usher appeared on the scene and during the ensuing scuffle shot the thug. As Bill says, it was in such perfect timing with the shooting going on on the screen, that the entire episode passed unnoticed by the audience watching the picture. And we believe it.



WHERE-EVER

Recently reported here was the promotion of manager Ben Cohen, Loew's College Theatre, New Haven, to Loew's MGM house in Calcutta, India. Before shoving off for foreign lands, the last "duty" of this enterprising theatreman was to pay a visit to Round Table headquarters. With the earnest entreaty that his mailing address for Motion Picture Herald be changed to insure its presence coincident with his arrival, Ben assured us he'd feel at home with an old friend by his side.

GERTRUDE MERRIAM

Associate Editor

Round Table In Pictures



Described elsewhere in the Round Table section are complete details on O. F. Sullivan's "Boy of the Streets" campaign at the Civic Theatre, Wichita, Kansas. Attractive lobby and front with huge cutouts of Jackie Cooper were employed in addition to a smash newspaper and exploitation campaign.



Created by Manager Maurice K. Gable, Warner's Boyd Theatre, Philadelphia, is the lobby display designed for "The Girl of the Golden West." Through the courtesy of the MGM Studios, Gable secured 50 special stills that were taken before and during the actual filming of the picture. Having to do with everything from story presentation down through the editing, these pictures proved interesting to patrons.



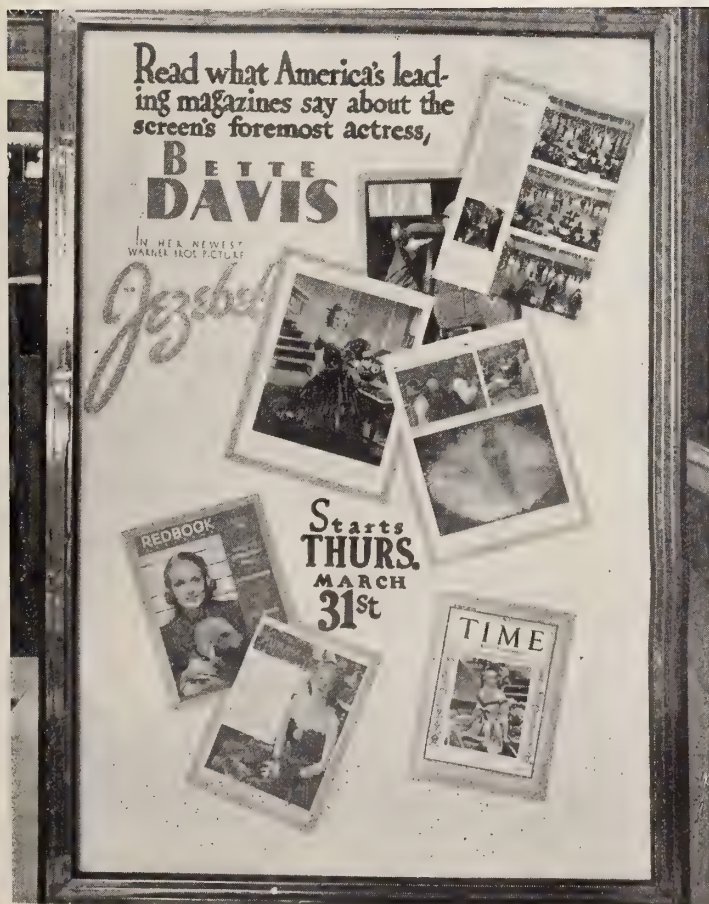
Above is night shot of the front of the new Odeon Theatre in Leicester Square, London. The opening production show was Alexander Korda's first technicolor picture, "The Divorce of Lady X," which ran for four weeks. Note tremendous illuminated signs.

To left is four by seven foot cutout standee of Mickey Mouse used by Milan Todorov, assistant to Charlie Bierbauer at the Colonial, Allentown, Pa. Display is used in lobby ahead of engagement and moved out front when attraction is current.



Admitted that it's not every theatre that is named the "Bruin," so the gag is not applicable to all houses, but here's how Dave Martin, assisted by George Bierdemann, exploited the opening of their Fox Bruin in Los Angeles. Bruin pictured is nine feet and sits on an eight foot high-chair, copy on card inviting patrons to call friends.

Novel lobby display was created by M & P Theatres advertising head, Harry Browning, for use at the Metropolitan Theatre in Boston, in connection with the opening engagement of "Jezebel." Set up a week in advance, display included full page breaks for the picture from Time, Life and the Redbook magazines.



Arranged by Bob De Haven, Princess, Bloomington, Ind., for "Sally, Irene and Mary" was giant congratulatory postcard sent by members of the Kappa Kappa Gamma girls to Marjorie Weaver, sorority sister appearing in the film.



Latest dance craze, "Doin' the Dopey" inspired by "Snow White" was featured as shown above by Johnny Hamp and his orchestra at the Hotel Book-Cadillac in Detroit. Hamp enlisted University students to demonstrate the dance.



For the reissue of "King Kong" at the Capitol Theatre, Dallas, Tex., Louie Charninsky came through with one of his usual eye-arresting fronts. Below giant cutouts were scene stills and that is Louie standing at left of display.

QUICK REPORTS FROM THE FIELD

Theatre Opening

Various were the contests used by Bill G. Serrao in connection with the opening of the Avenue Theatre, Brackenridge, Pa. Weeks ahead, patrons were invited through newspaper stories to submit names for the new house, cash prizes going to winners. When the name was finally chosen, Serrao continued the contest by inviting those who had submitted entries to write essays for tickets on why they chose a particular name.

Stories were run daily, building up interest in the theatre with construction details, bicycle parade was held opening day and merchants came through with congratulatory double truck.

Silver Skates Trophy

Through promotion worked out by Jack Granara, RKO Keith Memorial Theatre, Boston, tieup was effected between the Boston *Evening American-Sunday Advertiser* Skates Derby and Sonja Henie. Star wired sports editor of paper proffering congratulations to the paper for sponsoring the derby and offered a special prize for the best girl intermediate figure skater.

Papers carried stories on the promotion together with art work, trophy was on display in lobby during event and later presented to winner at the carnival.

Radio Slants

Cashing in on the personal appearances of Dick Powell at the Cleveland Auto Show, Manager Ed Miller and Press Agent Manny Pearlstein for that date at Warner's Hippodrome covered the Public Hall, where the show was held, with four huge displays. Ten thousand photographs of Powell with special imprint thereon were distributed in addition to practically all newspaper interviews having some reference to the new picture. Four days ahead of opening special "Hollywood Hotel" radio program was covered with an announcement regarding the opening, plug was given gratis as part of an extensive tieup with WGAR. Another radio hookup was with local drug chain who gave the picture daily announcements on their one hour show over WHK.

Newspapers cooperated with abundant art work, stories on Powell and Benny Goodman and five and tens distributed imprinted star photos.

FIRST QUARTER DEADLINE SOON!

The First Quarter in the 1938 Quigley Awards Competitions ended on March 31st.

Your material, in order to be eligible to enter the Competitions for this First Quarter must be in our offices no later than April 16th. This will give you ample time in which to clean up any odds and ends in your entries before submitting them for judging purposes.

Address your campaigns to Quigley Awards Committee, Managers' Round Table, Motion Picture Herald, Rockefeller Center, New York City.

Remember, your entries must be in this office no later than April 16th!

House Staff Aids

James Stiles, Grand Theatre, Perth, Australia, to publicize opening of his "Plainsman" date offered staff cash prizes for the best adopted suggestions, thus insuring complete cooperation of his house members. Entire lobby was dressed with displays calling attention to the opening, special matinee was held for children from local orphanage, tieup arranged to convey the kiddies in bannered busses and opening day parade was held. Stiles also tied in with local movie ball, sending eight girls and boys over dressed in "Plainsman" attire, newspapers covered event and bannered fleet of cabs covered streets.

Playing a "Pop-Eye" short on the same bill, the theatreman offered prizes to kids submitting best "Pop-Eye" rhymes; prize also was awarded to person wearing most novel costume at masquerade party, man dressed as Sinbad taking down top honors. Another contest successfully engineered was for kiddies in which the theatre offered prizes for the best Pop-Eye wool dolls submitted.

Quick Thinking

Loew officials are congratulating William Frank, assistant manager of the Oriental Theatre, Brooklyn, on his presence of mind in averting a fire at the theatre one night recently. With the lobby crowded, Frank noticed the artificial flowers in a vase had caught fire from a pipe emptied by a patron. Quickly extinguishing the blaze, the alert employee restored order while the public merrily continued dropping their shekels at the boxoffice window.

"Apple" Festival

For the thirteenth consecutive year, City Manager Frank Boucher, Strand Theatre, Altoona, has been appointed Director of the Press Relations in connection with the Apple Blossom Festival to be held the latter part of April in Winchester, Va. Tom Baldrige, Capitol, Winchester, will be Director General of this year's festival and William B. Rives acts as assistant to Boucher. For the first time since its inception, theatrical people are at the head of the Festival and real showmanship will be applied.

Magazine Tieup

As part of Frank Shaffer's "True Confessions" campaign at the Virginia Theatre, Harrisonburg, Va., 30,000 miniature copies of the True Confessions magazine with photo of Lombard on the cover were distributed to patrons three days ahead of opening. Theatre and dates were imprinted on inside cover and entire county was canvassed with these booklets. Co-operating news dealer also placed photos of the star in magazines and planted window cards prominently.

Sample stills were secured from Modern Merchandising Bureau and used for window displays and at theatre, showing Carole Lombard and Una Merkel in hats and gowns worn in the picture.

For "Man in the Barn," Shaffer mailed letters to all college and high school teachers stressing the historical fate of John Wilkes Booth as depicted in the opus.

Personal Appearance

Morris Rosenthal, Majestic Theatre, Bridgeport, Conn. garnered some extra publicity on his "I Met My Love Again" date, when Louise Platt, appearing in the picture, made a personal appearance on his stage. Reception was held for the press at leading hotel and star was interviewed over WICC, papers came through with art work and stories in addition to Morris writing the event up in his "Star Dust" column conducted in local paper.

Times Star ran a two-day contest on "How I Met My Love" with prizes going to those submitting best replies, winners names were published in cooperating paper following week together with their entries. Co-op page was run, "what manner of woman" heralds were distributed and all women's organizations were called day ahead advising them of the New England premiere.

THEATREMAN CONDUCTS COOKING CLASS ON PARAMOUNT STAGE

Well-Known Home Economist Operates School; Patrons Pay Regular Admissions

Reported as proving highly successful for Manager Joe Goetz, RKO Paramount Theatre, Cincinnati, and clicking mightily is promotional slant running currently on Friday afternoons in the form of a cooking school, which Goetz has tied up with the "Pay'n Takit" chain of grocery stores, a subsidiary organization of the Kroger Grocery and Bakery Company, whose headquarters are in Cincinnati.

Unlike other schools of this kind, it is not free. On the contrary, the school is conducted in connection with the regular program at the standard scale of matinee prices. Jean Allen, home economist of the Kroger Co., and a food authority of national reputation, is in charge. She conducts the classes and operates a practical kitchen, with all modern appliances, on the stage, where various menus are prepared in many ways, each accompanied with detailed explanation, pamphlets, etc. Twenty-five baskets of food, each with an estimated value of \$4, are given as "door prizes" each week, in addition to distribution of the food that is prepared on the stage. The school is to run six weeks. At the end of that time an electric refrigerator and other electrical household products of comparative value will be given away to holders of tickets distributed with the admissions. Moreover, a series of appetizing menus, specially prepared in printed form by Miss Allen are given each patron for trial at home. These menus contain a coupon, good for a 10-cent reduction on certain articles purchased from any store in the grocery chain during the particular week.

Merchant Plugs School

The "Pay'n Takit" Co. run large newspaper display advertisements on the school, and it also is good for an abundance of white space as publicity by the Cincinnati dailies. Additional plugs are provided by large placards spotted on the outside and inside of all cooperating merchants' stores, while each package that goes out contains a neatly printed invitation.

The schools only have been in operation three weeks. Manager reports attendance was tripled at the first school and since that time it has caused overflow audiences, with several hundred turned away. Shown at right is Manager Goetz surrounded by baskets and one of the cooking school's pupils.

Incidentally, Goetz, who organized the Cincinnati Bookers' Club three years ago, recently was reelected president of that organization for the third time. The club, composed of bookers from all of the Cincinnati exchanges, has for its purpose the promotion of goodwill among the members, the discussion of ways and means to improve booking and the exchange of ideas on the many subjects related to the business. It is purely social in character and designed to eliminate any jealousy, envy or enmity. It is believed to be the only club of its kind in the country.



GOETZ PRESENTS COOKING CLASS MEMBER WITH GIFT BASKET

"Ranger" Gets Complete Coverage in Loew Houses

Perry Spencer and Eddie Dowden of the Loew's Theatres home office publicity department went to town in exploiting "The Lone Ranger" when it played the Loew's theatre greater New York circuit of sixty houses.

Five special announcements were secured over the chain on regular broadcasts of the "Lone Ranger" every Monday, Wednesday and Thursday nights. 150 special six foot lobby displays were promoted from the Gordon Baking Company plugging the serial, and autographed photos were given away to kiddies attending opening episode. 250,000 color contest heralds were used at the schools for the kiddies to color, for which "Lone Ranger" sweaters, and pen and pencil sets were awarded. The fleet of 200 trucks of Silver Cup Bread Company, covering all Greater New York, were bannered with attractive three color selling copy, including theatres and play dates.

Parades Featured

Special parades and contests were held in various theatres with kids dressed in cowboy and Indian costumes. Attractive promoted prizes were offered for the best dressed kiddie. "Lone Ranger" street ballyhoo men and trick rope cowboys were used for the entertainment of the children at several matinees.

RKO Founds Round Table Club in Holland Office

The Dutch branch office of RKO Radio Films has founded a Round Table club. Every exhibitor there having a contract with RKO is joining the membership and each member is expected to send his exploitation campaigns executed for RKO pictures to the managing board of the club of which Mr. Max Westebbe, manager of RKO, is president. Mr. A. de Hoop, director of the Dutch Motion Picture Federation, Mr. Max Tak, well-known publicist and broadcasting official and Mr. Hans Cohen-Barnstign, manager of the City Theatre in Utrecht are also on the board.

Best campaigns receive an award, whereas the best campaign of the year will be awarded with a money prize. Special room in the RKO office has been reserved for members and the Dutch newspaper men will regularly publish results. The club has been founded to promote the winning of the Ned Depinet drive.

SPECIAL TRAILERS	
SPEED	A COMBINATION YOU CAN'T BEAT. PROVE IT TO YOURSELF... SEND US YOUR NEXT ORDER.
QUALITY	
LOW PRICE	
SHOWMANSHIP	
FILMACK TRAILER CO. 843 SOUTH WABASH—CHICAGO	

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Round Table Cartoonist Milt Rosenfeld.

He: Those shouts from the back are for you to remove your hat, my dear!

Cooking School Tieup Effected by Shannon

A no-cost cooking school tieup has been arranged by Manager Chuck Shannon, Belmar Theatre, Pittsburgh, with local merchant. Conducted from his stage, entirely gratis, the theatreman has promoted valuable prizes for giveaway, all cooperating merchants plugging the school in their ads.

For "Stage Door," Chuck tricked up his outside lobby doors to appear as entrance to star's dressing rooms. Each door bore the name of one of the stars in the picture, designating their respective dressing rooms. While for "Navy Blue and Gold," Shannon used a display board on which was planted a special one-sheet on which the "Join the Navy and See the World" slogan was reversed to read "Join the World and See" followed by picture title.

"Let's Hear From You!"

Bendslev Publishes Own Newspaper

Since the Community Playhouse, Wellesley Hills, Mass., opened its doors, sixteen years ago, managing director Adolph Bendslev reports having used various types of house organs, and during that period has developed a mailing list of better than 3,000, all requested and regularly checked. Six months ago this theatreman started the *Community Playhouse News*, handling everything except the actual printing and mailing, from the theatre. Maintained as a weekly, running ten pages, the paper carries Hollywood news, brief biographies of stars, reviews on forthcoming pictures.

Charging one dollar per inch for ads, Bendslev has turned over the selling of the advertising to cooperating printer and is now concerned only with the editing.

Cooper Addresses Wichita Audience from Hollywood

O. F. Sullivan, manager of the Civic Theatre, Wichita, Kansas, for "Boy of the Streets," put over a reported first-time gag that created considerable interest. By special arrangement with Monogram and Southwest Bell Telephone Company, hook-up was made enabling Jackie Cooper to address a Sunday matinee audience from Hollywood. Tieup rated a two-column picture of Cooper and story break on front page of the *Wichita Eagle*.

Newspaper contest was also planted with that paper, with passes offered to readers who could identify roles played by Jackie in other films. Photos, in character, accompanied the announcement. Large four-column ad, several two-column and teaser ads broke in local dailies in advance and during engagement.

Photo of Sullivan's front may be found in the Round Table picture section.

"Let's Hear From You!"

There's Gold In Them Thar Hills

Tieup was effected by Dewey Mousson, Knickerbocker Theatre, Nashville, Tenn., for "Gold Is Where You Find It" with local jeweler, who, gratis, furnished the theatreman with 1,000 boxes, each containing gold-bronzed pieces of white chalk packed in cotton batting. Each day girl would cover downtown area dropping these boxes as she circulated throughout the various stores. Guest tickets were awarded those presenting the boxes intact to the theatre, pass good only on day when found. Cooperating merchant's name was printed on the box and from all accounts the gag created plenty of word-of-mouth advertising.

Quigley Awards Information At a Glance

Awards will be made quarterly; that is, your material will be judged on a basis of three-month periods. You "start from scratch" every three months. Quarterly competitions run: WINTER: Jan. 1-March 31; SPRING: April 1-June 30; SUMMER: July 1-Sept. 30; FALL: Oct. 1-Dec. 31.

There are five different classifications under which you are eligible: "A", cities of 250,000 or over; "B", cities of 100,000 to 250,000; "C", cities of 25,000 to 100,000; "D", cities under 25,000; "E", suburban or subsequent runs.

Silver Plaques will be awarded to *each* entry voted best in the above five classifications. An additional citation will be voted for the best entry selected as best from among these five winners, regardless of classification.

Citation of Merit Sheepskin Certificates will be awarded for the runner-up in each classification. First and Honorable Mention Sheepskins will also be voted entries not awarded plaques of Citations of Merit, but deemed worthy of recognition.

Every contribution from the field to Managers' Round Table that has to do with Advertising, Exploitation or Publicity in the theatre during each three-month period will be considered in determining the Quarterly Awards.

Complete campaigns are not necessary, although they are desirable.

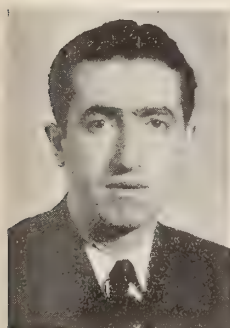
Institutional campaigns such as anniversaries, festivals, new theatre openings, new season drives, kiddies' clubs, civic tie-ups, etc., will also be eligible for recognition.

Selections by the Judging Committee will be based upon an entrant's efforts during the three-month competition and not upon *any one single picture campaign*, as heretofore.

The Quigley Annual Awards will be continued in 1938, the winners to be chosen from among entrants earning the highest ratings in the year's four quarterly Competitions.

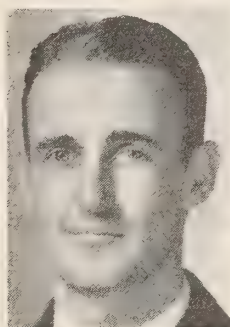
It is important and of vital interest to you that you keep sending material from week to week or such time as you have activities ready, since these Awards are based upon the most consistent efforts of entrants over the entire three-month period. In other words, each man may submit as many campaigns and material of any sort as he cares to during each Quarterly Competition.

MEET UP WITH SOME MEMBERS



F. J. BARTHOLOMAY
(above)
Winter Garden Theatre
Jamestown, N. Y.

MOON CORKER
(below)
Palace Theatre
Athens, Ga.



GEORGE GEORGOPULOS
(above)
Venus Theatre
Brooklyn, N. Y.

ROBERT HEEKIN
(below)
Florida Theatre
Jacksonville, Fla.



EUGENE MOCK
(above)
Lowe Theatre
Sterling, Kans.

WILLIAM M. SCRUGGS
(below)
West End Theatre
Atlanta, Ga.



WM. W. BIRCHFIELD
Best Theatre
Kanawha City, W. Va.

HENRY DANNENBERG
West End Theatre
New York City



JOE GOETZ
RKO Paramount Theatre
Cincinnati, Ohio

JOHN KNISELEY
Advertising Manager
University Theatre
Norman, Okla.



ORVILLE RENNIE
City Manager
Rivoli Theatre
Hastings, Neb.

J. MADDRY WALLACE
Wake Theatre
Raleigh, N. C.



ELWOOD E. BLANC
Mozart Theatre
Canton, Ohio

RAY C. FAHRENHOLZ
Assistant Manager
Haven Theatre
Olean, N. Y.



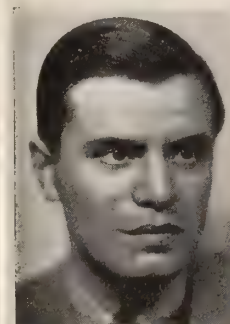
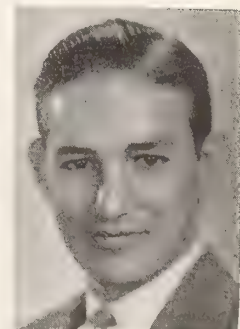
H. E. HARRINGTON
New Theatre
Hope, Ark.

ALBERT LAILE, SR.
Park Theatre
Cincinnati, Ohio



MARSHALL ROOKS
Texas Theatre
Troup, Texas

JACK A. WARREN
Publicist
Pix Theatre
Cleveland, Okla.



WILLIAM B. BUSAY
Assistant Manager
Princess Theatre
Montreal, Canada

GEORGE J. FLICKER
Terminal Theatre
Upper Darby, Pa.



BILL HEADSTREAM, JR.
Melba Theatre
Batesville, Ark.

GALON R. MILLER
Eagles Theatre
Wabash, Ind.



P. G. SCHOONMAKER
Wilson Theatre
Tyrone, Pa.

PECK WESTMORELAND
Publicist
Chief Theatre
Gallup, N. M.



YOU ARE INVITED TO JOIN UP

ROY ROBBINS

manages the Karlton Theatre, Philadelphia, Pa., for Warner Brothers. Robbins started as usher at the Fox Michigan Theatre, in Detroit, then went to Philadelphia, starting as usher at the Boyd, and after a period at other Warner houses was assigned as chief of service at the Stanley. At that post Roy remained until he was promoted to assistant and then transferred as manager to his present spot.

▽

HENRY DANNENBERG

is at the West End Theatre, New York City, and certainly close enough to Round Table headquarters to be sure to drop in on his next day off and get personally acquainted. Dannenberg started as doorman at the Brooklyn Paramount and went from there to Loew's 175th Street. For a brief time, this theatremen left showbusiness, but the lure was too great, and we find him back again at the Prospect Theatre, Bronx, as chief usher, then assistant and finally manager of that house until he was transferred to the West End.

▽

EUGENE P. MOCK

is located at the Lowe Theatre, Sterling, Kan., doing the advertising for the Lowe-Star Theatre circuit. Gene has worked in Las Vegas, New Mexico, joined the army for three years and on being discharged held a position as displayman for eight years with Montgomery-Ward, but later reentered showbusiness with his present circuit.

▽

ALBERT LAILE, SR.

now manages the Park Theatre in Cincinnati, Ohio, for Associated Theatres Circuit. Laile for 16 years worked in film exchanges there for both Metro-Goldwyn-Mayer and Paramount. For the past 12 years Laile has been at the Park, from which spot we expect to hear from him shortly.

▽

JACK A. WARREN

joined the Round Table as assistant manager of the Sooner, Varsity and University Theatres, working for our good friend Lew Chatham. However, before we had a chance to welcome him formally on this page he resigned to enter the exhibition business for himself with V. A. Buddy Walker at Cleveland, Okla., operating the new Pix Theatre.

▽

MOON CORKER

is no stranger to our section having already reported his activities which we have run from time to time. Moon manages the Palace Theatre in Athens, Ga., for Lucas and Jenkins and started at the Tenth Street Theatre, Atlanta, as assistant manager. After a short time, Corker was promoted to manager of that house and was then transferred to Macon to manage the Capitol for three months until the Cascade was completed in 1935. Corker managed that house until June of 1937 when he was transferred to Athens as city manager in charge of the Palace, Georgia, Strand Theatres there and the Strand in Elberton, Ga.



MARDEE, on Monday, March 28, to Mr. and Mrs. E. V. Dinerman. Little girl was born at the Good Samaritan Hospital. Proud daddy is regional director of advertising and publicity of RKO Midwest, in Cincinnati.

JOHN KNISELEY

is the assistant manager of the University Theatre, Norman, Okla. John started working for Lew Chatham when he left school, in the capacity of relief usher, advancing to relief doorman, doorman and then advertising manager and office manager and treasurer of the three houses there until his recent promotion. Well, Kniseley, all we can say is that we'll be sorely disappointed if between you and Chatham, Norman isn't well represented in our pages.

Birthday Greetings

Jack Alger
W. M. Allison
Merle R. Blair
R. Speed Borst
A. M. Bowyer
William Briemann
Walter C. Carroll
T. C. Clement
Loren S. Cooper
William E. Cooper
Robert Corbin
Fred G. Doney
Doty Elmore
Walter Fleck
P. J. Freedman
Andrew Gibson
Sam Gilman
Phil Godel
Bob Goodfried
H. E. Harrington
Nathan Hoffman
Victor E. Hudson
J. T. Hughes
Joseph Isaac
Jack Jonannson
Joe Kannon
Magan Kheta
Arthur Leatherman
Bernal Lewis
George C. Lewis
Harry L. Levine
Kenneth Lund
Joe McDonald
Tom F. McDonald
J. E. McKinstry

F. H. Macomber
John S. MacNeill
William J. Mahon
E. H. Maritsky
James Martin
George J. Nealeans
Frank S. Nugent
Pierce O'Donnell
Willis Parady
Pearce Parkhurst
Kenneth B. Parker
Richard Phillips
Joseph G. Polak
Oliver Prickett
Jack Purves
Herbert Ram
Frank Schellinger
Milton Schosberg
Howard Schuessler
Howard Schuster
William M. Scruggs
Frank Shaffer
Max Silverwatch
Arden Strang
Walter Stevens
Robert Sullivan
J. V. Tamblingson
R. K. Vanderburgh
Donald J. Visgar
Al Wagner
Laurie Webb
Ben Weshner
Maxwell Weinberg
Mrs. D. B. White
Harry M. Yudin

GALON R. MILLER

is the house manager of the Eagles and Colonial Theatres in Wabash, Ind. He began his career as an operator with road shows but withdrew from showbusiness to study medicine. However, after a year in medical school he decided his operating efforts were better suited in theatrics and so bought his own show. Within a year he sold the show, again left this field but after remaining away from the theatre for two years accepted his present position.

▽

JACK A. CUSTER

who now manages the Custer Theatre in Charleston, W. Va., was only 12 years old at the time he started to work at the Ohio Theatre in Athens, Ohio, where he remained for seven years. He then went to Fastaria and Bucyrus as assistant manager for Schines. His next post was in Lexington, Ky., at the Ben Ali and he then did a broad jump to Hollywood. After a one year stay on the Coast he retraced his steps to Columbus and we now find him doing a swell job in Charleston.

▽

RAY O. MONZINGO

did double duty back in 1928 when he interspaced his school hours with work at the Midland Theatre in Hutchinson, Kans. Starting at the bottom by ushering, putting up advertising, changing signs on the marquee, working in the art shop as well as acting as doorman, he found himself in 1936 on the managerial rung at the Strand Theatre in the same city. A few months later he became manager of the Fox there and proudly announces it is only six years old, has 1,400 seats and is one of the best equipped houses in Kansas. Well, then, Ray, do your announcing often and loudly.

▽

BEN W. ALLEN

claims he started show business in 1930 in Raleigh, N. C. Two years later he became manager of the State Theatre, Greensboro, and after a short while was shifted to the new Forsyth house, in the same capacity, in Winston-Salem. It will be mighty nice hearing from Ben and we hope it is not at too infrequent intervals.

▽

HAROLD GROTT

who manages the Metropolitan Theatre, Baltimore, Md., states his official contact with theatre work began in 1933 as a relief usher and errand boy but it wasn't long before he was employed as a full-time usher and then promoted to doorman. In 1936 he received a managerial post at the Rialto and a year later was changed to his present theatre, the Met. Let's hear from you soon, Harold.

▽

RALPH E. WALLACE

is in Kansas City, Mo., managing the Gladstone Theatre for the Fox Midwest Theatres. This is Wallace's first managerial job and he out there in K. C. where we have many active Round Tablers. How about starting a little lively competition, Ralph, and keep us posted on how you are putting over your exploitation slants at the Gladstone?

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
All American Sweetheart (G).....	Scott-Colton-Patricia Farr.....	Nov. 30,'37	62	Dec. 25,'37	
Awful Truth, The (G).....	Irene Dunne-Cary Grant.....	Oct. 21,'37	92	Oct. 9,'37	
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84; Apr. 2,'38, p. 60.)					
Cattle Raiders.....	Chas. Starrett-Iris Meredith.....	Feb. 12,'38	59		
Counsel for Crime (G).....	Otto Kruger-Jacqueline Wells.....	Sept. 14,'37	62	Oct. 23,'37	
Criminals of the Air (G).....	Rosalind Keith-Chas. Quigley.....	Apr. 30,'37	61	Nov. 6,'37	
Dangerous Adventure, A.....	Don Terry-Rosalind Keith.....	Aug. 1,'37	59		
Devil is Driving, The (G).....	Richard Dix-Joan Perry.....	June 25,'37	68	July 24,'37	
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66; Jan. 29,'38, p. 84.)					
Fight to the Finish, A.....	Don Terry-Rosalind Keith.....	June 30,'37	59		
(See "Taxi War," "In the Cutting Room," May 1,'37.)					
Frame Up, The.....	Paul Kelly-Jacqueline Wells.....	May 1,'37	59		
(See "Right Guy," "In the Cutting Room," May 1,'37.)					
Game That Kills, The.....	Chas. Quigley-Rita Hayworth.....	Sept. 21,'37	56		
Girls Can Play.....	Chas. Quigley-Jacqueline Wells.....	June 21,'37	60		
Headin' East (G).....	Buck Jones-Ruth Coleman.....	Dec. 13,'37	67	Nov. 27,'37	
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17,'38	75		
Hollywood Round-up (G).....	Buck Jones-Helen Twelvrees.....	Nov. 16,'37	64	Oct. 23,'37	
I'll Take Romance (G).....	Grace Moore-M. Douglas.....	Dec. 25,'37	85	Dec. 25,'37	
(Exploitation: Mar. 12,'38, p. 64.)					
I Promise to Pay (G).....	Leo Carrillo-Chester Morris.....	Apr. 21,'37	65	Feb. 27,'37	
(Exploitation: Apr. 3,'37, p. 64.)					
It Can't Last Forever (G).....	Betty Furness-Ralph Bellamy.....	July 15,'37	68	Aug. 14,'37	
It Happened in Hollywood.....	Richard Dix-Fay Wray.....	Sept. 7,'37	67		
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)					
It's All Yours (G).....	Francis Lederer-M. Carroll.....	Sept. 1,'37	80	Aug. 7,'37	
(Exploitation: Nov. 13,'37, p. 62.)					
League of Frightened Men (G).....	Walter Connolly-Irene Hervey.....	May 25,'37	65	July 24,'37	
Life Begins with Love (G).....	Jean Parker-D. Montgomery.....	Oct. 7,'37	68	Oct. 9,'37	
Little Miss Roughneck.....	Edith Fellows-Leo Carrillo.....	Feb. 23,'38	64		
(See "In the Cutting Room," Dec. 4,'37.)					
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24,'38	67		
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....	Sept. 1,'37	118	Feb. 27,'37	
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 89; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 84; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)					
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10,'38	66	Jan. 8,'38	
(Reviewed under the title, "The House of Mystery.")					
Motor Madness.....	Rosalind Keith-Alben Brook.....	Apr. 5,'37	62		
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)					
No Time to Marry (G).....	Mary Astor-Richard Arlen.....	Jan. 10,'38	64	Mar. 5,'38	
Murder in Greenwich Village (G).....	Fay Wray-Richard Arlen.....	Oct. 16,'37	68	Nov. 6,'37	
Old Wyoming Trail, The.....	Charles Starrett-Barbara Weeks.....	Nov. 6,'37	56		
One Man Justice.....	Charles Starrett-Barbara Weeks.....	July 1,'37	59		
Outlaw of the Orient.....	Jack Holt-Mae Clarke.....	Aug. 20,'37	61		
Outlaws of the Prairie.....	Charles Starrett-Donald Grayson.....	Dec. 31,'37	58		
Paid to Dance.....	Don Terry-Jacqueline Wells.....	Nov. 4,'37	68		
Penitentiary (A).....	Walter Connolly-Jane Parker.....	Jan. 17,'38	79	Feb. 5,'38	
(Exploitation: Feb. 26,'38, p. 72; Mar. 5,'38, p. 58; Apr. 2,'38, p. 56.)					
Rangers Step In, The.....	Bob Allen-Eleanor Stewart.....	Aug. 8,'37	58		
Reckless Ranger.....	Bob Allen-Louise Small.....	May 30,'37	56		
Roaring Timber (G).....	Jack Holt-Grace Bradley.....	July 4,'37	65	Aug. 26,'37	
Rolling Caravans.....	Jack Luden-Eleanor Stewart.....	Mar. 7,'38	55		
Shadow, The (G).....	Chas. Quigley-Rita Hayworth.....	Dec. 9,'37	59	Dec. 4,'37	
She Married an Artist (A).....	John Boles-Lull Deste.....	Nov. 25,'37	78	Mar. 5,'38	
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	May 4,'37	60		
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)					
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20,'38	55		
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)					
Start Cheering (G).....	Jimmy Durante-Joan Perry.....	Mar. 3,'38	79	Feb. 5,'38	
Thunder in the City (G).....	Edw. G. Robinson-Lull Deste.....	Apr. 25,'37	76	Feb. 13,'37	
Trapped by G-Men (G).....	Jack Holt-Wynne Gibson.....	Oct. 27,'37	65	Nov. 13,'37	
Two Fisted Sheriff.....	Charles Starrett-Barbara Weeks.....	June 15,'37	59		
Two Gun Law.....	Charles Starrett-Peggy Stratford.....	Apr. 7,'37	56		
Under Suspicion (G).....	Jack Holt-Kath. DeMille.....	Dec. 16,'37	67	Nov. 20,'37	
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....	May 14,'37	58		
(See "In the Cutting Room," Apr. 3,'37.)					
When G-Men Step In (G).....	Don Terry-Jacqueline Wells.....	Mar. 31,'38	61	Mar. 19,'38	
Who Killed Gail Preston?.....	Wyn Cahoon-Robert Paige.....	Feb. 24,'38	61		
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15,'38	67		
(See "In the Cutting Room," Jan. 22,'38.)					
Woman Against the World.....	Ralph Forbes-Allie Moore.....	Mar. 17,'38	69		
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17,'37	68	Feb. 13,'37	
Women in Prison (A).....	Wyn Cahoon-Scott Colton.....	Jan. 1,'38	59	Mar. 12,'38	

Coming

Call of the Rockies.....	Chas. Starrett-Iris Meredith.....	Apr. 30,'38	54		
Crime Takes a Holiday.....	Jack Holt-Marcia Ralston.....				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Extortion.....	Scott Colton-Mary Russell.....	Apr. 25,'38	58		
Flight Into Nowhere (G).....	Jack Holt-Jacqueline Wells.....	Apr. 18,'38	65	Mar. 19,'38	
Holiday.....	Katharine Hepburn-Cary Grant.....	May 26,'38			
Law of the Plains.....	Chas. Starrett-Iris Meredith.....	May 12,'38			
Main Event, The.....	Robert Paige-Jacqueline Wells.....	May 5,'38			
Overland Express, The.....	Buck Jones-Marjorie Reynolds.....	Apr. 11,'38	55		
Paris on Broadway.....	Lanny Ross.....				
Stagecoach Days.....	Jack Luden-Eleanor Stewart.....				
State Patrol.....	Jacqueline Wells-Robert Paige.....				
Swingtime in the Saddle.....	Chas. Starrett-Iris Meredith.....				
There's Always a Woman (A).....	Joan Blondell-Melvyn Douglas.....	Apr. 20,'38	81	Mar. 19,'38	
You Can't Take It With You.....	L. Barrymore-Spring Byington.....				

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventurous Blonde, The (G).....	Glenda Farrell-Barton MacLane.....	Nov. 13,'37	61	Sept. 11,'37	
271.....	John Littel-Ann Sheridan.....	Nov. 6,'37	64	Oct. 23,'37	
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67; Mar. 5,'38, p. 59.)					
Back in Circulation (A) 266.....	Joan Blondell-Pat O'Brien.....	Sept. 25,'37	82	Aug. 7,'37	
Case of the Stuttering Bishop, The, 176.....	Donald Woods-Ann Dvorak.....	June 5,'37	70		
Cherokee Strip 178.....	Dick Foran-Jane Bryan.....	May 15,'37	55		
Confession (A) 188.....	Kay Francis-Ian Hunter.....	Aug. 28,'37	86	July 24,'37	
Dance, Charlie, Dance (G) 185.....	Stuart Erwin-Jean Muir.....	Aug. 14,'37	64	May 1,'37	
Daredevil Drivers, The, 279.....	Dick Purcell-Beverly Roberts.....	Feb. 12,'38	59		
Draggerman Courage (G) 168.....	Jean Muir-Barton MacLane.....	May 15,'37	58	Aug. 29,'36	
(Exploitation: Nov. 27,'37, p. 79.)					
Empty Heisters 170.....	Dick Foran-Patricia Walthall.....	July 10,'37			
Ever Since Eve (G) 162.....	Marion Davies-R. Montgomery.....	July 17,'37	79	June 26,'37	
Gold Is Where You Find It (G) 255.....	George Brent-O. de Havilland.....	Feb. 19,'38	97	Jan. 22,'38	
Hollywood Hotel (G) 253.....	Dick Powell-Frances Langford.....	Jan. 15,'38	109	Dec. 25,'37	
(Exploitation: Jan. 22,'38, p. 65.)					
Love Is On the Air (G) 289.....	Ronald Reagan-June Travis.....	Oct. 2,'37	61	Oct. 16,'37	
Marked Woman (A) 156.....	Bette Davis-H. Bogart.....	Apr. 10,'37	86	Mar. 6,'37	
Men in Exile 174.....	Richard Purcell-June Travis.....	Apr. 4,'37			
(See "In the Cutting Room," Nov. 21,'36.)					
Missing Witnesses (G) 273.....	Dick Purcell-Jean Dale.....	Dec. 11,'37	61	Oct. 30,'37	
Mountain Justice (A) 161.....	Josephine Hutchinson-G. Brent.....	Apr. 24,'37	82	May 22,'37	
Mr. Dodd Takes the Air (G) 159.....	Kenny Baker-Jane Wyman.....	Aug. 21,'37	86	July 31,'37	
(Exploitation: Oct. 30,'37, p. 88.)					
Over the Goal (G) 272.....	William Hopper-June Travis.....	Oct. 16,'37	63	Oct. 9,'37	
Perfect Specimen, The (G) 257.....	Errol Flynn-Joan Blondell.....	Oct. 23,'37	97	Oct. 2,'37	
Prairie Thunder 180.....	Dick Foran-Ellen Clancy.....	Sept. 11,'37			
Prince and the Pauper, The (G) 152.....	Mauch Twins-Errol Flynn.....	May 8,'37	120	Apr. 17,'37	
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59; Feb. 12,'38, p. 71.)					
San Quentin (G) 163.....	Pat O'Brien-Humphrey Bogart.....	Aug. 7,'37	70	Apr. 3,'37	
She Loved a Fireman (G) 270.....	Dick Foran-Ann Sheridan.....	Dec. 18,'37	57	Oct. 16,'37	
Sh! the Octopus (G) 268.....	Hugh Herbert-Allen Jenkins.....	Dec. 11,'37	54	Nov. 13,'37	
Slight Case of Murder, A (A) 259.....	Edw. G. Robinson-Jane Bryan.....	Mar. 5,'38	85	Feb. 12,'38	
Submarine D-1 (G) 258.....	Pat O'Brien-George Brent.....	Nov. 27,'37	105	Nov. 13,'37	
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82; Apr. 2,'38, p. 58.)					
Talent Scout (G) 166.....	Donald Woods-Jeanne Madden.....	July 24,'37	62	June 12,'37	
That Certain Woman (A) 254.....	Bette Davis-Henry Fonda.....	Sept. 18,'37	93	Aug. 7,'37	
(Exploitation: Sept. 25,'37, p. 69.)					
That Man's Here Again (G) 175.....	Mary Maguire-Tom Brown.....	Apr. 17,'37	58	Mar. 27,'37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
They Went For It (A) 265...	Gloria Dickson-Claude Rains...	Oct. 9, '37	85	June 19, '37
(See production article, "The Deep South," May 8, '37, p. 16; exploitation: Nov. 13, '37, p. 69; Nov. 20, '37, pp. 88, 92; Jan. 1, '38, p. 58.)				
West of Shanghai (G) 164...	Boris Karloff-Beverly Roberts...	Oct. 30, '37	65	July 17, '37
(Reviewed under the title, "War Lord.")				

Coming

Adventures of Robin Hood...	Errol Flynn-O. de Havilland...	May 14, '38		
(See production article, Dec. 25, '37, p. 14.)				
Beloved Brat (G) 267...	Bonita Granville-Dolores Costello...	Apr. 30, '38	62	Feb. 19, '38
Fools for Scandal (G) 252...	Fernand Gravet-Carole Lombard...	Apr. 16, '38	85	Mar. 19, '38
Mr. Champ	Johnnie Davis-Lola Lane			
Mystery House	Dick Purcell-Anna Sheridan	May 21, '38		
(See "Mystery of Humping's End," "In the Cutting Room," Dec. 11, '37.)				
Secrets of an Actress	Kay Francis-George Brent			
Torchy Blane in Panama	Paul Kelly-Lola Lane	May 7, '38		
(See "In the Cutting Room," Feb. 12, '38.)				
When Were You Born?	Anna May Wong			
Women Are Like That	Kay Francis-Pat O'Brien	Apr. 23, '38	78	
(See "This Woman Is Dangerous," "In the Cutting Room," Oct. 23, '37.)				

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603...	Geo. Arliss-Margaret Lockwood...	Oct. 15, '37	81	Sept. 18, '37
Floating City No. 1 (re-issue)	Leslie Fenton-Conrad Veidt	Apr. 1, '38		
Gangway (G) 3605...	Jessie Matthews-Nat Pendleton	Sept. 1, '37	88	Aug. 28, '37
Girl Was Young, The (G) 7004...	Nova Pilbeam-Derrick de Marney	Feb. 17, '38	70	Dec. 11, '37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30, '37, p. 16.)				
I Was a Spy (re-issue) (G)				
7013	Madeleine Carroll-H. Marshall	Jan. 1, '38	89	Sept. 23, '37
King Solomon's Mines (G)				
3618	Cedric Hardwicke-Roland Young	Aug. 26, '37	76	July 3, '37
(See production article, May 22, '37, p. 16.)				
Look Out for Love 7002...	Anna Neagle-T. Carminati	Jan. 15, '38		
Non Stop New York (G) 7001...	Anna Lee-Desmond Tester	Nov. 17, '37	70	Oct. 2, '37
(Exploitation: Mar. 12, '38, p. 65.)				
Sailing Along (G) 7003...	Jessie Matthews-Roland Young	Mar. 15, '38	87	Feb. 12, '38
Sez O'Reilly to MacNab (G)				
3602	Will Fyffe-Will Mahoney	Nov. 20, '37	83	July 17, '37
(Reviewed under the title, "Said O'Reilly to MacNab.")				
Silent Barriers (G) 8608...	Richard Arlen-Lilli Palmer	Apr. 29, '37	83	Feb. 27, '37
(See "The Great Barrier," production article, Feb. 6, '37, p. 10; exploitation: Apr. 3, '37, p. 65; May 1, '37, p. 81; June 26, '37, p. 121; July 17, '37, p. 90; July 24, '37, pp. 79, 81; Aug. 7, '37, p. 94; Sept. 4, '37, p. 96.)				
Talk of the Devil (G) 3607...	Ricardo Cortez-Sally Eilers	June 1, '37	76	May 22, '37
Tenth Man, The (G) 3622...	John Lodge-Antoinette Cellier	May 15, '37	65	Aug. 29, '37
To the Victor (G) 7005...	Will Fyffe-John Leder	Mar. 1, '38	78	Feb. 19, '38
Two of Us 3619...	Jack Hulbert-Gina Molo	July 10, '37	64	
Where There's a Will 3624...	Will Hay	July 26, '37	74	
Wife of General Ling (G) 7015...	Griffith Jones-Adrienne Renn	Feb. 1, '38	70	Feb. 5, '38

Coming

Asking for Trouble	Jessie Matthews			
Empty World	Nova Pilbeam			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			
Illegal Holiday	John Lodge-Margaret Lockwood			
Show Goes On, The	Anna Neagle-T. Carminati	Apr. 15, '38		
Strange Boarders	Tom Walls-Renee Saint Cyr			
Unconquered Woman	Anna Lee			
Wedding Dream	Nova Pilbeam			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139...	Conrad Nagel-Eleanor Hunt	June 25, '37	61	
Boots of Destiny 204...	Ken Maynard-Claire Dodd	Oct. 22, '37	56	
Damaged Goods	Pedro de Cordoba	Mar. 15, '38	60	July 10, '37
Forever Yours (G) 155...	Benjamin Gigli	May 15, '37	70 1/2	June 12, '37
Frontier Town 217...	Tex Ritter	Mar. 4, '38	58	
Girl Said No, The (G) 201...	Robt. Armstrong-Irene Hervey	Oct. 15, '37	76	May 29, '37
Gold Racket, The (G) 138...	Conrad Nagel-Eleanor Hunt	Apr. 10, '37	65 1/2	May 1, '37
He Loved An Actress 218...	Ben Lyon-Lupe Velez	Mar. 25, '38		
Here's Flash Casey (G) 211...	Eric Linden-Boots Mallory	Jan. 7, '38	58	Oct. 9, '37
Hideout in the Alps 199...	Jane Baxter-Anthony Bushell	July 23, '37	75	Oct. 10, '37
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149...	Tex Ritter-Jerry Bergh	Apr. 3, '37	58	
Juggernaut (A) 154...	Boris Karloff-Joan Wyndham	Apr. 30, '37	64	Oct. 17, '36
Killers of the Sea (G) 135...	Capt. Wallace Caswell	May 8, '37	49	May 15, '37
Love Takes Flight (G) 206...	Bruce Cabot-Beatrice Roberts	Nov. 5, '37	71	Aug. 7, '37
Man in the Mirror, The (A)				
112	E. E. Horton-Genevieve Tobin	Apr. 24, '37	71 1/2	Jan. 16, '37
Mr. Boggs Steps Out (G) 216...	Stuart Erwin-Helen Chandler	Feb. 18, '38	68	Nov. 26, '37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6, '37	60	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Dec. 10, '37	57	Oct. 10, '37
Riders of the Rockies 150...	Tex Ritter-Louise Stanley	July 2, '37	56	
Shadow Strikes, The (G) 202...	Red La Roque-Lynn Anders	Oct. 29, '37	61	July 17, '37
Sing, Cowboy, Sing (G) 145...	Tex Ritter-Louise Stanley	May 22, '37	59	June 5, '37
Small Town Boy (G) 205...	Stuart Erwin-Joyce Compton	Dec. 3, '37	61	Dec. 4, '37
(Exploitation: Oct. 16, '37, p. 84.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Something to Slog About (G)				
210	James Cagney-E. Daw	Nov. 19, '37	93	Sept. 4, '37
Spirit of Youth (G)	Joe Louis-Edna Mae Harris	Apr. 1, '38	66	Jan. 6, '38
(Exploitation: Feb. 19, '38, p. 82.)				
Sweetheart of the Navy 203...	Eric Linden-Cecilia Parker	June 8, '37	61 1/2	
Swing It Sailor (G) 215...	Wallace Ford-Isabel Jewell	Feb. 4, '38	57	Nov. 13, '37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Jan. 21, '38	66	Nov. 6, '37
Trailin' Trouble 208...	Ken Maynard	Nov. 12, '37	57	
Two Who Dared (A) 113...	Anna Sten-Henry Wilcoxon	May 8, '37	73	June 6, '36
(Reviewed under the title, "A Woman Alone.")				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Dec. 17, '37	61	Mar. 6, '37

Coming

International Crime 220...	Red La Roque-Astrid Allwyn	Apr. 22, '38	60	
(See "The Shadow Murder Case," "In the Cutting Room," Jan. 8, '38.)				
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10, '38
Zamboanga (G) 219...	Native Cast	Apr. 15, '38	65	July 17, '37

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824...	Virginia Bruce-Melvyn Douglas	Feb. 25, '38	81	Jan. 29, '38
Bad Guy (G) 743...	Bruce Cabot-Virginia Grey	Aug. 27, '37	69	Aug. 28, '37
Bad Man of Brimstone (G) 812...	Wallace Beery-V. Bruce	Dec. 31, '37	89	Jan. 8, '38
Beg, Borrow or Steal (G) 814...	Frank Morgan-Florence Rice	Dec. 3, '37	72	Dec. 4, '37
Between Two Women (G) 737...	Virginia Bruce-Franchot Tone	July 9, '37	89	July 3, '37
(Exploitation: Jan. 1, '38, p. 58.)				
Big City (A) 801...	Spencer Tracy-Luise Rainer	Sept. 3, '37	80	Sept. 4, '37
(Exploitation: Dec. 4, '37, p. 72; Dec. 11, '37, p. 78; Dec. 18, '37, p. 94; Dec. 25, '37, p. 56.)				
Bride Were Red, The (G) 804...	Joan Crawford-Franchot Tone	Oct. 8, '37	103	Oct. 2, '37
(Exploitation: Nov. 13, '37, p. 62; Nov. 20, '37, p. 92; Dec. 11, '37, p. 78.)				
Broadway Melody of 1938 (G)				
739	Eleanor Powell-Robt. Taylor	Aug. 20, '37	110	Aug. 21, '37
(Exploitation: Nov. 13, '37, p. 62.)				
Captains Courageous (G) 717...	F. Bartholomew-Spencer Tracy	June 25, '37	116	Apr. 3, '37
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 31, '37, p. 82; Aug. 7, '37, pp. 91, 92; Aug. 21, '37, pp. 76, 78; Aug. 28, '37, p. 97; Sept. 4, '37, pp. 95, 97; Oct. 2, '37, p. 77.)				
Conquest (A) 805...	Greta Garbo-Charles Boyer	Oct. 22, '37	112	Oct. 30, '37
(Exploitation: Dec. 4, '37, p. 70; Oct. 11, '37, p. 76; Jan. 8, '38, p. 82.)				
Day at the Races, A (G) 730...	Marx Brothers-Allan Jones	June 11, '37	111	June 10, '37
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 10, '37, p. 86; July 17, '37, p. 89; Apr. 7, '37, p. 91; Oct. 16, '37, p. 84; Jan. 22, '38, pp. 64, 67; Apr. 2, '38, p. 57.)				
Double Wedding (G) 807...	William Powell-Myrna Loy	Oct. 15, '37	87	Sept. 25, '37
(Exploitation: Dec. 11, '37, p. 77; Jan. 8, '38, p. 82; Mar. 19, '38, p. 74.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2, '37	89	July 3, '37
Everybody Sings (G) 819...	Allan Jones-Judy Garland	Feb. 4, '38	91	Jan. 22, '38
Firefly, The (G) 809...	Jeanette MacDonald-Allan Jones	Nov. 5, '37	131	July 24, '37
(Exploitation: Dec. 4, '37, pp. 71, 76; Dec. 25, '37, pp. 55, 58; Jan. 15, '38, p. 70.)				
First Hundred Years, The (G)				
826	Robt. Montgomery-V. Bruce	Mar. 11, '38	73	Mar. 12, '38
Girl of the Golden West (G) 827...	Jeanette MacDonald-N. Eddy	Mar. 18, '38	121	Mar. 19, '38
(See production article, Feb. 5, '38, p. 16.)				
Good Earth, The (A) 741...	Paul Muni-Luise Rainer	Aug. 6, '37	139	Feb. 6, '37
(See production article, July 11, '36, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85; Apr. 3, '37, p. 69; May 1, '37, p. 83; May 15, '37, pp. 96, 99; June 12, '37, p. 84; July 10, '37, p. 87; Aug. 7, '37, pp. 90, 92; Sept. 18, '37, pp. 82, 85; Oct. 2, '37, p. 76; Oct. 9, '37, p. 67; Oct. 23, '37, p. 82; Jan. 15, '38, p. 64; Jan. 29, '38, p. 84.)				
Good Old Sack (G) 728...	Wallace Beery-Betty Furness	Apr. 23, '37	76	Apr. 24, '37
(Exploitation: May 29, '37, p. 67; June 26, '37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4, '37	109	Dec. 26, '31
Judge Hardy's Children (G)				
828	Lewis Stone-Melkey Rooney	Mar. 25, '38	77	Mar. 26, '38
Last Gangster, The (A) 810...	Edw. G. Robinson-Rose Stradner	Nov. 12, '37	81	Nov. 13, '37
(Exploitation: Feb. 26, '38, p. 69; Mar. 5, '38, p. 60.)				
Live, Love and Learn (G) 808...	Robt. Montgomery-R. Russell	Oct. 29, '37	78	Oct. 23, '37
London by Night (G) 740...	George Murphy-Rita Johnson	July 30, '37	69	July 24, '37
Love Is a Headache (G) 821...	Gladys George-Franchot Tone	Jan. 14, '38	73	Jan. 15, '38
Madame X (A) 806...	Gladys George-Warren William	Oct. 1, '37	72	Oct. 2, '37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2, '37	90	Apr. 28, '34
Mannequin (G) 820...	Joan Crawford-Spencer Tracy	Jan. 21, '38	95	Dec. 18, '37
(Exploitation: Feb. 5, '38, p. 86; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59.)				
Man-Proof (A) 817...	Myrna Loy-Franchot Tone	Jan. 7, '38	71	Dec. 18, '37
Married Before Breakfast (G)				
736	Robt. Young-Florence Rice	June 18, '37	70	June 26, '37
Merrily We Live (G) 825...	Constance Bennett-Brian Aherne	Mar. 4, '38	85	Feb. 26, '38
My Dear Miss Aldrich (G) 803...	Edna May Oliver-W. Pidgeon	Sept. 17, '37	73	Sept. 11, '37
(Exploitation: Dec. 25, '37, p. 56.)				
Navy Blue and Gold (G) 811...	Lionel Barrymore-Robt. Young	Nov. 19, '37	94	Nov. 20, '37
Night Must Fall (A) 727...	Robt. Montgomery-R. Russell	Apr. 30, '37	117	Apr. 10, '37
Nobody's Baby (G) 729...	Patsy Kelly-Robt. Armstrong	Apr. 23, '37	67	Feb. 6, '37
Of Human Hearts (G) 822...	Walter Huston-James Stewart	Feb. 11, '38	105	Feb. 12, '38
Paradise for Three (G) 818...	Frank Morgan-Robt. Young	Jan. 28, '38	75	Jan. 22, '38
Parnell (G) 722...	Clark Gable-Myrna Loy	June 4, '37	119	June 12, '37
(See production article, Feb. 13, '37, p. 16.)				
Port of the Seven Seas 829...	Wallace Beery-M. O'Sullivan	Apr. 1, '38	81	
(See "Madelon," "In the Cutting Room," Jan. 15, '38.)				
Pick a Star (G) 735...	Jack Haley-Patsy Kelly	May 21, '37	70	Apr. 24, '37

(THE RELEASE CHART--CONT'D)

		Running Time	
Title	Star	Rel. Date	Minutes Reviewed
Romeo and Juliet (G) 1100....	Norma Shearer-Leslie Howard....	Apr. 16,'37....	127. July 17,'38
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)			
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy.....	Dec. 24,'37....	122. Dec. 25,'37
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58.)			
Saratoga (G) 742.....	Clark Gable-Jean Harlow.....	July 23,'37....	94. July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)			
Song of the City (G) 724.....	Dean Jeffries-Margaret Lindsay....	Apr. 2,'37....	69. Mar. 27,'37
They Gave Him a Gun (A)			
731.....	S. Tracy-G. George-F. Tene.....	May 14,'37....	94. May 15,'37
Thirteenth Chair, The (G) 732.....	Madge Evans-Henry Daniell.....	May 7,'37....	66. May 8,'37
Thoroughbreds Don't Cry (G)			
813.....	Mickey Rooney-Judy Garland.....	Nov. 26,'37....	80. Nov. 20,'37
(Exploitation: Feb. 26,'38, p. 69.)			
Topper (G) 738.....	Constance Bennett-Cary Grant.....	July 16,'37....	97. July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 29,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66; Feb. 19,'38, p. 86.)			
Trader Horn (re-issue) (G)....	Harry Carey-Edwina Booth.....	May reissue....	126. Jan. 24,'31
Way Out West (G) 734.....	Laurel and Hardy.....	Apr. 16,'37....	64. Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)			
Women Men Marry, The (A)...			
802.....	J. Hutchinson-George Murphy....	Sept. 10,'37....	61. Sept. 11,'37
Yank at Oxford, A 823 (G)....	Robt. Taylor-M. O'Sullivan.....	Feb. 18,'38....	103. Jan. 29,'38
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; April 2,'38, p. 57.)			
You're Only Young Once (G)			
815.....	Lewis Stone-Mickey Rooney.....	Dec. 10,'37....	77. Nov. 27,'37

Coming

David Copperfield (reissue) (G)			
533.....	F. Bartholomew-W. C. Fields.....	133. Jan. 19,'35	
Hold That Kiss.....	Dennis O'Keefe-M. O. Sullivan....	May 13,'38.....	
Lord Jeff.....	F. Bartholomew-Mickey Rooney....	June 10,'38.....	
Marie Antoinette.....	Norma Shearer-Tyrone Power.....		
(See production article, Mar. 26,'38, p. 16.)			
Mutiny on the Bounty (reissue)			
(G).....	Clark Gable-F. Tene.....	135. Nov. 9,'35	
San Francisco (reissue) (G)....	Clark Gable-J. MacDonald.....	117. July 4,'36	
Shopworn Angel.....	Margaret Sullivan-Jas. Stewart....		
Swiss Miss 830.....	Laurel and Hardy.....	Apr. 29,'38.....	
(See production article, Feb. 26,'38, p. 16.)			
Test Pilot 831.....	C. Gable-M. Loy-S. Tracy.....	Apr. 22,'38.....	
(See "In the Cutting Room," Jan. 8,'38.)			
Three Comrades.....	Robt. Taylor-Margaret Sullivan....	May 6,'38.....	
(See "In the Cutting Room," Mar. 12,'38.)			
Treasure Island (reissue) (G)			
403.....	Wallace Beery-J. Cooper.....	105. Aug. 17,'34	
Toy Wife, The.....	Luisa Rainer-Melvin Douglas.....	June 3,'38.....	
Yellow Jack.....	R. Montgomery-Virginia Bruce....	May 20,'38.....	

MONOGRAM

		Running Time	
Title	Star	Rel. Date	Minutes Reviewed
Atlantic Flight (G).....	Dick Merrill-Paula Stone.....	Aug. 25,'37....	59. Sept. 25,'37
Blazing Barriers (G).....	Edw. Arnold, Jr.-F. McKinney....	July 4,'37....	65. Nov. 20,'37
Boy of the Streets (G).....	Jackie Cooper-Maureen O'Connor..	Dec. 8,'37....	76. Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74.)			
Bride for Henry, A (G).....	Anne Nagle-Warren Hull.....	Sept. 29,'37....	58. Oct. 2,'37
Code of the Rangers.....	Tim McCoy.....		9,'38
County Fair (G).....	John Arledge-Mary Lou Lender....	Nov. 24,'37....	72. Nov. 20,'37
Danger Valley.....	Jack Randall-Louis Wilde.....	Nov. 3,'37....	53.
Federal Bullets (G).....	Terry Walker-Milburn Stone.....	Oct. 30,'37....	61. Oct. 30,'37
Female Fugitive.....	Evelyn Venable-Craig Reynolds....	Apr. 6,'38.....	
(See "In the Cutting Room," Mar. 19,'38.)			
God's Country and the Man....	Tom Keene.....	Sept. 2,'37....	56.
Hoosier Schoolboy (G).....	Mickey Rooney-Anne Nagel.....	July 7,'37....	62. July 8,'37
Land of Fighting Men.....	Jack Randall.....	Mar. 23,'38.....	
Legion of Missing Men.....	Ralph Forbes.....	July 26,'37....	62.
Luck of Roaring Camp.....	Owen Davis, Jr.-Jean Woodbury....	Nov. 17,'37....	59.
My Old Kentucky Home (G)....	Grant Richards-Evelyn Venable....	Feb. 9,'38....	72. Feb. 12,'38
Outer Gate.....	Ralph Morgan-Kay Linaker.....	Aug. 4,'37....	62.
Painted Trail (G).....	Tom Keene.....	Feb. 18,'38....	50. Mar. 19,'38
Paradise Isle (G).....	Warren Hull-Movita.....	July 21,'37....	73. Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)			
Phantom Ranger, The.....	Tim McCoy.....	Apr. 6,'38.....	
Port of Missing Girls (G).....	Judith Allen-Milburn Stone.....	Feb. 23,'38....	65. Mar. 5,'38
Riders of the Dawn (G).....	Jack Randall-Peggy Keys.....	July 14,'37....	55. Aug. 21,'37
Romance of the Rockies.....	Tom Keene-Beryl Wallace.....	Dec. 15,'37....	53.
Rose of the Rio Grande (G)....	Movita-John Carroll.....	Mar. 16,'38....	60. Apr. 2,'38
Saleslady (G).....	Anne Nagel-Weldon Heyburn....	Feb. 2,'38....	65. Jan. 29,'38
Shadows of the Orient (G)....	Regis Toomey-Ethel Ralston.....	Aug. 18,'37....	69.
Stars Over Arizona (G).....	Jack Randall-Kathleen Elliott....	Sept. 22,'37....	62. Sept. 25,'37
Telephone Operator.....	Judith Allen-Grant Withers.....	Dec. 8,'37....	62.
Thirteenth Man.....	Weldon Heyburn-I. Courtney....	June 30,'37....	70.
West of Rainbow's End.....	Tim McCoy-Nora Lane.....	Jan. 12,'38....	57.
Where Trails Divide.....	Tom Keene.....	Oct. 13,'37....	59.
Where the West Begins.....	Jack Randall.....	Feb. 2,'38.....	

Coming

Gunsmoke Trail.....	Jack Randall.....	Apr. 27,'38....	
Marines Are Here, The.....		May 4,'38.....	
Private Nurse.....		May 18,'38.....	

		Running Time	
Title	Star	Rel. Date	Minutes Reviewed
Romance of the Limberlost.....	Jean Parker-Eric Linden.....		
Two Gun Justice.....	Tim McCoy.....	May 13,'38....	

PARAMOUNT

		Running Time	
Title	Star	Rel. Date	Minutes Reviewed
Angel (A) 3714.....	Marlene Dietrich-H. Marshall....	Oct. 29,'37....	98. Sept. 25,'37
(Exploitation: Jan. 29,'38, p. 84.)			
Artists and Models (G) 3702....	Jack Benny-Gail Patrick.....	Aug. 13,'37....	97. Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)			
Barrier, The (G) 3716.....	Lee Carrillo-Jean Parker.....	Nov. 12,'37....	90. Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)			
Big Broadcast of 1938 (G) 3730..	W. C. Fields-Martha Raye.....	Feb. 18,'38....	90. Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)			
Blonde Trouble 3701.....	Johnny Downs-E. Whitney.....	Aug. 6,'37....	67. Aug. 7,'37
Blossoms on Broadway (G)			
3718.....	Edward Arnold-Shirley Ross.....	Nov. 19,'37....	82. Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)			
Bluebeard's Eighth Wife (A)....	Claudette Colbert-Gary Cooper....	Mar. 25,'38....	*84. Mar. 26,'38
Born to the West 3721.....	John Wayne-Marsha Hunt.....	Dec. 10,'37....	66.
Buccaneer, The (G) 3728.....	Freddie March-Franciska Gaal....	Feb. 4,'38....	126. Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57.)			
Bulldog Drummond Comes Back			
(G) 3725.....	J. Barrymore-Louise Campbell....	Sept. 24,'37....	64. Sept. 11,'37
Bulldog Drummond's Peril (G) J.	J. Barrymore-Louise Campbell....	Mar. 18,'38....	*66. Mar. 12,'38
Bulldog Drummond's Revenge			
(G) 3725.....	J. Barrymore-Louise Campbell....	Jan. 7,'38....	60. Nov. 6,'37
Cassidy of Bar 20 (G) 3756....	Wm. Boyd-Frank Darlen.....	Feb. 25,'38....	56. Feb. 12,'38
Dangerous to Know (A) 3732....	Anna May Wong-Akim Tamiroff....	Mar. 11,'38....	70. Mar. 5,'38
Daughter of Shanghai (G) 3722..	Anna May Wong-Chas. Bickford....	Dec. 17,'37....	67. Dec. 18,'37
Double Or Nothing (G) 3707....	Bing Crosby-Martha Raye.....	Sept. 17,'37....	95. Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)			
Easy Living (G) 3652.....	Jean Arthur-Edw. Arnold.....	July 16,'37....	88. July 10,'37
Ebb Tide (A) 3719.....	Oscar Homolka-Frances Farmer....	Nov. 26,'37....	*94. Oct. 2,'37
Every Day's a Holiday (A)			
3726.....	Mae West-Edmund Lowe.....	Jan. 14,'38....	80. Dec. 25,'37
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)			
Exclusive (G) 3653.....	F. MacMurray-Frances Farmer....	July 30,'37....	85. July 31,'37
Forlorn River (G) 3650.....	June Martel-Larry Crabbe.....	July 2,'37....	56. July 3,'37
Great Gambini, The (G) 3648..	Akim Tamiroff-Marian Marsh....	June 25,'37....	70. July 24,'37
High, Wide and Handsome (G)			
3710.....	Irene Dunne-Randolph Scott.....	Oct. 1,'37....	112. July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)			
Hills of Old Wyoming (G)			
3669.....	William Boyd-George Hayes.....	Apr. 16,'37....	79. Apr. 17,'37
Hold 'Em Navy (G) 3715.....	Low Ayres-Mary Carlisle.....	Nov. 5,'37....	67. Oct. 23,'37
Hopalong Rides Again (G)			
3753.....	William Boyd-George Hayes.....	Sept. 8,'37....	65. Aug. 21,'37
Hotel Haywire (G) 3645.....	Leo Carrillo-Mary Carlisle.....	June 4,'37....	66. May 22,'37
I Met Him in Paris (G) 3644..	Claudette Colbert-M. Douglas....	May 28,'37....	86. May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)			
Internes Can't Take Money (A)			
3639.....	Barbara Stanwyck-Joel McCrea....	Apr. 9,'37....	79. Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)			
King of Gamblers (A) 3640....	Lloyd Nolan-Claire Trevor.....	Apr. 23,'37....	78. Apr. 24,'37
Last Train from Madrid (G)			
3646.....	Low Ayres-Dorothy Lamour.....	June 11,'37....	77. June 12,'37
Love on Toast 3720.....	Stella Ardler-John Payne.....	Dec. 3,'37....	65.
Make Way for Tomorrow (G)			
3641.....	Beulah Bondi-Victor Moore.....	Apr. 30,'37....	92. May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)			
Midnight Madonna (G) 3649....	Warren William-Mady Correll....	July 2,'37....	65. June 12,'37
Mountain Music (G) 3647....	Bob Burns-Martha Raye.....	June 18,'37....	77. June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)			
Murder Goes to College (G)			
3633.....	Roscoe Karns-Marsha Hunt.....	Mar. 5,'37....	71. Mar. 6,'37
Night Club Scandal (G) 3717....	Lynne Overman-J. Barrymore....	Nov. 19,'37....	70. Oct. 23,'37
Night of Mystery, A (A) 3643..	Roscoe Karns-Ruth Coleman.....	May 21,'37....	75. May 22,'37
North of the Rio Grande (G)			
3670.....	William Boyd-George Hayes.....	June 25,'37....	70. June 26,'37
On Such a Night (A) 3704.....	Karen Morley-Grant Richards....	Aug. 27,'37....	73. Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)			
Partners in Crime 3711.....	Lynne Overman-Roscoe Karns....	Oct. 8,'37....	62.
Partners of the Plains (G) 3735..	Wm. Boyd-George Hayes.....	Jan. 28,'38....	68. Dec. 11,'37
Plainsman, The (G) 3624.....	Gary Cooper-Jean Arthur.....	Jan. 1,'37....	113. Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 86; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)			
Romance in the Dark (G) 3731..	Glady's Swarthout-John Boles....	Mar. 4,'38....	80. Feb. 10,'38
Rustler's Valley (G) 3671.....	William Boyd-George Hayes.....	July 23,'37....	60. July 10,'37
Scandal Street (G) 3729....	Low Ayres-Louise Campbell....	Feb. 11,'38....	62. Feb. 12,'38
She Asked for It (G) 3708....	Wm. Gargan-Orien Hayward....	Sept. 17,'37....	68. Sept. 4,'37
She's No Lady (G) 3703.....	Ann Dvorak-John Trent.....	Aug. 20,'37....	62. Aug. 7,'37
Sophie Lang Goes West (G)			
3708.....	Gert. Michael-Larry Crabbe....	Sept. 10,'37....	65. Sept. 4,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Souls at Sea (G) 3705.....	Gary Cooper-George Raft.....	Sept. 3, '37	92	Aug. 14, '37	
(See production article, Jan. 30, '37, p. 16; Jan. 8, '38, p. 81; Feb. 19, '38, p. 82.)					
Texas Trail (G) 3754.....	William Boyd-George Hayes.....	Nov. 26, '37	63	Oct. 9, '37	
This Way Please (G) 3712.....	C. (Buddy) Rogers-Betty Grable.....	Oct. 15, '37	63	Sept. 18, '37	
Thrill of a Lifetime (G) 3727.....	Eleanor Whitney-Johnny Downs.....	Jan. 21, '38	72	Nov. 13, '37	
Thunder Trail (G) 3713.....	Gilbert Roland-Marsha Hunt.....	Oct. 22, '37	58	Oct. 2, '37	
(Exploitation: May 29, '37, p. 67.)					
Tipoff Girls (G).....	Lloyd Nolan-Mary Carlisle.....	Apr. 1, '38	60	Mar. 19, '38	
True Confession (A) 3723.....	C. Lombard-Fred MacMurray.....	Dec. 24, '37	84	Nov. 20, '37	
Turn Off the Moon (G) 3642.....	Chas. Ruggles-Eleanor Whitney.....	May 14, '37	80	May 29, '37	
Wells Fargo (G) 3724.....	Joel McCrea-Frances Dee.....	Dec. 31, '37	115	Dec. 11, '37	
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59.)					
Wild Money 3651.....	Edward Everett Horton.....	July 9, '37	69		

Coming

Bar 20 Justice.....	Wm. Boyd-Russell Hayden.....				
Boo-oo.....	Colin Tapley-Suratna Asmaka.....				
College Swing.....	Martha Raye-Burns & Allen.....	Apr. 29, '38			
(See "In the Cutting Room," Feb. 12, '38; exploitation: Mar. 26, '38, p. 71.)					
Cocoanut Grove.....	F. MacMurray-Harriet Hilliard.....				
(See "In the Cutting Room," Mar. 26, '38.)					
Doctor Rhythm.....	Bing Crosby-Beatrice Lillie.....				
(See "In the Cutting Room," Jan. 15, '38.)					
Heart of Arizona 3757.....	Wm. Boyd-Natalie Moorhead.....	Apr. 22, '38			
(See "In the Cutting Room," Jan. 22, '38.)					
Her Jungle Love (G).....	Dorothy Lamour-Ray Milland.....	Apr. 15, '38	78	Mar. 26, '38	
Hunted Men.....	Lloyd Nolan-Mary Carlisle.....	May 20, '38			
(See "Crime Gives Orders," "In the Cutting Room," Mar. 26, '38.)					
Men With Wings.....	Fred MacMurray-Ray Milland.....				
Professor Beware.....	Harold Lloyd-Phyllis Welch.....	May 13, '38			
(See production article, Feb. 19, '38, p. 16.)					
Sing, You Sinners.....	Bing Crosby-Fred MacMurray.....				
Spawn of the North.....	George Raft-Dorothy Lamour.....				
Stolen Heaven.....	Gene Raymond-Olympo Bradna.....	May 6, '38			
(See "In the Cutting Room," Feb. 12, '38.)					
Texas, The.....	Randolph Scott-Joan Bennett.....				
Tropic Holiday.....	Dorothy Lamour-Ray Milland.....				
(See "In the Cutting Room," Mar. 26, '38.)					
You and Me.....	George Raft-Sylvia Sydney.....	May 27, '38			
(See "In the Cutting Room," Feb. 26, '38.)					

REPUBLIC

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Affairs of Cappy Ricks, The (G) 6027.....	Walter Brennan-Mary Brian.....	May 24, '37	56	June 5, '37	
All Over Town (G) 6020.....	Olson and Johnson.....	Sept. 8, '37	61	Aug. 28, '37	
Arizona Gunfighter 7121.....	Bob Steele-Jean Carmen.....	Sept. 20, '37	56		
Boothill Brigade 6328.....	Johnny Mack Brown-C. Rochelle.....	Aug. 2, '37	53		
Boots and Saddles (G) 7108.....	Gene Autry-Judith Allen.....	Oct. 4, '37	59	July 8, '37	
Born To Be Wild (G) 7020.....	Ralph Byrd-Doris Weston.....	Feb. 16, '38	66	Feb. 26, '38	
Bulldog Drummond at Ray (G) 6025.....	John Lodge-Dorothy Mackall.....	July 31, '37	62	Nov. 13, '37	
Call the Mesquiteers (G) 7115.....	Three Mesquiteers-Lynn Roberts.....	Mar. 7, '38	55	Mar. 5, '38	
Colorado Kid (G) 7123.....	Bob Steele-Marian Weldon.....	Dec. 6, '37	55	Dec. 18, '37	
Come On, Cowboys (G) 6317.....	Bob Livingston-Ray Corrigan.....	May 24, '37	57	May 29, '37	
Dangerous Holiday (G) 6026.....	Ra Hould-Lynn Roberts.....	June 7, '37	57	July 31, '37	
Doomed at Sundown 6337.....	Bob Steele-Lorraine Hayes.....	June 7, '37	53		
Duke Comes Back, The (G) 7018.....	Allan Lane-Heather Angel.....	Nov. 29, '37	64	Dec. 11, '37	
'Escape by Night (G) 7015.....	Wm. Hall-Anne Nagel.....	Sept. 20, '37	64	Sept. 4, '37	
Exiled to Shanghai (G) 7019.....	June Travis-Wallace Ford.....	Dec. 20, '37	64	Dec. 18, '37	
Feud Maker, The 7126.....	Bob Steele.....	Apr. 4, '38			
Glamorous Night (G) 7017.....	Mary Ellis-Victor Jory.....	Dec. 6, '37	60	May 15, '37	
Gun Lords of Stirrup Basin 6336.....	Bob Steele-Louise Stanley.....	May 10, '37	53		
Gunsmoke Ranch 6316.....	Bob Livingston-Ray Corrigan.....	May 5, '37	56		
Guns in the Dark 6326.....	Johnny Mack Brown-C. Rochelle.....	Apr. 14, '37	56		
Heart of the Rockies 7111.....	Bob Livingston-Ray Corrigan.....	Sept. 6, '37	56		
Hollywood Stadium Mystery (G) 7021.....	Neil Hamilton-Evelyn Venable.....	Feb. 21, '38	65	Mar. 5, '38	
Invisible Enemy (G) 7023.....	Alan Marshal-Tala Birell.....	Apr. 4, '38	65	Mar. 26, '38	
It Could Happen to You 6016.....	Alan Baxter-Andrea Leeds.....	June 28, '37	64		
(See "In the Cutting Room," May 15, '37.)					
King of the Newsboys (G) 7009.....	Low Ayres-Helen Mack.....	Mar. 18, '38	68	Mar. 19, '38	
Lady Behave! (G) 7005.....	Sally Eilers-Nell Hamilton.....	Jan. 5, '38	70	Jan. 1, '38	
Law Man Is Born, A 6327.....	Johnny Mack Brown-L. Meredith.....	June 19, '38	61		
Mama Runs Wild (G) 7006.....	Mary Boland-Ernest Truex.....	Jan. 19, '38	67	Dec. 25, '37	
Manhattan Merry-Go-Round (G) 7001.....	Phil Regan-Ann Dvorak.....	Nov. 13, '37	84	Nov. 13, '37	
(Exploitation: Jan. 15, '38, p. 70.)					
Meet the Boy Friend (G) 6018.....	Carol Hughes-David Carlyle.....	July 12, '37	63	July 31, '37	
Michael O'Halloran (Spec.).....	Wynne Gibson-Warren Hull.....	May 15, '37	67		
(See "In the Cutting Room," Apr. 10, '37.)					
Old Barn Dance, The (G) 7102.....	Gene Autry-Smiley Burnette.....	Jan. 29, '38	60	Jan. 15, '38	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Outside of Paradise (G) 7007.....	Phil Regan-Penny Singleton.....	Feb. 7, '38	68	Feb. 19, '38	
Paroled—To Die (G) 7124.....	Bob Steele-Kathleen Elliott.....	Jan. 10, '38	55	Jan. 15, '38	
Portia on Trial (A) 6001.....	Frieda Inescort-Walter Abel.....	Nov. 8, '37	72	Nov. 6, '37	
Prison Nurse (G) 7008.....	Henry Wilcoxon-Marian Marsh.....	Mar. 1, '38	67	Mar. 12, '38	
Public Cowboy No. 1 (G) 7103.....	Gene Autry-Ann Rutherford.....	Aug. 23, '37	59	Oct. 9, '37	
Purple Vigilantes (G) 7114.....	Three Mesquiteers.....	Jan. 24, '38	58	Feb. 5, '38	
Range Defenders (G) 6318.....	Bob Livingston-Ray Corrigan.....	June 30, '37	56	July 24, '37	
Red Rope, The 6338.....	Bob Steele-Lois January.....	July 19, '37	60		
Rhythm in the Clouds (G) 6017.....	Warren Hull-Patricia Ellis.....	June 21, '37	62	July 3, '37	
Ridin' the Lone Trail 7122.....	Bob Steele-Claire Rochelle.....	Nov. 1, '37	56		
Rootin' Tootin' Rhythm (G) 6307.....	Gene Autry-Armida.....	May 12, '37	60	May 8, '37	
Sea Racketeers (G) 6019.....	Weldon Heyburn-Jeanne Madden.....	Sept. 6, '37	64	Aug. 14, '37	
Sheik Steps Out, The (G) 6008.....	Ramon Navarro-Lola Lane.....	Nov. 1, '37	66		
Springtime in the Rockies (G) 7101.....	Gene Autry-Polly Rowles.....	Feb. 21, '38	60	Nov. 27, '37	
Thunder in the Desert 7125.....	Bob Steele-Louise Stanley.....	Oct. 18, '37	56		
Trigger Trio 7112.....	Ray Corrigan-Max Terhune.....	Dec. 6, '37	56		
Wild Horse Rodeo (G) 7113.....	Three Mesquiteers.....	Oct. 11, '37	56	Dec. 18, '37	
Wrong Road, The (G) 7016.....	Richard Cromwell-Helen Mack.....	Dec. 6, '37	62	Sept. 23, '37	
Yodelin' Kid from Pine Ridge (G) 6308.....	Gene Autry-Betty Bronson.....	Oct. 4, '37	60	June 26, '37	
Youth on Parole (G) 6022.....	Gordon Oliver-Marian Marsh.....	Aug. 16, '37	62	Oct. 23, '37	

Coming

Arson Gang Busters 7022.....	Bob Livingston-Rosalind Keith.....	Mar. 28, '38	65		
Call of the Yukon.....	Beverly Roberts-Richard Arlen.....	Apr. 11, '38			
Gangs of New York.....	Chas. Bickford-Ann Dvorak.....				
Outlaws of Sonora 7116.....	Bob Livingston-Ray Corrigan.....	Apr. 14, '38			
Romance on the Run.....	Donald Woods-Patricia Ellis.....				
Under Western Stars.....	Roy Rogers-Smiley Burnette.....	Apr. 15, '38			

RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Annapolis Salute (G) 802.....	James Ellison-Marsha Hunt.....	Sept. 10, '37	65	Aug. 21, '37	
Behind the Headlines (G) 727.....	Lee Tracy-Diana Gibson.....	May 14, '37	58	June 12, '37	
Big Shot, The (G) 735.....	Guy Kibbee-Cora Witherspoon.....	July 23, '38	60	July 31, '37	
Border Cafe (G) 730.....	John Beal-Armida.....	June 4, '37	67	May 29, '37	
Breakfast for Two (G) 737.....	Barbara Stanwyck-H. Marshall.....	Oct. 22, '37	65	Oct. 9, '37	
(Exploitation: Feb. 19, '38, p. 83.)					
Bringing Up Baby (G) 739.....	Kath. Hepburn-Cary Grant.....	Feb. 18, '38	102	Feb. 19, '38	
(Exploitation: Mar. 19, '38, p. 72.)					
Condemned Women (A) 813.....	Louis Hayward-Sally Eilers.....	Mar. 18, '38	77	Mar. 12, '38	
Crashing Hollywood 816.....	Lee Tracy-Joan Woodbury.....	Jan. 7, '38	61		
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)					
Damsel in Distress, A (G) 738.....	Fred Astaire-Burns & Allen.....	Nov. 19, '37	101	Nov. 27, '37	
(Exploitation: Jan. 22, '38, pp. 64, 66; Jan. 29, '38, pp. 83, 86.)					
Danger Patrol (G) 812.....	John Beal-Sally Eilers.....	Dec. 3, '37	60	Nov. 20, '37	
Double Danger (G) 820.....	Preston Foster-Whitney Bourne.....	Jan. 28, '38	62	Jan. 29, '38	
Everybody's Doing It (G) 817.....	Sally Eilers-Preston Foster.....	Jan. 14, '38	67	Jan. 1, '38	
Fight for Your Lady (G) 808.....	John Boles-Ida Lupino.....	Nov. 5, '37	67	Oct. 2, '37	
Fit for a King (G) 848.....	Joe E. Brown-Helen Mack.....	Oct. 15, '37	73	Sept. 4, '37	
Flight from Glory (G) 736.....	Chester Morris-Whitney Bourne.....	Aug. 20, '37	67	Aug. 14, '37	
Forty Naughty Girls (G) 803.....	James Gleason-Zasu Pitts.....	Sept. 24, '37	63	Sept. 4, '37	
Hawaii Calls (G) 846.....	Bobby Breen-Juanita Quigley.....	Mar. 11, '38	72	Mar. 5, '38	
Hideaway (G) 733.....	Fred Stone-Marjorie Lord.....	Aug. 13, '37	58	July 31, '37	
High Flyers (G) 810.....	Wheeler and Woolsey.....	Nov. 26, '37	70	Nov. 20, '37	
Hitting a New High (G) 814.....	Lily Pons-John Howard.....	Dec. 24, '37	85	Dec. 4, '37	
Hollywood Cowboy (G) 733.....	George O'Brien-Cecilia Parker.....	May 28, '37	64	July 31, '37	
Life of the Party, The (G) 801.....	Gene Raymond-Harriet Hilliard.....	Sept. 3, '37	77	Aug. 28, '37	
(Exploitation: Oct. 23, '37, p. 82.)					
Living on Love (G) 809.....	James Dunn-Whitney Bourne.....	Nov. 12, '37	61	Oct. 30, '37	
Maid's Night Out (G) 822.....	Joan Fontaine-Allan Lane.....	Mar. 4, '38	65	Mar. 12, '38	
Make a Wish (G) 745.....	Bobby Breen-Basil Rathbone.....	Aug. 27, '37	77	Sept. 4, '37	
Meet the Missus (G) 729.....	Victor Moore-Helen Broderick.....	June 4, '37	60	May 29, '37	
Music for Madame (G) 804.....	Nino Martini-Joan Fontaine.....	Oct. 1, '37	81	Sept. 18, '37	
New Faces of 1937 (G) 732.....	Joe Penner-Harriet Hilliard.....	July 2, '37	60	July 10, '37	
(Exploitation: Oct. 9, '37, p. 70.)					
Night Spot (G) 821.....	Allan Lane-Joan Woodbury.....	Feb. 25, '38	60	Mar. 12, '38	
(Exploitation: Mar. 12, '38, p. 62.)					
On Again—Off Again (G).....					
725.....	Wheeler and Woolsey.....	July 9, '37	68	July 17, '37	
Outcasts of Poker Flat, The (G) 710.....	Preston Foster-Jean Muir.....	Apr. 16, '37	68	Mar. 20, '37	
Quick Money (G) 811.....	Fred Stone-Dorothy Moore.....	Dec. 10, '37	59	Nov. 27, '37	
Radio City Revels (G) 823.....	Bob Burns-Jack Oakie.....	Feb. 11, '38	90	Feb. 5, '38	
Rat, The (A) 862.....	Ruth Chatterton-Anton Walbrook.....	Jan. 21, '38	73	Nov. 27, '37	
Riding On Air (G) 771.....	Joe E. Brown-Florence Rice.....	June 18, '37	71	June 12, '37	
Saturday's Heroes (G) 805.....	Van Heflin-Marian Marsh.....	Oct. 8, '37	60	Sept. 18, '37	
Shall We Dance (G) 724.....	Fred Astaire-Ginger Rogers.....	May 7, '37	116	May 8, '37	
(Exploitation: June 19, '37, p. 85; July 31, '37, p. 80.)					
She's Got Everything (G) 818.....	Gene Raymond-Ann Sothern.....	Dec. 31, '37	72	Dec. 18, '37	
Snow White and the Seven Dwarfs (G) 891 (Special).....	Walt Disney.....	Feb. 4, '38	86	Dec. 25, '37	
(Musical analysis, Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60.)					

(THE RELEASE CHART--CONT'D)

Stage Door (G) 806	Kath. Hepburn-Ginger Rogers	Oct. 8, '37	92	Sept. 18, '37	(See production article, Aug. 14, '37, p. 16; exploitation: Dec. 11, '37, pp. 77, 78; Dec. 25, '37, pp. 54, 58; Feb. 19, '38, p. 84.)
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16, '37	70	July 17, '37	
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21, '37	74	June 5, '37	
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29, '37	65	Oct. 2, '37	
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8, '38	70	Mar. 19, '38	
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30, '37	109	July 17, '37	(Exploitation: Aug. 28, '37, p. 86; Sept. 4, '37, p. 96; Sept. 26, '37, p. 68; Oct. 16, '37, p. 84; Nov. 27, p. 80; Dec. 11, '37, p. 78.)
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook	Nov. 12, '37	113	Sept. 25, '37	(Exploitation: Nov. 6, '37, p. 56; Feb. 19, '38, p. 84; Mar. 12, '38, p. 64.)
Windjammer 783	George O'Brien-Constance Worth	Aug. 8, '37	58		(See "In the Cutting Room," May 29, '37.)
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31, '37	70	Jan. 1, '38	
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25, '37	62	June 5, '37	
You Can't Buy Luck (G) 728	Vinton Haworth-Helen Mack	Apr. 30, '37	61	May 1, '37	

Coming

Blind Alibi	Richard Dix-Whitney Bourne	May 20, '38			
Go Chase Yourself 825	Joe Penner-Lucille Ball	Apr. 22, '38			(See "In the Cutting Room," Mar. 12, '38.)
Gun Law	George O'Brien-Rita Oehmen				
Having Wonderful Time 819	Ginger Rogers-D. Fairbanks, Jr.	May 27, '38			(See "In the Cutting Room," Oct. 9, '37.)
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.	Apr. 15, '38	90	Mar. 26, '38	
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6, '38	60	Mar. 19, '38	
Muddled Deal	Jean Fontaine-D. DeMarney				
Saint in New York	Louis Hayward-Kay Sutton				(See "In the Cutting Room," Mar. 19, '38.)
Vivacious Lady 740	Ginger Rogers-James Stewart	May 13, '38			(See "In the Cutting Room," Jan. 15, '38.)

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct. 29, '37	81	Oct. 23, '37
(Exploitation: Jan. 29, '38, p. 85; Feb. 5, '38, p. 84; Feb. 19, '38, p. 83; Feb. 26, '38, p. 70.)				
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4, '37	71	May 8, '37
Baroness and the Butler (A) 835	Annabella-William Powell	Feb. 18, '38	80	Feb. 19, '38
Big Business (G) 759	Jed Prouty-Spring Byington	June 18, '37	61	Apr. 17, '37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37
Borneo 807	Mr. & Mrs. Martin Johnson	Sept. 10, '37	75½	
(Exploitation: Jan. 8, '38, p. 80; Jan. 15, '38, p. 70.)				
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9, '37	58	June 26, '37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7, '37	83	May 8, '37
(Exploitation: June 19, '37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16, '37	58	July 10, '37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	66	Jan. 8, '38
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11, '38	78	Dec. 11, '37
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21, '38	71	Nov. 6, '37
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21, '37	71	
(See "In the Cutting Room," Mar. 6, '37.)				
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22, '37	68	Aug. 7, '37
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5, '37	81	Oct. 2, '37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Dec. 12, '37	62	Sept. 25, '37
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14, '37	85	Mar. 8, '34
(re-issue)				
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck	May 14, '37	59	Mar. 6, '37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871	Will Rogers	Aug. 13, '37	81	May 5, '34
(re-issue)				
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28, '38	102	Jan. 29, '38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14, '38	61	
(See "In the Cutting Room," Dec. 11, '37.)				
Held (G) 816	Shirley Temple-Jean Hersholt	Oct. 15, '37	88	Oct. 16, '37
(Exploitation: Dec. 4, '37, p. 70.)				
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24, '37	58	July 17, '37
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4, '38	84	Jan. 29, '38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen	Apr. 1, '38	67	Mar. 19, '38
It Happened Out West 745	Paul Kelly-Judith Allen	May 7, '37	56	
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '34
King George VI Coronation 870	Color Special	July 15, '37	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23, '37	63	June 5, '37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8, '37	84	Oct. 9, '37
Life Begins in College (G)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
810	Ritz Bros.-Gloria Stuart	Oct. 1, '37	94	Oct. 2, '37
(Exploitation: Nov. 13, '37, p. 68; Jan. 1, '38, pp. 57, 60; Feb. 5, '38, p. 84.)				
Love and Hises (G) 825	Walter Winchell-Ben Bernie	Dec. 31, '37	84	Dec. 25, '37
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25, '38	64	Jan. 8, '38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37
Mr. Moto's Gamble 841	Peter Lorre-Keye Luke	Mar. 25, '38		
(See "In the Cutting Room," Mar. 12, '38.)				
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13, '37	68	July 24, '37
Raw Hide (G) 842	Smith Ballew-Evalyn Knapp	Apr. 8, '38	59	Mar. 19, '38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple-Gloria Stuart	Mar. 18, '38	81	Mar. 12, '38
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct. 8, '37	55	
Sally, Irene and Mary (G) 827	Alice Faye-Fred Allen	Mar. 4, '38	85½	Mar. 5, '38
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19, '37	79	Nov. 13, '37
(Exploitation: Feb. 5, '38, p. 82.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15, '37	57	Feb. 13, '37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11, '37	74	Aug. 7, '37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25, '37	64	
(See "In the Cutting Room," May 1, '37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2, '37	92	June 19, '37
(See production article, Mar. 13, '37, p. 16.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 15, '38
Thank You, Mr. Mee (G) 831	Peter Lorre-Jane Regan	Dec. 24, '37	67	Nov. 27, '37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3, '37	78	Aug. 28, '37
(Exploitation: Oct. 9, '37, p. 66; Dec. 11, '37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27, '37	66	Apr. 17, '37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28, '37	99	
Under the Red Robe (G) 745	Conrad Veldt-Annabella	May 21, '37	82	June 12, '37
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen	Mar. 11, '38	69	Feb. 5, '38
Wee Willie Winkle (G) 760	Shirley Temple-V. McLaglen	July 30, '37	99	July 3, '37
(Exploitation: July 10, '37, p. 88; Aug. 7, '37, p. 92; Sept. 4, '37, pp. 94, 97; Oct. 9, '37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27, '37	56	Sept. 11, '37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter	Sept. 17, '37	85	Sept. 11, '37
(Exploitation: Nov. 13, '37, p. 62; Feb. 5, '38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10, '37	64	July 24, '37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3, '37	99	July 31, '37
(Exploitation: Jan. 8, '38, p. 82.)				

Coming

Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche			
Battle of Broadway, The (G)	Victor McLaglen-Louise Hevick	Apr. 22, '38	85	Apr. 2, '38
Four Men and a Prayer	Loretta Young-Richard Green	Apr. 29, '38		
Handle with Care	Jane Lange-Dick Baldwin			
In Old Chicago (G) 840	Tyrone Power-Alice Faye	Apr. 15, '38	110	Jan. 8, '38
(See production article, Sept. 4, '37, p. 48.)				
Jesette 839	Simone Simon-Don Ameche	June 3, '38		
(See "In the Cutting Room," Jan. 29, '38.)				
Kentucky Moonshine 844	Ritz Brothers-Tony Martin	May 13, '38		
Kidnapped	Warner Baxter-F. Bartholomew	May 27, '38		
(See "In the Cutting Room," Feb. 26, '38.)				
Little Miss Broadway	Shirley Temple-Jimmy Durante			
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson	June 24, '38	63	Oct. 30, '37
(Reviewed under the title, "Look Out, Mr. Moto.")				
Mysterious Mr. Moto	Peter Lorre-Mary Maguire			
Racing Blood	Lynn Bari-Dennis Moore			
Rascals	Jane Withers-Robt. Wilcox	May 20, '38		
(See "Gypsy," "In the Cutting Room," Jan. 29, '38.)				
Three Blind Mice	Loretta Young-Joel McCrea			
Trip to Paris (G)	Jed Prouty-Shirley Deane	May 6, '38	63	Mar. 26, '38
We're Going to Be Rich	Gracie Fields-Victor McLaglen			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14, '38	83	Aug. 14, '37
Adventures of Tom Sawyer (G)	Tommy Kelly-May Robson	Feb. 11, '38	91	Feb. 19, '38
(See production article, Oct. 9, '37, p. 16.)				
Dark Journey (G)	Vivien Leigh-Conrad Veldt	July 2, '37	82	Mar. 6, '37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27, '37	93	Aug. 7, '37
(Exploitation: Sept. 16, '37, p. 86; Sept. 25, '37, p. 71; Nov. 20, '37, p. 88; Dec. 11, '37, p. 76.)				
Dreaming Lips (A)	Ellis Bergner-Raymond Massey	May 28, '37	78	Mar. 6, '37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8, '37	83	May 22, '37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19, '37	82	Oct. 9, '37
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18, '38	73	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				

(THE RELEASE CHART--CONT'D)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Goldwyn Follies, The (G).....	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou.	Feb. 4, '38	109 Jan.	29, '38
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 63; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72.)				
Hurricane, The (G).....	Dorothy Lamour-Jon Hall.	Dec. 24, '37	102 Nov.	13, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 84; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)				
I Met My Love Again (G).....	Jean Bennett-Henry Fonda.	Jan. 28, '38	80 Jan.	15, '38
Knight Without Armour (G).....	Marlene Dietrich-Robt. Denat.	July 23, '37	107 June	19, '37
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84.)				
Love from a Stranger (A).....	Ann Harding-Basil Rathbone.	May 14, '37	87 Feb.	13, '37
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence.	Jan. 22, '37	82 Jan.	2, '37
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd.	Dec. 10, '37	77 Sept.	11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G).....	Carole Lombard-Fredrie Mareh.	Nov. 28, '37	75 Nov.	27, '37
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 25, '38, p. 68.)				
Prisoner of Zenda (G).....	Ronald Colman-M. Carroll.	Sept. 3, '37	101 Sept.	4, '37
(Exploitation: Dec. 18, '37, p. 64.)				
Stand-In (A).....	Leslie Howard-Jean Blondell.	Oct. 29, '37	91 Oct.	9, '37
(Exploitation: Nov. 27, '37, p. 78; Dec. 18, '37, p. 66.)				
Stella Dallas (A).....	Barbara Stanwyck-John Boles.	Aug. 6, '37	111 July	31, '37
(Exploitation: July 31, '37, p. 61; Sept. 25, '37, pp. 69, 70; Oct. 2, '37, p. 74; Oct. 9, '37, pp. 67, 69; Oct. 23, '37, pp. 83, 85; Oct. 30, '37, p. 86; Nov. 6, '37, p. 66; Nov. 27, '37, p. 78; Dec. 4, '37, pp. 77, 78; Feb. 19, '38, p. 83; Mar. 19, '38, p. 74.)				
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.	Feb. 25, '38	88 June	12, '37
Walt Disney's Academy Award Review	Five Award Winners.	June 18, '37	44	
Walter Wanger's Vogue of 1938 (G).....	Warner Baxter-Jean Bennett.	Sept. 17, '37	108 Aug.	7, '37
(Exploitation: Aug. 21, '37, p. 74; Sept. 11, '37, p. 82; Nov. 20, '37, p. 92; Nov. 27, '37, p. 80; Dec. 18, '37, p. 65; Jan. 1, '38, p. 58; Jan. 29, '38, pp. 82, 84; Feb. 5, '38, p. 82.)				
When Thief Meets Thief (A).....	D. Fairbanks, Jr.-V. Hobson.	June 4, '37	87 May	6, '37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G).....	Miriam Hopkins-Joel McCrea.	May 7, '37	71 May	1, '37
(See production article, Apr. 17, '37, p. 12; exploitation: June 12, '37, p. 92; July 3, '37, p. 88; Sept. 11, '37, p. 83; Oct. 30, '37, p. 84.)				
You Only Live Once (A).....	Sylvia Sydney-Henry Fonda.	Jan. 29, '37	88 Jan.	30, '37
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89; Mar. 20, '37, pp. 76, 78; Apr. 3, '37, pp. 66, 71; June 26, '37, p. 123; July 10, '37, p. 87; Aug. 21, '37, p. 74.)				

Coming

Adventures of Marco Polo (A).....	Gary Cooper-Sigrid Gurle.	Apr. 15, '38	104 Feb.	19, '38
(Exploitation: Mar. 5, '38, p. 60.)				
Adventures, The.....	Madeleine Carroll-Henry Fonda.			
(See "In the Cutting Room," Mar. 26, '38.)				
Algiers.....	Charles Boyer-Hedy Lamarr.			
Divorce of Lady X, The (A).....	Merle Oberon-Laurence Olivier.	Apr. 15, '38	91 Jan.	15, '38
Madame's Daughter (A).....	Dita Parlo-John Leder.		77 Dec.	18, '37
Mutiny in the Mountains.....	Raymond Massey-Valerie Hobson.			
Over the Moon.....	Merle Oberon-Rex Harrison.			
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.	Apr. 29, '38	90 Nov.	13, '37
South Riding (A).....	Edna Best-Ralph Richardson.		90 Jan.	22, '38

UNIVERSAL

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Adventure's End (G) 2036.....	John Wayne-Diana Gibson.	Dec. 5, '37	68 Nov.	19, '37
Armored Car (G) 1004.....	Robert Wilcox-Judith Barrett.	June 20, '37	64 Aug.	14, '37
As Good as Married (G) 1012.....	John Boles-Doris Nolan.	May 9, '37	81 May	1, '37
Behind the Mike 2030.....	Wm. Gargan-Judith Barrett.	Sept. 26, '37	68	
Black Aces 2050.....	Buck Jones-Kay Linaker.	Sept. 5, '37	58	
Black Doll (G) 2014.....	Nan Grey-Donald Woods.	Jan. 30, '38	66 Jan.	22, '38
Border Wolves 2058.....	Bob Baker-Connie Moore.	Feb. 25, '38	57	
Boss of Lonely Valley 2082.....	Buck Jones	Nov. 14, '37	59	
California Straight Ahead (G) 1030.....	John Wayne-Louise Latimer.	May 2, '37	67 Apr.	8, '37
Carnival Queen 2026.....	Dorothea Kent-Robert Wilcox.	Oct. 3, '37	60	
"Crime" of Dr. Hallet, The (G) 2017.....	Ralph Bellamy-J. Hutchins.	Mar. 11, '38	68 Mar.	12, '38
Courage of the West 2054.....	Bob Baker-Lola January.	Dec. 5, '37	57	
(See "In the Cutting Room," Sept. 11, '37.)				
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.	Dec. 20, '36	62 Oct.	24, '36
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.	Feb. 13, '38	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Girl with Ideas, A (G) 2015.....	Wendy Barrie-Walter Pidgeon.	Nov. 7, '37	60 1/2 Nov.	6, '37
Goodbye Broadway (G).....	Alice Brady-Chas. Winniger.	Apr. 1, '38	70 Mar.	26, '38
I Cover the War (G) 1016.....	John Wayne-Gene Gaze.	July 4, '37	66 July	18, '37
Idol of the Crowds (G) 2037.....	John Wayne-Shella Bromley.	Oct. 10, '37	62 1/2 Oct.	2, '37
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor.	Jan. 10, '38	65 Jan.	18, '38
Lady Fights Back, The (G) 2033.....	Irene Hervey-Kent Taylor.	Sept. 19, '37	63 Oct.	28, '37
Last Stand, The 2029.....	Bob Baker-Constance Moore.	Jan. 1, '38	58	
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.	Oct. 10, '37	59	
Let's Make a Night of It (G) 2041.....	C. (Buddy) Rogers-June Clyde.	Mar. 25, '38	67 July	10, '37
Love in a Bungalow (G) 1009.....	Kent Taylor-Nan Grey.	July 27, '37	60 July	19, '37
Mad About Music (G) 2002.....	Deanna Durbin-Herbert Marshall.	Mar. 4, '38	98 1/2 Mar.	5, '38
Man in Blue, The (G) 1020.....	Robert Wilcox-Nan Grey.	May 30, '37	67 May	22, '37
Man Who Cried Wolf, The (G) 2023.....	Tom Brown-Barbara Read.	Aug. 29, '37	66 Sept.	4, '37
Merry-Go-Round of 1938 (G) 2006.....	Bert Lahr-Allee Brady.	Nov. 14, '37	87 Oct.	25, '37
Midnight Intruder (G) 2016.....	Louls Hayward-Barbara Read.	Feb. 6, '38	68 Jan.	29, '38

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Night Key (G) 1024.....	Boris Karloff-Jean Rogers.	May 2, '37	67 Apr.	24, '37
(Exploitation: May 22, '37, p. 87.)				
Oh, Doctor! (G) 1013.....	Edward Everett Horton.	May 16, '37	67 Apr.	24, '37
(Exploitation: May 22, '37, p. 87.)				
100 Men and a Girl (G) 2001.....	Deanna Durbin-Adolphe Menjou.	Sept. 12, '37	84 Sept.	11, '37
(See musical analysis, Sept. 18, '37, p. 29; exploitation: Sept. 25, '37, p. 68; Oct. 2, '37, p. 76; Oct. 9, '37, p. 69; Nov. 6, '37, pp. 56, 66; Nov. 20, '37, p. 82; Nov. 27, '37, p. 80; Dec. 18, '37, p. 68; Jan. 1, '38, p. 60.)				
Prescription for Romance (G) 2013.....	Wendy Barrie-Kent Taylor.	Dec. 12, '37	66 Dec.	18, '37
Reckless Living (G).....	Robt. Wilcox-Nan Grey.	Apr. 8, '38	65 Apr.	2, '38
Reported Missing (G) 1008.....	Wm. Gargan-Jean Rogers.	Aug. 15, '37	68 Aug.	7, '37
Road Back, The (G) 1005.....	Richard Cromwell-John King.	Aug. 1, '37	103 June	28, '37
(See production article, Apr. 24, '37, p. 16; exploitation: July 31, '37, p. 80; Sept. 18, '37, p. 83; Oct. 9, '37, pp. 66, 68.)				
Singing Outlaw, The 2055.....	Bob Baker-Jean Barelay.	Jan. 23, '38	56	
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.	June 6, '37	59	
Some Blondes Are Dangerous 2018.....	Noah Beery, Jr.-Dorothea Kent.	Nov. 28, '37	64 1/2	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.	Jan. 9, '38	81 Jan.	29, '38
State Police (G) 2029.....	John King-Constance Moore.	Mar. 18, '38	61 Apr.	2, '38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.	Dec. 19, '37	60	
That's My Story 2034.....	Claudia Morgan-Wm. Lundigan.	Oct. 24, '37	62	
(See "In the Cutting Room," July 3, '37.)				
Trouble at Midnight (G) 2020.....	N. Beery, Jr.-Catherine Hughes.	Oct. 17, '37	68 Nov.	20, '37
We Have Our Moments (G) 1017.....	Sally Eilers-James Dunn.	Mar. 28, '37	67 Apr.	3, '37
West Bound Limited 1008.....	Lyle Talbot-Polly Rowles.	July 11, '37	66	
Westland Case, The (G) 2024.....	Preston Foster-Carol Hughes.	Oct. 1, '37	63 Oct.	2, '37
Wildcatter, The 1015.....	Scott Colton-Jean Rogers.	June 6, '37	96 Dec.	18, '37
Wings Over Honolulu (G) 1011.....	Wendy Barrie-Ray Milland.	May 23, '37	76 Apr.	24, '37
You're a Sweetheart (G) 2004.....	Alice Faye-George Murphy.	May 23, '37	78 May	15, '37
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 58.)				

Coming

Air Devils.....	Dick Purcell-Beryl Wallace.			
Hell's Kitchen.....	V. McLaglen-Beatrice Roberts.			
Lady in the Marquee.....	Preston Foster-Patricia Ellis.	Apr. 22, '38		
(See "In the Cutting Room," Mar. 19, '38.)				
Letter of Introduction.....	E. Bergen-"Charlie McCarthy".			
Nurse from Brooklyn.....	Sally Eilers-Paul Kelly.	Apr. 15, '38		
(See "In the Cutting Room," Mar. 12, '38.)				
Rage of Paris, The.....	D. Darrioux-D. Fairbanks, Jr.			
Sinners in Paradise.....	John Boles-Madge Evans.	May 6, '38		
(See "In the Cutting Room," Mar. 26, '38.)				

WARNER BROTHERS
(See also First National)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Accidents Will Happen (G) 222.....	Ronald Reagan-Gloria Blondell.	Apr. 9, '38	62 Feb.	26, '38
Another Dawn (A) 106.....	Kay Francis-Errol Flynn.	June 26, '37	73 Apr.	10, '37
(See production article, Mar. 6, '37, p. 16.)				
Blazing Sixes 129.....	Dick Foran-Helen Valkie.	June 12, '37	55	
Blondes at Work 255.....	Glenda Farrell-Barton MacLane.	Feb. 5, '38		
Devil's Saddle Legion, The 130.....	Dick Foran-Anne Nagel.	Aug. 14, '37	52	
Expensive Husbands (G) 223.....	Beverly Roberts-Patrlie Knowles.	Nov. 27, '37	62 Sept.	11, '37
Fly-Away Baby (G) 125.....	Glenda Farrell-Barton MacLane.	June 19, '37	60 June	12, '37
First Lady (G) 210.....	Kay Francis-Preston Foster.	Dec. 4, '37	82 Sept.	11, '37
(Exploitation: Feb. 19, '38, p. 84.)				
Footloose Heiress 123.....	Craig Reynolds-Ann Sheridan.	Aug. 21, '37		
(See "In the Cutting Room," Apr. 10, '37.)				
Great Garrick, The (G) 209.....	Brian Aherne-O. de Havilland.	Oct. 30, '37	89 Oct.	2, '37
He Couldn't Say No (G) 221.....	Frank McHugh-Jane Wyman.	Mar. 19, '38	57 Dec.	11, '37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224.....	Boris Karloff-Marie Wilson.	Jan. 22, '38	55 Oct.	23, '37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207.....	Leslie Howard-Bette Davis.	Nov. 20, '37	90 July	31, '37
Jezebel (G) 204.....	Bette Davis-Henry Fonda.	Mar. 26, '38	103 Mar.	12, '38
Kid Comes Back, The (G) 214.....	Wayne Morris-June Travis.	Feb. 12, '38	61 Jan.	30, '37
(Reviewed under the title, "Don't Pull Your Punches.")				
Kid Galahad (G) 102.....	Edw. G. Robinson-Bette Davis.	May 29, '37	101 May	8, '37
(Exploitation: June 5, '37, p. 64; Sept. 4, '37, p. 96.)				
Life of Emile Zola, The (G) 203.....	Paul Muni-Gale Sondergaard.	Oct. 2, '37	116 July	10, '37
(Exploitation: Oct. 2, '37, p. 76; Oct. 9, '37, p. 68; Nov. 27, '37, p. 84; Dec. 25, '37, p. 58; Jan. 15, '38, p. 65; Jan. 29, '38, pp. 82, 84, 85; Feb. 12, '38, p. 72.)				
Love, Honor and Behave (A) 218.....	Wayne Morris-Priscilla Lane.	Mar. 12, '38	71 Feb.	19, '38
Marry the Girl (G) 116.....	Hugh Herbert-Mary Boland.	July 1, '37	68 Aug.	14, '37
Over the Wall (G) 212.....	Dick Foran-June Travis.	Apr. 2, '38	66 Apr.	2, '38
Public Wedding 128.....	Jane Wyman-William Hopper.	July 10, '37	58	
Penrod and His Twin Brother (G) 226.....	Billy and Bobby Mauch.	Feb. 26, '38	63 Jan.	15, '38
(See "In the Cutting Room," Oct. 30, '37.)				
Sergeant Murphy (G) 216.....	Ronald Reagan-Mary Maguire.	Jan. 1, '38	57 Dec.	11, '37
Singling Marlene, The (G) 101.....	Dick Powell-Doris Weston.	July 3, '37	105 July	10, '37
(Exploitation: July 24, '37, p. 80; Sept. 25, '37, pp. 68, 71.)				
Slim (G) 114.....	Pat O'Brien-Henry Fonda.	June 12, '37	80 July	3, '37
Swing Your Lady (G) 211.....	H. Bogart-Louise Fazenda.	Jan. 8, '38	79 Jan.	8, '38
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56.)				
Tovarich (G) 201.....	Claudette Colbert-Charles Boyer.	Dec. 25, '37	88 Dec.	4, '37
Varsity Show (G) 202.....	Dick Powell-Fred Waring.	Sept. 4, '37	121 Aug.	21, '37
(See production article, July 24, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Dec. 4, '37, p. 77; Jan. 1, '38, p. 60.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
White Bondage (G) 125.....	Jean Muir-Gordon Oliver.....	June 19, '37.....	60.	Mar. 13, '37	
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan.....	Sept. 11, '37.....	64.	July 24, '37	

Coming

Amazing Dr. Clitterhouse, The.....	Edw. G. Robinson.....				
Angels with Dirty Faces.....	James Cagney-Pat O'Brien.....				
Boy Meets Girl.....	James Cagney-Pat O'Brien.....				
Cowboy from Brooklyn.....	Dick Powell-Priscilla Lane.....				
(See "In the Cutting Room," Feb. 19, '38.)					
Crime School.....	Gale Page-H. Bogart.....	May, 28, '38.....			
(See "In the Cutting Room," Feb. 26, '38.)					
Defense Rests, The.....	Ronald Reagan-Mary Maguire.....				
Four's a Crowd.....	E. Flynn-O. de Havilland-R. Russell.....				
Gold Diggers in Paris.....	Rudy Vallee-Rosemary Lane.....				
(See "In the Cutting Room," Mar. 19, '38.)					
In Every Woman's Life.....	Kay Francis-John Litel.....				
Little Miss Thoroughbred.....	Ann Sheridan-John Litel.....				
(See "Little Lady Luck," "In the Cutting Room," Feb. 12, '38.)					
Men Are Such Fools.....	Wayne Morris-Priscilla Lane.....	May 21, '38.....			
(See "In the Cutting Room," Jan. 22, '38.)					
Penrod's Double Trouble (G).....	Billy and Bobby Mauch.....	*60.	Apr. 2, '38		
Singing Cop, The.....	Dick Foran-Ann Sheridan.....				
White Banners.....	Claude Rains-Fay Bainter.....				
(See "In the Cutting Room," Feb. 26, '38.)					

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time	Minutes	Reviewed
Amateur Crook.....	Herman Brix.....	Victory.....	Dec. 10, '37.....	58.		
Dawn to Dusk.....	Margaret Morris.....	Advance.....	Nov. 1, '37.....			
Dead March, The (A).....	Boake Carter.....	Imperial.....	Sept. 15, '37.....	73.	Sept. 11, '37	
Dynamite Delaney.....	Weldon Heyburn.....	Imperial.....	Jan. 2, '38.....	80.		
Harlem on the Prairie (G).....	Herbert Jeffries.....	Associated.....	Dec. 9, '37.....	55.	Nov. 27, '37	
Heroes of the Alamo (G).....	Earl Hodgins.....	Sunset.....	Aug. 19, '37.....	*75.	Aug. 7, '37	
Lost Ranch.....	Tom Tyler.....	Victory.....	Nov. 30, '37.....	56.		
Million Dollar Racket (G).....	Herman Brix.....	Victory.....	Oct. 1, '37.....	62.	Nov. 20, '37	
Nation Aflame (G).....	Noel Madison.....	Treasure.....	Oct. 16, '37.....	76.	Oct. 23, '37	
Night Nurse.....	Joby Jordan.....	Advance.....	Jan. 15, '38.....			
Now Is the Time.....	Joby Jordan.....	Advance.....	Nov. 15, '37.....			
Orphan of the Pecos.....	Tom Tyler.....	Victory.....	Dec. 30, '37.....	55.		
Rangers Roundup (G).....	Fred Scott.....	Spectrum.....	Feb. 15, '38.....	*55.	Feb. 5, '38	
Roaring Six Guns.....	Kermit Maynard.....	Ambassador-Conn.....	Oct. 15, '37.....			
Squadron "B".....	Margaret Morris.....	Advance.....	Sept. 15, '37.....			
Swing It, Professor (G).....	Pinky Tomlin.....	Ambassador-Conn.....	Nov. 15, '37.....	*60.	Nov. 13, '37	
Three Legionnaires (G).....	Robt. Armstrong.....	General.....	June 15, '37.....	*60.	Mar. 27, '37	
What Price Vengeance? (G).....	Lyle Talbot.....	Rialto.....	June 1, '37.....	57.	June 12, '37	
With Pleasure, Madame.....	Conrad Nagel.....	Imperial.....	Apr. 15, '37.....	90.		
Young Dynamite.....	Frankie Darro.....	Ambassador-Conn.....	Sept. 15, '37.....			

Coming

Adventures of Chico (G).....	Nature Film.....	Woodard Bros.....	Apr. 10, '38.....	60.	Nov. 27, '37	
Delinquent Parents.....	Doris Weston.....	Progressive.....	July 1, '38.....			
Scandal House.....	Adrienne Ames.....	Progressive.....	July 15, '38.....			
Wayward Daughters.....	Verna Hillie.....	Progressive.....	July 1, '38.....			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time	Minutes	Reviewed
Ada Don't Do That.....	Polish Film.....	Hoffberg.....	Oct. 15, '37.....	82.		
Adam's Tree (G).....	Elsa Merlin.....	Cine Lux.....	Jan. 19, '38.....	78.	Feb. 5, '38	
Affairs of Maupassant, The (A).....	Lili Darvas.....	Gallie.....	Feb. 11, '38.....	84.	Feb. 12, '38	
Al Chet.....	Jewish Film.....	Foreign Cinema Arts.....	Jan. 1, '38.....	90.		
Alibi, The (A).....	Erich von Stroheim.....	B. N. Film.....		95.	Feb. 26, '38	
Angel's Pit, The (A).....	Amedeo Nazzari.....				June 26, '37	
All Men Are Wild.....	Paul Javor.....	Hungaria.....	Oct. 21, '37.....	9.	rls.	
Anniversary.....	Imre Raday.....	Hungaria.....	Dec. 10, '37.....	10.	rls.	
Bank Holiday (G).....	John Lodge.....	General.....		86.	Mar. 26, '38	
Big Fella (G).....	Paul Robeson.....	British Lion.....		73.	July 10, '37	
Bride from Toroeke.....	Paul Javor.....	Hungaria.....	Oct. 1, '37.....	10.	rls.	
Bronze Sentries (G).....	Faeco Ginechetti.....	Fenorama.....			Oct. 2, '37	
Business in Distress.....	Czech Film.....	Hoffberg.....	Oct. 15, '37.....	90.		
Call, The (G).....	Jean Yvonne.....	Best.....	Mar. 28, '38.....	75.	Apr. 2, '38	
Club de Femmes (A).....	Danielle Darrieux.....	Mayer-Burstyn.....	Oct. 19, '37.....	89.	Oct. 23, '37	
Dance Program (A).....	Marie Bell.....	A.F.E. Corp.....		120.	Jan. 29, '38	
Don Quixote (G).....	Chaliapin.....	World.....	Sept. '37.....	78.	July 8, '37	
Dybbuk, The (A).....	A. Morewski.....	Geist.....	Apr. 15, '38.....	120.	Mar. 19, '38	
Edge of the World, The (A).....	Finlay Currie.....	British I. E. Co.....		80.	Aug. 14, '37	
Eighty Miles an Hour.....	Gy Kabos.....	Hungaria.....	Nov. 19, '37.....	8.	rls.	
Emil Und Die Detektive.....	Fritz Rasp.....	International.....		77.		
Fury Over Spain (G).....		Modern Film.....		55.	Aug. 14, '37	
Gang Show, The (G).....	Ralph Reader.....	General.....			May 1, '37	
Generals Without Buttons (A).....	Jean Murat.....	Mayer-Burstyn.....	Feb. 4, '38.....	80.	Jan. 28, '38	
Gobsek (A).....	Leonid Leonidov.....	Amkino.....		74.	Aug. 14, '37	

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Grand Illusion (A).....	Erich von Stroheim.....	World.....		120.	July 3, '37
(Reviewed under the title, "La Grande Illusion.")					
Greece of 1938.....	Newsreels.....	Norton.....	Jan. 9, '38.....	90.	
Green Fields (G).....	Helen Beverley.....	Collective.....	Oct. 11, '37.....	105.	Jan. 15, '38
Gueule D'Amour (A).....	Jean Gabin.....	A. C. E.....		95.	Feb. 5, '38
Heart for Heart.....	Pager-Szorenyi.....	Danubia.....	Apr. 17, '38.....	83.	
Help! I Have Inherited.....	Irene Agay.....	Danubia.....	Dec. 24, '37.....	88.	
Hotel Springtime.....	Gy Kabos.....	Hungaria.....	Nov. 30, '37.....	10.	rls.
"Housemaster" (G).....	Otto Kruger.....	Assoc. British.....		95.	Feb. 26, '38
I Married for Love.....	Kabos-Radal.....	Danubia.....	Feb. 4, '38.....	84.	
I Picked You for My Husband.....	Paul Javor.....	Hungaria.....	Nov. 4, '37.....	9.	rls.
I See Ice (G).....	George Formby.....	Assoc. British.....		81.	Apr. 2, '38
In the Far East (G).....	N. Bogolubov.....	Amkino.....	Oct. 19, '37.....	81.	Oct. 30, '37
Jolly Paupers.....	Jewish Film.....	Foreign Cinema Arts.....	Mar. 1, '38.....	65.	
Jericho (G).....	Paul Robeson.....	General.....		77.	Sept. 4, '37
Kainourgea Zoe.....	Rita Karmen.....	Norton.....	Nov. 7, '37.....	115.	
Kathleen (G).....	Sally O'Neill.....	Hoffberg.....	Jan. 22, '38.....	75.	Feb. 19, '38
King's People, The (G).....	John Drinkwater.....	Mindlin.....	May 11, '37.....	70.	May 22, '37
La Dancella di Bard (G).....	Emma Gramatica.....	I. C. I.....	Feb. 5, '38.....	77.	Feb. 12, '38
Lady Seeks Room.....	Zilahi-Kabos.....	Danubia.....	Mar. 10, '38.....	91.	
Life and Loves of Beethoven (G).....	Harry Baur.....	World.....	Dec. 15, '37.....	82.	Dec. 4, '37
Loves of DuBarry.....	Gitta Alpar.....	Hoffberg.....	Mar. 30, '38.....	78.	
Lower Depths, The (A).....	Jean Gabin.....	Mayer-Burstyn.....	Oct. 15, '37.....	95.	Sept. 25, '37
Luck of the Irish.....	Richard Hayward.....	Guaranteed.....	Mar. 15, '38.....	63.	
Lucrezia Borgia (A).....	Edwige Feuillere.....	European.....	Oct. 12, '37.....	78.	Oct. 23, '37
Mademoiselle Docteur (A).....	Dita Parlo.....	United Artists.....		105.	May 1, '37
Make Up (G).....	N. Asther-J. Clyde.....	Assoc. British.....		70.	July 10, '37
Man Sometimes Errs.....	A. Tekes.....	Hungaria.....	Feb. 4, '38.....	10.	rls.
Mayerling (A).....	Charles Boyer.....	Pax Films.....	Sept. 13, '37.....	91.	Sept. 25, '37
(Exploitation: Nov. 6, '37, p. 56.)					
Merlusse (G).....	Henri Poupon.....	French M. P.....	Jan. '38.....	67.	Dec. 25, '37
Merry Comes to Town (G).....	Zasu Pitts.....	Sound City.....		77.	June 5, '37
Mesanto.....	Pertzel-Torzs.....	Danubia.....	Oct. 15, '37.....	87.	
Miracle of Lourdes.....	John Bara.....	Danubia.....	Nov. 1, '37.....	62.	
Monastery (G).....	Monastic Film.....	World.....	Apr. 1, '38.....	55.	Feb. 5, '38
(Exploitation: Feb. 19, '38, p. 84.)					
Mutiny of the Elsinore, The (G).....	Paul Lukas.....	Assoc. British.....		77.	Sept. 18, '37
My Daughter Is Different.....	Turray-Kabos.....	Danubia.....	Oct. 20, '37.....	88.	
Noches de Gloria (A).....	Esperanza Iris.....	Bueno.....		95.	Mar. 26, '38
Nocturne (A).....	Ria Byron.....	Schwab.....		90.	Mar. 12, '38
Old Curiosity Shop, The.....	Dickens Story.....	Hoffberg.....	Dec. 12, '37.....	74.	Feb. 2, '35
Orage (A).....	Charles Boyer.....	Daven-Lauer.....		105.	Feb. 12, '38
Orphan Boy of Vienna (G).....	Hans Olden.....	General.....		77.	Sept. 18, '37
Pearls of the Crown (A).....	Sascha Guitry.....	Lenauer.....		115.	June 5, '37
Reborn.....	Elene Papadake.....	Norton.....	Dec. 5, '37.....	90.	
Room No. 111.....	Javor-Lazar.....	Danubia.....	Apr. 1, '38.....	91.	
Ruler, The (G).....	Emil Jannings.....	Amer.-Tobis.....	Oct. 15, '37.....	120.	Oct. 30, '37
Silver Blaze (G).....	Arthur Wentner.....	Assoc. British.....		70.	July 17, '37
Sister Mary.....	Javor-Sved.....	Danubia.....	Oct. 10, '37.....	91.	
Sisters in Arms (G).....	J. Sully-J. Day.....	C. U. C.....		125.	Dec. 25, '37
Ski Chase.....	Hannes Schneider.....	World.....	Feb. 15, '38.....	73.	
Song of the Lark.....	Czech Film.....	Hoffberg.....	Dec. 8, '37.....	90.	
Spanish Earth, The (A).....		Prometheus.....	Aug. 20, '37.....	58.	Sept. 4, '37
Sport of Love, The.....	Gy Kabos.....	Hungaria.....	Dec. 24, '37.....	8.	rls.
Student's Romance, The (G).....	Patrie Knowles.....	Hoffberg.....	Oct. 10, '37.....	July 9, '37	7.
Sutyl, the Lucky Child.....	Adam Klari.....	Hungaria.....	Jan. 11, '38.....	74.	July 11, '38
Tempest in Charda.....	Javor-Lazar.....	Danubia.....	Jan. 7, '38.....	90.	
Tender Enemy.....	Simone Berriau.....	World.....	Mar. 30, '38.....	65.	
Texas Mammy.....	Fedak.....	Danubia.....	Feb. 18, '38.....	89.	
Thirteen, The (A).....	Ivan Novoseltsev.....	Amkino.....		85.	July 17, '37
This Is China.....		Guaranteed.....	Dec. 1, '37.....	68.	
Three Spinsters.....	Rajnay-Kabos.....	Danubia.....	Oct. 30, '37.....	72.	
T-Kies Koff.....	Jewish Film.....	Foreign Cinema Arts.....	May 15, '38.....	102.	
Tom (G).....	Pecsi-Adam.....	Danubia.....	Sept. 11, '37.....	81.	Oct. 30, '37
True Love.....	Sophea Domogley.....	Norton.....	Oct. 3, '37.....	85.	
Two Prisoners.....	Paul Javor.....	Hungaria.....	Oct. 12, '37.....	10.	rls.
Uncivilized (A).....	Dennis Hoey.....	Box Office.....	Nov. 23, '37.....	77.	Nov. 27, '37
Vessel of Wrath (A).....	Chas. Laughton.....	Assoc. British.....		95.	Mar. 26, '38
Village Rogue, The.....	M. Dayka.....	Hungaria.....	Jan. 21, '38.....	10.	rls.
Voice of India.....	Hoefler Expedition.....	Hoffberg.....	Jan. 28, '38.....	70.	
World's in Love, The (A).....	Marta Eggerth.....	Viennoise.....	May 18, '37.....	65.	Nov. 20, '37
Yellow Roses.....	Kabos.....	Danubia.....	Mar. 1, '38.....	90.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankle Away	May 13, '38	
Andy Clyde		
Big Squirrel, The (10-2-37)	Sept. 17, '37	18
Charlie Chase		
Bury the Hatchet (8-21-37)	Aug. 6, '37	19
Calling All Curtains	Oct. 1, '37	16
Calling All Doctors	July 22, '37	19½
Cash and Carry (9-11-37)	Sept. 3, '37	18½
(3 Stooges)		
Cuckoo Land	Mar. 25, '38	16½
Doggone Mixup (2-12-38)	Feb. 4, '38	18½
Fiddling Around (2-19-38)	Jan. 21, '38	17½
(Collins-Kennedy)		
From Bad to Worse	June 4, '37	17
Charlie Chase		
Goofs and Saddles	July 2, '37	17½
Grace at the Bat	Oct. 29, '37	17½
Andy Clyde		
Grips, Grunts and Groans (3-27-37)	(3 Stooges)	Jan. 15, '37
He Done His Duty (12-18-37)		Dec. 10, '37
Andy Clyde		17½
Jump, Chump, Jump	Apr. 15, '38	19½
Andy Clyde		
Knee Action (2-27-37)	Jan. 9, '37	17
Andy Clyde		
Lodge Night	June 11, '37	18
Andy Clyde		
Man Bites Love Bug (1-22-38)	Dec. 24, '37	18
Charlie Chase		
Mind Needer, The	Apr. 29, '38	18
Charlie Chase		
Oh What a Knight	Nov. 22, '37	18½
(Herman Bling)		
Old Raid Mule, The (4-2-38)	Mar. 4, '38	17½
Andy Clyde		
Playing the Ponies (10-23-37)	Oct. 15, '37	17
(3 Stooges)		
Sitter Downers, The (11-27-37)	Nov. 26, '37	16
(3 Stooges)		
Tassels in the Air	Apr. 1, '38	18
Termites of 1938 (1-22-38)	Jan. 7, '38	17
(3 Stooges)		
Time Out for Trouble (4-2-38)	Mar. 18, '38	16½
Charlie Chase		
Wee Wee Monsieur (3-26-38)	Feb. 18, '38	17
(3 Stooges)		
Wrong Miss Wright, The	June 18, '37	17
Charlie Chase		

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec. 15, '37	10½
Drug Store Follies (9-11-37)	Sept. 3, '37	10½
Roof-top Follies (10-16-37)	Oct. 1, '37	11
Timberland Revels (11-27-37)	Nov. 5, '37	10

COLOR RHAPSODIES

Air Hostess, The	Oct. 22, '37	8
Big Birdcast, The	Apr. 14, '38	
Bluebird's Baby (3-12-38)	Jan. 21, '38	7
Foolish Bunny, The (4-2-38)	Mar. 26, '38	6
Gifts from the Air (re-issue)	Dec. 18, '37	7½
Hollywood Picnic (1-15-38)	Dec. 18, '37	8
Horse on the Merry-Go-Round, The (3-26-38)	Feb. 17, '38	6½
Indian Serenade	July 16, '37	8
Little Match Girl (11-27-37)	Nov. 5, '37	8½
Sears Crows (9-11-37)	Aug. 20, '37	8
Spring Festival (8-21-37)	Aug. 6, '37	8
Sterk Takes a Holiday, The	June 11, '37	8
Swing, Monkey, Swing (10-2-37)	Sept. 10, '37	7½

COLUMBIA TOURS

Half's Black Napoleon (8-21-37)	Aug. 6, '37	9
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Title	Rel. Date	Min.
Pirate Parts of the Caribbean	July 2, '37	9
COMMUNITY SING (1st Series)		

Community Sing (No. 3) (6-5-37)	May 20, '37	10
Community Sing (No. 4)	June 18, '37	10½
Community Sing (No. 5) (9-11-37)	July 24, '37	10½

(2nd Series)		
No. 1 (9-11-37)	Aug. 20, '37	10
No. 2 (10-16-37)	Sept. 17, '37	10
No. 3 (10-16-37)	Oct. 15, '37	10½
No. 4 (12-11-37)	Nov. 28, '37	10½
No. 5	Feb. 5, '38	10
No. 6	Feb. 25, '38	10
No. 7 (3-26-38)	Mar. 18, '38	10
No. 8	Apr. 25, '38	

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec. 18, '37	3 rls.
Goose Girl, The	May 30, '37	3 rls.
Old Woman in the Woods, The	Apr. 23, '37	3 rls.

KRAZY KAT CARTOONS

18. Krazy's Race of Time (6-26-37)	May 6, '37	7
19. Masque Raid, The	June 25, '37	7
20. Railroad Rhythm	Nov. 20, '37	9½
21. Sad Little Guinea Pigs	Feb. 22, '38	6½
22. Auto Clinic, The	Mar. 4, '38	6½
23. Little Buckaroo	Apr. 11, '38	6

SCRAPPY CARTOONS

Canine Capers	Sept. 16, '37	6½
Clock Goes 'Round and 'Round (11-20-37)	Nov. 6, '37	5½
Dizzy Ducks (12-19-36)	July 18, '37	9½
Fire Plug, The (11-13-37)	Oct. 16, '37	8
New Homestead, The (2-12-38)	Jan. 7, '38	7
Serappy's Music Lesson	June 4, '37	7
Serappy's News Flashes (1-22-38)	Dec. 8, '37	6
Serappy's Playmates	Mar. 25, '38	1 r.
Serappy's Trip to Mars	Feb. 4, '37	7

SCREEN SNAPSHOTS

No. 9	May 22, '37	10
No. 10	June 4, '37	9
No. 11	June 25, '37	10½
No. 12 (10-16-37)	Aug. 13, '37	10
No. 13 (10-16-37)	Sept. 10, '37	10
(New Series)		
No. 1 (10-16-37)	Sept. 17, '37	10
No. 2	Oct. 15, '37	9½
No. 3 (12-11-37)	Nov. 18, '37	9½
No. 4	Dec. 24, '37	10
No. 5 (1-22-38)	Jan. 7, '38	9½
No. 6 (3-5-38)	Feb. 4, '38	10
No. 7 (4-2-38)	Mar. 4, '38	10
No. 8	Apr. 1, '38	
No. 9	Apr. 29, '38	

SPECIAL

SPORT THRILLS

Cadet Champion (12-11-37)	Dec. 17, '37	9
Feminine Fun	Feb. 18, '38	10
Fit to Win (6-12-37)	May 7, '37	9½
Future Stars	Aug. 30, '37	9
Golf Magic (9-11-37)	Aug. 16, '37	9
Riding the Waves	June 4, '37	10
Set 'Em Up	Oct. 29, '37	9½
Snow Foolin' (2-12-38)	Jan. 21, '38	10
Sport of the Seasons	June 25, '37	9
Sport's Greatest Thrills (8-21-37)	Aug. 3, '37	9
Sport Stamina	Apr. 10, '38	
Trotting Thoroughbreds (10-16-37)	Sept. 30, '37	9½
Unusual Hunting (3-26-38)	Mar. 15, '38	10

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38)	Dec. 10, '37	9½
Little Jack Horner (10-2-37)	Sept. 16, '37	6½
Silver Threads (12-11-37)	Nov. 12, '37	10½

WORLD IN COLOR

City of the Golden Gate (11-20-37)	Oct. 10, '37	9½
El Salvador (2-12-38)	Jan. 15, '38	9
Quebec	Mar. 25, '38	

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38)	Feb. 25, '38	10
Ask Uncle Sol (10-23-37)	Oct. 8, '37	11
Big Apple, The (10-2-37)	Sept. 17, '37	9

Title	Rel. Date	Min.
Calling All Crooners (12-4-37)	Nov. 19, '37	10½
How to Dance the Shag	Dec. 17, '37	8
Love Goes West (1-15-38)	Dec. 31, '37	10½
Miss Lonely Hearts (10-30-37)	Sept. 24, '37	10½
Pot Luck (8-14-37)	Aug. 6, '37	11
Rhythm Saves the Day (12-4-37)	Oct. 29, '37	11
Trailer Paradise	Nov. 26, '37	9

TERRY-TOONS

Barnyard Boss, The	Dec. 24, '37	6½
Billy Goat's Whiskers, The	Dec. 10, '37	6½
Bugs Beetle and His Orchestra	Jan. 21, '38	6½
Cloze Shave, A	Oct. 1, '37	6½
Dancing Bear, The (11-6-37)	Oct. 15, '37	6½

Dog and the Bone, The (11-27-37)	Nov. 12, '37	6
Farmer Al Falfa in Trailer Life	Aug. 20, '37	5½
Gandy the Goose (3-19-38)	Mar. 4, '38	6
Happy and Lucky	Mar. 18, '38	6½
His Off Day	Feb. 4, '38	6½
Homeless Pup, The	July 23, '37	7
Just Ask Jupiter (2-19-38)	Feb. 18, '38	6
Kiko's Cleaning Day (10-2-37)	Sept. 17, '37	6½

Lion Hunt, The (1-15-38)	Jan. 7, '38	7
Maid in China	Apr. 29, '38	1 r.
Mechanical Cow, The	June 25, '37	7
Mountain Romance, A	Apr. 1, '38	6½
Paper Hangers, The (8-14-37)	July 30, '37	7
Pink Elephants	July 9, '37	7
Play Ball	June 11, '37	8
Robinson Crusoe's Broadcast	Apr. 15, '38	1 r.
Saw Mill Mystery, The	Oct. 29, '37	6½
Timid Rabbit, The	Nov. 26, '37	6½
Villain Still Pursued Her, The	Sept. 3, '37	6½

TREASURE CHEST

Grey Owl's Little Brother	Dec. 24, '37	10
How to Ski	Aug. 20, '37	11
Kingdom for a Horse	Apr. 22, '38	1 r.
Music from the Stars	Mar. 25, '38	1 r.
Net so Dumb	Dec. 10, '37	9
Ornamental Swimming	June 4, '37	10
Private Life of the Gannets (9-25-37)	Sept. 10, '37	11
Return of the Buffalo	Apr. 8, '38	9½
Sky Fishing (3-26-38)	Feb. 25, '38	9½
Songbirds of the North Woods (2-12-38)	Feb. 11, '38	10

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37)	Aug. 6, '37	19
Air Parade (2-12-38)	Jan. 14, '38	19
Bashful Ballerina (10-2-37)	Sept. 17, '37	20
Bashful Buckaroo, The	Dec. 3, '37	19½
Beautiful But Dummies	Mar. 25, '38	17
Cupid Takes a Holiday (2-19-38)	Feb. 4, '38	15
Dates and Nuts (1-15-38)	Dec. 31, '37	19
Dime a Dance	Dec. 24, '37	19½
Getting an Eyeful (1-22-38)	Jan. 21, '38	18
Girls Akey!	June 11, '37	17
Going, Going, Gone	Oct. 6, '37	18
Hamlet and Eggs	June 18, '37	16
Heir Today	Nov. 5, '37	18
Hi-Ho Hollywood	Jan. 7, '38	16
Hurray for Hoolligan (12-4-37)	Nov. 19, '37	17

Koo-Koo Correspondence	Nov. 19, '37	18
Skool, The	Nov. 19, '37	18
Love and Onions (3-26-38)	Mar. 11, '38	19
Love in Arms	May 28, '37	18
Meet the Bride	Oct. 29, '37	17
Miss They Missed, The (2-12-38)	Jan. 28, '38	18
Montague the Magnificent (8-14-37)	Aug. 27, '37	18
Playboy Number One (12-4-37)	Nov. 26, '37	17
Silly Night (10-23-37)	Oct. 1, '37	19
Sing for Sweetie	Apr. 15, '38	2 rls.
Stacks Appeal	Aug. 13, '37	19
Smart Way, The (10-30-37)	Oct. 15, '37	18
Sweeties	Sept. 3, '37	15
That's the Spirit	June 25, '37	17
Timid Ghost, The	Sept. 24, '37	16
Uncle Sol Solves It	Feb. 11, '38	15
Wanna Be a Model	Feb. 25, '38	16
Who's Crazy?	Aug. 20, '37	19
Will You Stop! (10-2-37)	Sept. 10, '37	17
Who's Who?	Oct. 22, '37	20

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16, '37	10
Blow, Bugle, Blow		
Broadway Dance Parade	June 15, '37	10
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16, '37	12
Isle of Paradise	July 30, '37	20
Skating on Your Feet	Jan. 14, '38	
Spanish Interlude, A	June 15, '37	

COLOR

Catalina Island	Nov. 12, '37	
Personalities on Parade		
Yellowstone Park		

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Early in the Mornin'		8
Old Prospector, The		8

NOVELTIES

Napoleon's Waterloo		8
Nero		8

PORT O' CALL

City of the Sun		8
Last Resort, The		8
Mether Ganges		8

WORLD IN COLOR

Dream Harbor		8
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MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday (4-2-38)	Feb. 5, '38	9
Cleaning House (3-5-38)	Feb. 19, '38	8

CRIME DOESN'T PAY

No. 10—It May Happen to You (8-14-37)	June 5, '37	21
No. 11—Soak the Poor (10-2-37)	Aug. 21, '37	16

No. 12—Give Till It Hurts (11-13-37)	Sept. 18, '37	20
No. 13—Behind the Criminal (12-4-37)	Oct. 30, '37	21

No. 14—What Price Safety	Feb. 5, '38	21
No. 15—Miracle Money	Mar. 26, '38	21

FITZPATRICK TRAVEL TALKS

Beautiful Budapest	Apr. 16, '38	9
Chile, Land of Charm (11-20-37)	Oct. 30, '37	9
Copenhagen	Nov. 27, '37	9
Floral Japan	July 24, '37	8
Glimpses of Austria	Feb. 19, '38	9
Glimpses of New Brunswick (4-2-38)	Mar. 19, '38	8

Glimpses of Peru (10-2-37)	Sept. 4, '37	8
Land of Inca	Dec. 25, '37	8
Natural Wonders of the West (2-5-38)	Jan. 22, '38	9
Serene Slam (6-26-37)	Oct. 2, '37	9
Stockholm, Pride of Sweden (11-13-37)	Oct. 2, '37	9

HARMAN-ISING

(10-2-37)	Sept. 4,'37	8....
Land of Incas.....	Dec. 25,'37	8....
Natural Wonders of the West (2-5-38)	Jan. 22,'38	9....
Serene Slam (8-26-37).....	Oct. 2,'37	9....
Stockholm, Pride of Sweden (11-12-37)	Oct. 2,'37	9....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Canary Comes Across, The (2-5-38)	Jan. 29, '38	21
Girl's Best Years, A (2-20-37)	Dec. 25, '37	10
Our Gang Follies of 1938 (1-8-38)	Dec. 18, '37	21
Stroke of Genius	Feb. 5, '38	11
Sunday Night at Treaders (10-23-37)	Oct. 2, '37	20

OUR GANG

Bear Facts (4-2-38)	Mar. 5, '38	11
Came the Brawn	Apr. 16, '38	11
Canned Fishing	Feb. 12, '38	11
Flashy Tales	Aug. 28, '37	11
Framing Youth (10-2-37)	Sept. 11, '37	11
Mail and Female	Nov. 13, '37	11
Night 'n' Gales	July 24, '37	11
Pigskin Palooka (11-27-37)	Oct. 23, '37	11
Roamin' Holiday (7-31-37)	June 12, '37	11
Three Men in a Tub	Mar. 26, '38	10

PETE SMITH SPECIALTIES

Candid Cameramanias (1-1-38)	Dec. 11, '37	9
Desathlon Champion (11-27-37)	Nov. 20, '37	10
Equestrian Acrobatics	Aug. 14, '37	8
Friend Indeed (1-1-38)	Jan. 1, '38	10
Jungle Juveniles (11-6-37)	Oct. 2, '37	9
Jungle Juveniles, No. 2 (2-5-38)	Jan. 29, '38	9

La Savate	Mar. 12, '38	8
Olympic Ski Champions (11-7-38)	July 3, '37	10
Penny's Part (color) (9-25-37)	Apr. 9, '38	9
Pigskin Champion (Exploitation: Oct. 30, '37, p. 87.)	Aug. 14, '37	11
Romance of Radium (10-23-37)	Oct. 23, '37	10
Ski Skill (4-10-37)	Oct. 23, '37	10

Reviewed under the title, "Ski Thrill"	July 24, '37	10
Sports on Ice	Feb. 19, '38	10
Three on a Rope (3-26-38)	Feb. 19, '38	10

RE-ISSUES (1937-8)

Beau Hunk (9-5-31)	Sept. 18, '37	13
Blotto (2-15-30)	Oct. 30, '37	12
County Hospital (4-23-32)	Jan. 22, '38	17
Perfect Day, The (3-18-27)	Dec. 11, '37	20

ROBERT BENCHLEY

How to Figure Income Tax	Mar. 19, '38	8
How to Start the Day (10-16-37)	Sept. 11, '37	10
Night at the Movies, A (11-20-37)	Nov. 6, '37	10

SPECIAL

Jimmy Fidler's Personality Parade (1-29-38)	Jan. 8, '38	20
New Audioscopes, The (2-5-38)		8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date (2-26-38)	Feb. 25, '38	7
Candid Candidate, The (9-25-37)	Aug. 27, '37	7
Ding Dong Doggies	July 23, '37	7
Foxy Hunter, The	Nov. 26, '37	1 r.l.
Honest Love and True	Mar. 25, '38	7
Impractical Joker, The (7-3-37)	June 18, '37	7
New Deal Show, The (10-16-37)	Oct. 22, '37	7
Riding the Rails (2-26-38)	Jan. 28, '38	7
Service with a Smile	Sept. 24, '37	7
Zula Hula (1-15-38)	Dec. 24, '37	7

COLOR CLASSICS

Car-Tune Portrait, A (7-3-37)	June 25, '37	7
Educated Fish (11-13-37)	Oct. 29, '37	7
Little Lamby (1-8-38)	Dec. 31, '37	7
Peeping Penguins (9-18-37)	Aug. 27, '37	7
Tears of an Onion	Feb. 25, '38	

HEADLINERS

Friml Favorites (7-3-37)	June 4, '37	11
Rudolph Friml, Jr., and Orch.		
From the Minuet to the Big Apple	Nov. 19, '37	
Himber Harmonies (2-26-38)	Jan. 28, '38	11
Hollywood Star Reporter, No. 2 (10-16-37)	Oct. 29, '37	11
Hula Heaven (10-16-37)	Oct. 1, '37	11
Eddie Peabody		
Installment Collector, The	July 2, '37	10
Fred Allen		
Let's Go Latin (9-25-37)	Sept. 10, '37	11
Xavier Cugat and Orch.		
Listen to Lucas (2-26-38)	Feb. 18, '38	10

Title	Rel. Date	Min.
Meet the Maestros	Jan. 7, '38	
Night in Manhattan	July 30, '37	11
Oh Kay, Rhythm (1-8-38)	Dec. 17, '37	10
Queens of Harmony	Aug. 20, '37	11
Phil Spitalny and Girl Orch.		
Star Reporter, No. 3	Mar. 10, '38	
Swing, Hutton, Swing	May 7, '37	11
Ina Ray Hutton and Orch.		

MUSICAL ROMANCE

(In Color)

Schubert's Serenade	July 23, '37	9
Song of the Islands (5-22-37)	May 21, '37	10

PARAGRAPHS

Accent on Beauty (1-8-38)	Dec. 31, '37	10
California Giant	Jan. 28, '38	
Aviator Shorty	July 23, '37	10
Circus Comes to Town, The (7-3-37)	June 25, '37	10
Cowboy Shorty (10-16-37)	Oct. 8, '37	10
Gold (3-12-38)	Feb. 25, '38	10
Inventor, The (10-23-37)	Nov. 5, '37	11
It's a Good Stunt (9-25-37)	Sept. 10, '37	10
Jungle Glimpses	Mar. 25, '38	10
Killer of the Tonto	Aug. 13, '37	10
Safety in the Air (5-22-37)	May 28, '37	10
Tuna	Dec. 3, '37	

PARAMOUNT PICTORIAL

No. 10—Sailboat Time—Twilight on the Trail—Magnetic Music (5-22-37)	May 7, '37	10
No. 11—Fishing Highlights	June 4, '37	11
No. 12—(7-3-37)	July 2, '37	10

NEW SERIES

No. 1—Ain't Nature Old Fashioned—Where East Meets West—Hollywood Music Man	Aug. 6, '37	1 r.l.
No. 2—Let's Count Horses—Nova Scotia Faces the Sea—Record Making (9-18-37)	Sept. 3, '37	10
No. 3—Modern Czechoslovakia—Southern Sketches—Doing Broadway in Style (10-16-37)	Oct. 1, '37	10
No. 4—Tropical Toppers—Huckleberry Harvest—Steel Never Dies (11-6-37)	Nov. 5, '37	10
No. 5—	Dec. 3, '37	
No. 6—	Jan. 7, '38	
No. 7—(2-26-38)	Feb. 4, '38	10
No. 8—	Mar. 4, '38	

POPEYE THE SAILOR

Football Toucher Downer	Oct. 15, '37	
Fowl Play	Dec. 17, '37	
House Builder-Upper, The	Mar. 18, '38	
I Like Babies and Infinks (10-2-37)	Sept. 17, '37	7
I Never Change My Attitude	Aug. 20, '37	7
Learn Politeness (2-26-38)	Feb. 18, '38	7
Let's Celebrate	Jan. 21, '38	
Lost and Foundry	July 16, '37	7
Morning, Noon and Night Club (6-26-37)	June 18, '37	7
Paneless Window Washer, The (2-27-37)	Jan. 22, '37	7
Popeye the Sailor Meets All Baba and the Forty Thieves	Nov. 26, '37	2 r.l.
(Color Special)		
Protex the Weakerlist (11-20-37)	Nov. 19, '37	7
Twister Pitcher, The	May 21, '37	7

PARAMOUNT SOUND NEWS

Two Editions Weekly		
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POPULAR SCIENCE

(In Color)

No. 6	July 2, '37	11
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NEW SERIES

No. 1 (9-18-37)	Sept. 3, '37	10
No. 2 (11-20-37)	Nov. 12, '37	10
No. 3	Jan. 14, '38	
No. 4	Mar. 18, '38	

SCREEN SONGS

Music on Broadway	Nov. 26, '37	1 r.l.
Jay Freeman and Orch.		
Please Keep Me in Your Dreams (5-22-37)	May 28, '37	8
Henry King and Orch.		
Thanks for the Memory	Mar. 25, '38	8
Whispers in the Dark (10-9-37)	Sept. 24, '37	7
You Came to My Rescue	July 30, '37	8
Shep Fields and Orch.		

Title	Rel. Date	Min.
You Took the Words Right		
Out of My Heart (2-19-38)	Jan. 28, '38	7
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		

No. 37—Swing Stars (5-22-37)	May 14, '37	10
No. 38—Pan-American Champion (7-3-37)	June 11, '37	10
No. 39—Rhythm of the Game (7-10-37)	July 9, '37	10
No. 40—Aquabats	Aug. 13, '37	10
No. 41—Picking Pets (10-2-37)	Sept. 10, '37	10
No. 42—Four Smart Dogs (10-16-37)	Oct. 8, '37	10
No. 43—Pick Your Favorite (11-6-37)	Nov. 5, '37	10
No. 44—Ball Tossers	Dec. 3, '37	
No. 45—Water, Water Everywhere (1-15-38)	Dec. 31, '37	10
No. 46—Good Looking Winners (2-26-38)	Jan. 28, '38	10
No. 47—A Fascinating Adventure (2-26-38)	Feb. 25, '38	10
No. 48—Cops and Robbers	Mar. 25, '38	10

UNUSUAL OCCUPATIONS

(In Color)

No. 1	Aug. 6, '37	1 r.l.
No. 2 (10-16-37)	Oct. 8, '37	10
No. 3 (1-22-38)	Dec. 10, '37	10
No. 4 (2-26-38)	Feb. 11, '38	10
No. 5	Apr. 15, '38	

SPECIAL 3-REEL SHORT

(Distributed by Paramount)

River, The (12-11-37)	31	
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RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALS		
Frozen Affair, A (8-26-37)	Sept. 17, '37	10
Murder in Swing Time (9-4-37)	Sept. 27, '37	10
Prairie Swinger (12-25-37)	Oct. 15, '37	10

LEON ERROL COMEDIES

Berth Quake	May 6, '38	16
Dummy Owner, The (1-1-38)	Jan. 7, '38	19
His Pest Friend	Mar. 11, '38	18
Rented Riot, A	Nov. 5, '37	17
Should Wives Work (10-9-37)	Sept. 10, '37	19

HEADLINER SERIES

4—Swing Fever	July 25, '37	20
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1937-38

No. 1—Trailing Along (10-16-37)	Oct. 8, '37	16
No. 2—Music Will Tell (1-1-38)	Feb. 11, '38	17
EDGAR KENNEDY COMEDIES		
Dumb's the Word	June 11, '37	18
Ears of Experience (1-1-38)	Jan. 28, '38	18
Edgar and Goliath (12-25-37)	Nov. 19, '37	17
False Roomers	Mar. 25, '38	17
Kennedy's Castle	May 28, '38	17
Morning Judge (10-16-37)	Sept. 24, '37	18
Tramp Trouble	Aug. 6, '37	16

MARCH OF TIME

No. 12	July 9, '37	18
No. 13	Aug. 6, '37	18

1937-38

No. 1 (9-11-37)	Sept. 3, '37	17
No. 2	Oct. 1, '37	20
No. 3	Oct. 29, '37	21
No. 4	Nov. 26, '37	20
No. 5 (1-1-38)	Dec. 25, '37	18
No. 6	Jan. 21, '38	10
No. 7	Feb. 18, '38	19
No. 8	Mar. 18, '38	19
No. 9	Apr. 15, '38	
No. 10	May 13, '38	
No. 11	June 10, '38	

MICKEY MOUSE

Boat Builders	Feb. 25, '38	7
Cloak Cleaners, The (8-28-37)	Oct. 15, '37	8
Donald's Better Self (2-26-38)	Mar. 11, '38	8
Donald's Nephews	Apr. 15, '38	8
Donald's Ostrich (1-1-38)	Dec. 10, '37	8
Hawaiian Holiday (9-4-37)	Sept. 24, '37	8
Lonesome Ghosts (12-25-37)	Dec. 24, '37	8
Mickey's Trailer	May 6, '38	8
Moth and the Flame, The (3-19-38)	Apr. 1, '38	8

Title	Rel. Date	Min.
Old Mill, The	Nov. 5, '37	9
Pluto's Quinuplets	Nov. 26, '37	9
Self Control (1-22-38)	Feb. 11, '38	9

NU-ATLAS PRODUCTIONS

Deviled Ham (1-22-38)	Apr. 28, '38	10
Latin Rhythm (3-5-38)	Feb. 18, '38	11
No Sale (4-2-38)	Mar. 11, '38	11
Phoney Boy (12-25-37)	Nov. 19, '37	11
Radio Hookup, A	Jan. 25, '38	10
Rhythm in a Night Court (9-4-37)	Sept. 24, '37	9
Skyline Revue	Apr. 1, '38	11
Sweet Shoe (1-1-38)	Jan. 14, '38	11

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 (10-16-37)	Sept. 10, '37	18
No. 2 (12-18-37)	Nov. 5, '37	11
No. 3 (1-22-38)	Dec. 31, '37	10
No. 4 (2-26-38)	Feb. 25, '38	10
No. 5	Apr. 22, '38	11
No. 6	June 17, '38	

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Many Unhappy Returns	Oct. 22, '37	17
Stupor-Visor, The (1-22-38)	Feb. 25, '38	17

RADIO MUSICAL COMEDIES

Harris in the Spring (12-25-37)	Dec. 3, '37	20
Mississippi Moods (7-31-37)	July 23, '37	17
That Man Samson	May 28, '37	19
Twenty Girls and a Band (1-22-38)	Apr. 8, '38	18

RKO PATHE SPORTSCOPE

In the Swim (3-5-38)	Feb. 18, '38	10
Swinging Mallets	Apr. 1, '38	10
White Magic	Jan. 28, '38	10
Windward Way	Mar. 11, '38	10

SMART SET

Buckaroo Broadcast (3-26-38)	Apr. 22, '38	18
Rhythm Wranglers (12-25-37)	Dec. 17, '37	19

SPECIAL

Quintupland (2-26-38)	Feb. 18, '38	19
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SPORTS WITH BILL CORUM

Beach Sports	June 4, '37	9½
Golf Timing (8-21-37)	July 23, '37	11
Royal Steeds	July 2, '37	10

SUPERBA COMEDIES

Wife Insurance (8-14-37)	July 9, '37	16
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WORLD ON PARADE

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July 26, '37	10...
No. 39 (10-23-37)	Oct. 18, '37	9...
No. 40 (12-4-37)	Nov. 1, '37	9...
No. 41 (12-11-37)	Nov. 15, '37	9...
No. 42	Nov. 22, '37	9...
No. 43	Dec. 6, '37	9...
No. 44	Jan. 3, '38	9...
No. 45 (2-26-38)	Jan. 29, '38	9...
No. 46	Feb. 28, '38	9...
No. 47	Mar. 21, '38	9 1/2...
No. 48	Apr. 11, '38	9...
No. 49	Apr. 25, '38	1 r. l.

MEANY-MINY-MOE CARTOONS

Air Express (10-2-37)	Sept. 20, '37	8...
Country Store (8-7-37)	July 5, '37	7...
Fireman's Plein (10-16-37)	Aug. 16, '37	6 1/2...
Ostrich Feathers (10-2-37)	Sept. 6, '37	7...
Rest Resort (10-16-37)	Aug. 23, '37	7...

MENTONE MUSICAL COMEDIES

All Aboard (11-6-37)	Dec. 1, '37	17...
Alpine Cabaret (8-14-37)	Aug. 4, '37	10...
Bargain Matinee (3-20-37)	Apr. 14, '37	10...
Cocktail Party, The (5-15-37)	May 12, '37	10...

Down on the Barn (2-26-38)	Feb. 23, '38	17...
Hawaiian Capers (9-18-37)	Sept. 8, '37	17...
Oh, Say Can You Hear? (12-18-37)	Dec. 29, '37	15...

Rhapsody in Zoo (12-11-37)	Jan. 26, '38	15 1/2...
Shoes with Rhythm (5-15-37)	June 9, '37	10...

Show for Sale (10-30-37)	Nov. 3, '37	21...
Singing Bandit, The (7-3-37)	July 7, '37	10...
Somewhere in Paris (3-5-38)	Mar. 23, '38	17...

Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6, '37	19...
OSWALD CARTOONS		

Dumb Cluck (12-11-37)	Dec. 20, '37	7...
Feed the Kitty	Mar. 14, '38	7...
Football Fever (12-4-37)	Nov. 15, '37	7...

Keeper of the Lions (11-13-37)	Oct. 18, '37	7...
Lampighter, The	Jan. 10, '38	7...
Love Sick (11-6-37)	Oct. 4, '37	8...

Man Hunt (2-26-38)	Feb. 7, '38	7...
Mechanical Handy Man (10-30-37)	Nov. 8, '37	7...

Mysterious Jug, The (12-11-37)	Nov. 29, '37	7...
Playful Pup, The (7-31-37)	July 12, '37	7...

Trade Mice	Feb. 28, '38	7...
Trailer Thrills (5-15-37)	May 3, '37	7...
Wily Weasels, The	June 7, '37	7...

Yokel Boy Makes Good (3-12-38)	Feb. 21, '38	7...
STRANGER THAN FICTION SERIES		

No. 36—Novelty (4-17-37)	May 24, '37	8...
No. 37—Novelty (7-3-37)	June 21, '37	8 1/2...
No. 38—Novelty (5-15-37)	July 19, '37	9...

No. 39—Novelty (7-24-37)	Aug. 16, '37	9...
No. 40—Novelty (9-18-37)	Sept. 6, '37	9...
No. 41—Novelty	Oct. 4, '37	9...

No. 42—Novelty	Nov. 1, '37	9...
No. 43—Novelty (12-4-37)	Nov. 29, '37	9...
No. 44—Novelty (12-11-37)	Dec. 27, '37	9...

No. 45—Novelty (2-26-38)	Jan. 17, '38	9...
No. 46—Novelty (2-26-38)	Feb. 21, '38	9...
No. 47—Novelty	Mar. 14, '38	9 1/2...

No. 48—Novelty	Apr. 4, '38	9 1/2...
UNIVERSAL SPECIAL		

Bombing of the U. S. S. Panay	Dec. 30, '37	23...
Breathless Moments (2-26-38)	Feb. 28, '38	19...

Hollywood Screen Test (8-14-37)	Aug. 30, '37	21...
VITAPHONE		

Vitaphone Funsters	
(6-12-37)	May 29,'37.11...
Johnny Burke	
Vaude-Festival	June 26,'37.....

Charles Kemper		
Vitaphone Funsters (8-12-37)	May 29, '37	11...
Johnny Burke		

Vaude-Festival	June 26, '37	
Fritz and Jean Hubert		
Vaudeville Hits	July 17, '37	

Elaine Arden		
Vitaphone Broadwayites	Aug. 21, '37	10...
Medley-Dupree		

BROADWAY BREVITIES

Movie Mania	May 8, '37	20...
Dave Apollon		

Title	Rel. Date	Min.
Musical Operation, A	May 15, '37	20...
Frank Gaby-Virginia Verrill		
Day at Santa Anita	May 22, '37	18...
Sybil Jason		
Sound Defects (6-12-37)	June 5, '37	22...
Rufe Davis		
Joe Palooka in "Thirst Aid"	June 12, '37	20...
Robt. Norton-Beverly Phalen		
Rhythm Roundup, The	June 19, '37	21...
Estelle Taylor		
Little Pioneer, The (7-10-37)	July 3, '37	19...
Sybil Jason		
Newsboy's Nocturne (7-10-37)	July 10, '37	20...
Lane, Tree & Edwards		
Flowers from the Sky (8-21-37)	July 24, '37	22...
Josephine Huston		
Cut Out for Love	Aug. 2, '37	
Donald Novis-Dorothy Dare		
Du Barry Did All Right	Aug. 7, '37	
Irene Bordoni		
Doctor Cupid	Sept. 4, '37	
Ken Murray-Oswald		
Postal Union	Sept. 11, '37	
George Price		
Littlest Diplomat, The (9-11-37)	Sept. 25, '37	20...
Sybil Jason		
Ups and Downs	Oct. 9, '37	
Hal LeRoy		
Starlets (11-20-37)	Oct. 23, '37	20...
Toot Sweet	Nov. 6, '37	
Fifi D'Orsay-Rufe Davis		
Joe Palooka in "Calling All Kids"	Nov. 20, '37	17...
Man Without a Country, The	Nov. 27, '37	
John Lital		
Here's Your Hat	Dec. 11, '37	2 rls.
Cookie Bowers		
One On the House	Dec. 18, '37	2 rls.
Willie West, McGinty		
Wedding Yells	Jan. 1, '38	20...
Ken Murray-Oswald		
Script Girl	Jan. 15, '38	
Cross and Dumb		
Romance Road	Jan. 29, '38	19...
Walter Cassel-Anne Nagel		
Candid Kid, The (2-26-38)	Feb. 12, '38	20...
Josephine Huston		
Waiting Around (2-26-38)	Feb. 20, '38	20...
Frank Libuse		
Little Me	Mar. 5, '38	
Wini Shaw		
Romance of Louisiana	Mar. 12, '38	
Addison Richards		
Under the Wire	Mar. 26, '38	
Joe and Asbestos		
Got a Match	Apr. 9, '38	
Joan Abbott		

COLORTOUR ADVENTURE

Title	Rel. Date	Min.
Alpine Grandeur	May 15, '37	10...
Gateway to Africa (6-12-37)	June 12, '37	10...
Land of the Magyar (7-10-37)	July 3, '37	
Crossing the Sahara	Aug. 14, '37	
Leng Bright Land (9-11-37)	Sept. 25, '37	10...
It's Work	Oct. 23, '37	
Mysterious Ceylon	Nov. 20, '37	
Land of the Kangaroo (11-20-37)	Dec. 18, '37	10...
India's Millions	Jan. 8, '38	
Malayan Jungles (2-5-38)	Feb. 5, '38	10...
What the World Makes	Mar. 12, '38	
Crossroads of the Orient	Apr. 2, '38	

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Attila of Terror (9-11-37)	Sept. 18, '37	12...
Playing with Danger (11-20-37)	Oct. 30, '37	13...
Danger—High Voltage	Dec. 4, '37	1 r. l.
Alibi Mark	Dec. 25, '37	1 r. l.
Bolted Door, The (2-5-38)	Jan. 22, '38	13...
Hit and Run (2-26-38)	Feb. 19, '38	12...
Shopgirl's Evidence	Mar. 19, '38	

LOONEY TUNES

No. 35—Porky and Gabbit (6-12-37)	May 15, '37	8...
No. 36—Porky's Building	June 19, '37	8...
No. 37—Porky's Super Service (7-10-37)	July 3, '37	8...
No. 38—Porky's Bad Time Story	July 24, '37	7...
No. 39—Porky's Railroad (8-14-37)	Aug. 7, '37	7...

No. 40—Get Rich Porky	Aug. 28, '37	
No. 41—Porky's Garden	Sept. 11, '37	
No. 42—Rover's Rival	Oct. 9, '37	
No. 43—The Case of the Stuttering Pig	Oct. 30, '37	
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13, '37	7...
No. 45—Porky's Hero Agency	Dec. 4, '37	7...
No. 46—Porky's Poppa	Jan. 15, '38	
No. 47—Porky at the Crocodere	Feb. 5, '38	7...
No. 48—What Price Porky	Feb. 26, '38	
No. 49—Porky's Phoney Express (2-26-38)	Mar. 19, '38	11...

MELODY MASTERS		
Jack Denny and Orch.	May 29, '37	10...
Eliseo Grenet and Orch.	June 19, '37	10...
Lennie Hayten and Orch.	July 10, '37	10...
David Mendoza and Orch.	July 31, '37	10...
Russ Morgan and Orch.	Sept. 11, '37	
Milt Britton and Orch.	Oct. 2, '37	
Mal Hallett and Orch.	Oct. 23, '37	
Arnold Johnson and Orch.	Nov. 13, '37	10...
Jan Rubini and Orch.	Dec. 4, '37	1 r. l.
Henry King and Orch.	Dec. 25, '37	1 r. l.
Leon Navara and Orch.	Jan. 15, '38	
Erie Madrigrera and Orch.	Jan. 29, '38	10...
Carl Hoff and Orch.	Feb. 12, '38	
Benny Meroff and Orch.	Mar. 5, '38	
Mike Riley and Orch.	Mar. 26, '38	

MERRIE MELODIES (In Color)		
No. 36—Clean Pastures	May 22, '37	
No. 37—Uncle Tom's Bungalow	June 5, '37	
No. 38—Streamlined Greta Green (6-12-37)	June 19, '37	8...
No. 39—Sweet Sioux (7-10-37)	June 26, '37	8...
No. 40—Egghead Rides Again	July 17, '37	8...
No. 41—Plenty o' Money and You	July 31, '37	7...
No. 42—Sunbonnet Blue	Aug. 21, '37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4, '37	7...
No. 44—Dog Daze	Sept. 18, '37	
No. 45—I Wanna Be A Saller	Sept. 25, '37	
No. 46—The Lyin' Mease	Oct. 18, '37	1 r. l.
No. 47—Little Red Walking Hood	Nov. 6, '37	
No. 48—Woods Are Full of Cuckoos	Dec. 4, '37	1 r. l.
No. 49—September in the Rain	Dec. 18, '37	1 r. l.
No. 50—Daffy Duck and Egghead	Jan. 1, '38	7...
No. 51—My Little Buckaroo	Jan. 29, '38	7...
No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7...
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7...
No. 54—A Star Is Hatched	Apr. 2, '38	

PICTORIAL REVIEWS		
No. 11—Milk—Rugs	June 19, '37	10...
No. 12—Planes—Art (8-14-37)	July 17, '37	10...
No. 13—Books—Furs	Aug. 28, '37	
(NEW SERIES)		
No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept. 18, '37	10...
No. 2—Mauch Twine—Table Tennis	Oct. 16, '37	
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13, '37	10...
No. 4—Boxers—Dolls	Dec. 11, '37	
No. 5—Ice Cream—Jockeys (1-29-38)	Jan. 8, '38	11...
No. 6—Hockey—Shoes (2-5-38)	Feb. 5, '38	10...
No. 7—(2-26-38)	Mar. 5, '38	10...
No. 8—Song Writers—Bowling	Apr. 2, '38	

VITAPHONE NOVELTIES		
Double Talk (6-5-37)	June 26, '37	10...
Edgar Bergen—"Charlie McCarthy"	July 31, '37	
Palm Beach Knights	Aug. 28, '37	10...
Charles Ahearn		
Lyn' Tamer, The (7-11-38)	Aug. 28, '37	10...
George Jessel		
All American Drawback (11-20-37)	Nov. 6, '37	11...
Edgar Bergen—"Charlie McCarthy"		

Title	Rel. Date	Min.
Neckin' Party, A (9-11-37)	Sept. 4, '37	11...
Edgar Bergen—"Charlie McCarthy"		
Puppet Love (9-11-37)	Oct. 2, '37	11...
Sallie's Puppets		
Roping 'Em Alive	Nov. 6, '37	
Vitaphone Frolics (11-20-37)	Dec. 4, '37	10...
Jack & Loretta Clemens		
Unreal Newsreel	Jan. 8, '38	
Ski Flight	Jan. 22, '38	9...
Alibi Time (2-19-38)	Feb. 12, '38	11...
Radio Ramblers		
Vitaphone Gambols	Mar. 19, '38	
Chaz Chase		
Mr. & Mrs. Jesse Crawford	Apr. 9, '38	

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29, '37	20...

Title	Rel. Date	Min.
Battling Bettas	July 8, '37	10...
Men of Ships	Sept. 10, '37	9...
Paper Hanger, The (Cartoon)	Sept. 1, '38	

Title	Rel. Date	Min.
Hong Kong, Gateway to China (2-19-38)	Feb. 12, '38	8 1/2...
Manila (2-26-38)	Feb. 12, '38	8 1/2...
Singapore (2-26-38)	Feb. 12, '38	8 1/2...

Title	Rel. Date	Min.
DEVLIN		
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)	Aug. 7, '37	

Title	Rel. Date	Min.
SANDERS		
Life in Lapland (2-12-38)	Feb. 16, '38	8 1/2...

Title	Rel. Date	Min.
MODERN		
America Marching On (1-29-38)	Jan. 29, '38	10...
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)	Aug. 7, '37	

Title	Rel. Date	Min.
SANDERS		
Life in Lapland (2-12-38)	Feb. 16, '38	8 1/2...

Title	Rel. Date	Min.
DEVLIN		
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)	Aug. 7, '37	

Title	Rel. Date	Min.
SANDERS		
Life in Lapland (2-12-38)	Feb. 16, '38	8 1/2...

Title	Rel. Date	Min.
DEVLIN		
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)	Aug. 7, '37	

Title	Rel. Date	Min.
SANDERS		
Life in Lapland (2-12-38)	Feb. 16, '38	8 1/2...

Title	Rel. Date	Min.
DEVLIN		

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 106

Question No. 106 was: (A) Explain three ways in which a tube may go bad. (B) What three conditions may cause hum in an amplifier? (C) What three kinds of trouble may be caused by overloading an amplifier? (D) What trouble might be the cause of feed-back in an amplifier?

The following made satisfactory replies: S. Evans and C. Rau; H. Edwards; J. R. Prater; G. E. Doe; C. Oldham; L. Cimi-koski; W. E. Limmroth; C. Champney; R. and K. Wells; L. H. Kelley; W. H. Edmonds; O. H. Schmidt; T. F. Bochart; J. A. Zachritz; L. F. Hayes; M. and J. Devoy; J. J. Petersen; R. Feasel; H. Bunker; E. Sulpezio; W. Schoeneman; G. Busdis; C. Umphry; L. and F. L. Saylor; H. T. Todd and L. E. Dodson; J. Morton; S. Hewitt; R. H. Carter; T. W. Redhouse; C. H. Lowrie; P. and L. Felt; F. H., S. and P. Dalbey; H. S. Benjamin; J. B. Braten-burg; H. T. Plum and D. A. Shea; H. A. Ames and F. E. Dorp; D. Coates; H. T. Randolph; D. and W. Porter; L. B. Daniels; F. W. Brandenburg; L. G. Simmons; E. Exline; B. L. Kent; L. Johnson; A. C. Greene; H. T. Watkins and N. S. Reid; B. B. Hornstein and R. R. Jacobs; M. D. McGuire; R. R. Robbins and W. Winkler; L. M. Richardson; A. Leonard and G. T. Jones; C. L. Brant; H. W. Reagan; B. L. Bunt and W. R. Davis; C. A. Whitlock; L. A. Beachwood and M. F. Robinson; G. L. Goss and Son; K. Erwin; J. W. Kelner and A. W. Baxter; R. E. Bullard and J. K. Robinson; H. T. Boyd; O. L. Goldstein and M. Samuels; Q. R. Rolton; F. M. Brown and R. Davis; T. and W. Turk; L. D. Tomlinson; R. M. Schnider; L. R. Whitmore; W. R. Matthews and J. R. Davidson; S. U. Lamont; S. L. Maxwell; W. V. Henderson and H. M. Jackson; K. L. Brant; A. D. Lonby; L. J. Rubin; T. D. Williams; G. T. Vieller; W. B. Myers and L. G. Dillon; R. L. Sampson; G. & L. B. Brown; E. M. and F. Wentworth; R. W. Groton; T. Miller.

Best answers have been selected as follows: (A) J. R. Prater says: "The burned-out filament is one of the three ways asked for. It seldom happens in actual service because since the filaments are quite heavy, unless subjected to unreasonably high voltage, they ordinarily will last until the tube has become useless from other causes. Another is loss of emitting power. Most tube filaments are especially coated to increase their power of emissions, which coating, as well as the filament itself, gradually deteriorates with use. Emitting power may be measured by measuring the space current in the plate circuit. A tube that shows low space current when grid bias and plate volt-

BLUEBOOK SCHOOL QUESTION NO. 112

(A) What condition is indicated by a commutator "flat"?

(B) Just what is a commutator and what is its function?

(C) What is the effect of compound winding of motor field magnets?

(D) Just what is a compound wound generator or motor?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some social questions can be found in that book.)

age are normal, has passed the peak of its useful life. It should be replaced.

"A third way in which a tube may be 'bad' is loss of vacuum or undesirable gasses in the tube. This usually induces abnormally high plate current; also, it produces a blue glow that tends to flicker at high volume. However, if the glow is on the glass instead of between the two electrodes, and space current be normal, there may not be sufficient gas present to be harmful. Do not replace or discard a tube merely because of blue glow. Many of the large power amplifier tubes glow when operating perfectly. Discard if space current is too high, or if replacement improves sound quality, especially at high volume.

"Besides these three ways a tube may be unfit for further service if its elements be jarred out of place, broken or shorted together. D. C. filaments may sag or stretch, whereupon they will vibrate if or when the tube is subject to any mechanical vibration, which tends to cause what we call 'microphonic' action and introduces foreign noises into the sound."

(B) R. and K. Wells say: "Amplifier hum may be set up by (1) a defective rectifier tube or one that is burned out (any unbalance as between the two sides of a rectifier circuit side causes stronger pulsation in the d. c. than filters can iron out; this sends to the circuits presumed to receive smooth d. c.—some of the grid circuits and the plates of amplifier tubes—a pulsating current instead, which produces that well known hum we all love!); (2) sound circuits that pick up hum by inductive action (amplifier wiring is planned to avoid this; in making repairs it often occurs that the careless or not well informed workman may so misplace some of the wires that hum results because of inductive action); (3) bolts or rivets holding transformer core laminations togeth-

er which have become loose, permitting vibration of the sheets composing the core sufficient to interfere with proper magnetic action and to cause hum; (4) hum also may be caused by broken-down condensers or filter chokes. Some manufacturers use an electrolytic type of condenser that tends to weaken with age because of chemical action."

Since space is limited I take the liberty of selecting items from three answers to Section C, as follows: Possible causes of amplifier heating are (1) break-down in insulation, (2) short in a condenser, (3) a ground may cause limited rise in temperature.

(D) O. H. Schmidt says, "An open-circuited by-pass condenser may cause feed-back, hence oscillation (motor-boating or howling) in an amplifier. Terminals of by-pass condensers and continuity of wires leading to them should be checked when amplifier action seems in any degree unstable."

M. and J. Devoy say, "Feed-back results from changes in plate voltage caused by changes in grid voltage. The condition is caused by what is known as 'capacitance' existing between the grid and cathode of every tube, which same in fact constitute a form of condenser. Changes in grid voltage may be and usually are fed back to the grid by this capacitance, but without appreciable harm resulting, except if too-high amplification be attempted. If this be done, a three-element tube will distort sound and it will do so by imparting a stronger amplification to some of the frequencies than to others. If the condition be made still worse, howling will result, the same emanating from the frequency amplified to greatest extent. The tube is then oscillating. It is acting as a converter, using its d. c. power plate supply to generate a. c. of audible frequency. It is a condition that will never occur if the amplifier be so planned that maximum volume control cannot cause any of its tubes to oscillate, or even to distort sound to any serious extent."

Colombia Circuit Owner Sails

Giuseppe Di Ruggiero, owner and operator of the Di Ruggiero circuit, in Colombia, which includes the Rex, Colombia's largest and newest motion picture theatre, sailed Thursday night from New York on the *Conti Di Savoia* for a two-month vacation in Nice, France. On his return Mr. Di Ruggiero plans to visit New York to arrange for personal appearances of Hollywood stars in his theatres.

Wilmer and Vincent circuit has signed an RCA Photophone Service contract.

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CONSUMERS DRIVE — SUPREX LAMPS AND magnesium rectifiers, \$550.00; Simplex rebuilt mechanisms, \$150.00—big values. CROWN, 614 Ninth Ave., New York.

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ION PICTURE HERALD

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VOL. 131, NO. 3

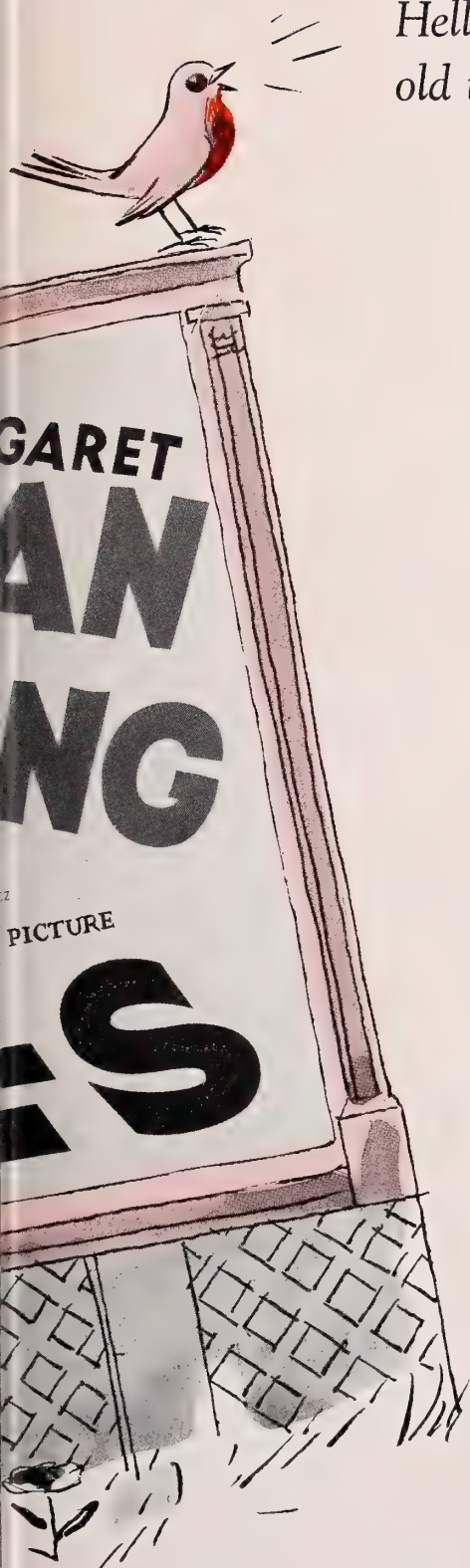
APRIL 16, 1938

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From Maine to Texas—from
Florida to Oregon—there'll
be two of these to every mile



Hello Leo—up to your
old tricks again, eh?



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PICTURE
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1/2 MILE TO
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THE ADVENTURES OF
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Photographed in Technicolor with

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Legends • Music by Erich Wolfgang Korngold

A First National Picture

For Showing at Radio City N
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WARNER BROS. Produced it with

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Music Hall Early Next Month
Runs Immediately Thereafter

182 Players and TECHNICOLOR

IN OLD CHICAGO

4TH WEEK DALLAS

(first 4th week holdover in Dallas history!)

4TH WEEK SAN FRANCISCO

3RD WEEK BUFFALO

3RD WEEK DETROIT

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MINUTE IN SENSATIONAL ROXY RUN!**

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THE KEYSTONE
OF YOUR FUTURE

HELD OVER IN EVERY PRE-RELEASE ENGAGEMENT!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 131, NO. 3



April 16, 1938

ASKING FOR FASCISM

THE current uproar about a certain motion picture, "The Birth of a Baby," and its publicity in the pages of *Life*, regardless of the immediate eventuations, represents a considerable damage to the status of the amusement screen.

No matter what the adjudications may prove to be, an importantly large sector of the audience has been given the impression that the public screen is being, or is in peril of being, made a forum of sex education, a place for the promulgation of lore of life entirely outside of the purposes for which people and their families have been attending the motion picture theatre.

That is no help to the makers and vendors of amusement pictures.

More importantly perhaps, in the larger sense, this alleged enterprise partakes of the nature of many current manifestations which are precisely invitations to Fascism.

Freedom of the screen, and freedom of the press, are rights only so long as they are used within the limits of the mores of society.

The arts, like people, are permitted free expression until they get too free with the rights of others. Then they are locked up. For the arts that is censorship.

For the nation that would be Fascism—society in a strait-jacket.

△ △ △

"MACHINERY"

THE motion picture industry while enjoying continuously a tremendous publicity for its wares, also, concomitantly, suffers from far too much exposition of its machinery.

Too many people are always wanting to fool with the machinery and monkey with the way it works.

Just now we have a specimen on the table in an outgiving from the hand of Mr. W. Ward Marsh, who has been these many years the able film editor of the *Cleveland Plain Dealer*. Says Mr. Marsh:

"It looks to me as if the pendulum of benefits obtained by the screen's self-imposed censorship had started its backward swing. . . . It (the motion picture) stands again at those stupid cross-roads, bogged down by a self-imposed censorship far more effective, more vicious, and more destructive to its future than anything it did in its not sinful but stupid days of adolescent talkies."

M R. MARSH does not list any pictures he has found to his taste ruined by the Production Code Administration. He does list some old pictures he says could not be made today. That is neither proved nor conclusive.

It is plain enough that a good many pictures were made which should not have been made, at least in the manner that they were made, else there would have been no such condition

as that which made obvious the need of the Production Code and its administration.

No evidence is adduced that the Code operations are today in any way different in either method or effect from the days of its early service, of which it would appear Mr. Marsh approves.

The motion picture industry and its production community of Hollywood is today more firmly than ever convinced of the fundamental utility and necessity of the Code function. Mr. Marsh would ask the industry to throw away this part of its instrumentation for tending to its own business. One can not but understand that he is opposed to a commitment to decency because he seems to think it is getting in the way of art. That is more becoming of a soap boxer in Greenwich Village than the proper Mr. Marsh of the staid *Plain Dealer*.

". . . of course," he says, "the films declare that censorship is not practiced, but let a member of the Hays organization try to film a story which has not the approval of the Hays organization and see what happens in penalties and in threats. Or for that matter let a producer, not a member of the Hays organization, attempt to make a picture off the beaten path, and see what happens. It can show you where the 'pressure' has been as insidious as it is absolute and vicious."

M R. MARSH must have a very sensitive pressure gauge, up there in Cleveland. The pressure apparently has not sufficed to keep from the screen a number of pictures currently in circulation devoted to such matters as syphilis, childbirth and lesbianism.

It would be well indeed for the general status of the screen, as the public's amusement, if responsibility for all such product could be surely and immediately placed with the producer, the distributor and the exhibitor thereof, but unhappily no matter who does what on the screen the organized industry gets the benefits of credit and blame alike. To the great public the institution is just "the movies." In protection of that great preponderance of investment, and preponderance of responsibility, the principal makers and purveyors of motion pictures have a device known as the Production Code Administration.

Mr. Marsh objects to it because it still works.

It was probably one of those days when a piece had to be written and this seemed a provocative subject. It is no help.

△ △ △

WHAT PRICE ADVERTISING?

THE previewing this week of a highly pretentious and feature length picture on a great industrial process gives accent to some of the apprehensions of the organized motion picture industry engaged in selling entertainment.

The problem is not entirely new. For many years in various fashions advertisers have been reaching both for the instrumentation of the camera and for access to the ready made, and amusement assembled, audience of the theatre screen. For the last few years there has been some showing of short

[Continued on following page, bottom of column 1]

This Week

Foreign Product

From a small group of less than 50 theatres, the number of houses in the United States that show foreign pictures has increased during the last three years to 182. The increase has taken place while Hollywood producers have been seeking a way of surmounting the numerous barriers, in the form of taxes, quotas, censorship and money export restrictions, raised by foreign countries. The 182 theatres which show foreign product are located in 78 communities.

A list of the theatres is included in an article, starting on page 12, which discusses the foreign picture situation.

Veto

Herbert H. Lehman, New York governor, vetoed the Quinn dog-racing bill this week. Opposition to the measure, which would have legalized greyhound racing in four counties, Erie, Monroe, Nassau and Westchester, was voiced by exhibitors in the northern part of the state and in Long Island who flooded the governor with telegrams. They based their action on the fact that when dog racing was held in Nassau, Rensselaer and Erie counties there was a noticeable slump in theatre admissions. The bill, introduced by Elmer Quinn, senator, was designed to raise approximately \$275,000 in taxes by imposition of a \$300 tax for each racing day and 10 cents on each admission.

WHAT PRICE ADVERTISING

[Continued from preceding page]

pictures with commercial messages in perhaps as many as five thousand theatres in the United States. There are claims for circulations as high as sixty-five hundred screens, which would be nearly half of all the theatres.

If this grows into feature length products, for which the exhibitor receives a fee, or other valuable consideration, for his screen time, the consequences are likely to be many and ramified in many directions. Neither the costs nor the profits will be directly and immediately calculable.

Just now it would seem a reasonable assumption that the amusement standards of sponsored pictures could hardly be expected to maintain a higher average than the Hollywood entertainment product. That being true, and publicity being what it is, how long would the public be willing to pay current amusement prices for the purpose of examining some screen advertising?

Liberal Credit

Two plans for liberalizing credit to exhibitors and other small business men were advanced this week. The first, proposed by Harry Brandt, head of New York Independent Theatre Owners Association, to the Reconstruction Finance Corporation would permit exhibitors to borrow up to \$25,000 for theatre modernization and rehabilitation and for the installation of new equipment. The second plan was in the form of a bill introduced in the House in Washington by Henry C. Tiegan, from Minnesota. If adopted, it would permit exhibitors to borrow money on notes and on their "personal character." Under a Federal Housing Administration plan, exhibitors now are eligible to borrow up to \$10,000 for permanent improvements and for immovable equipment.

The plans are explained on page 17.

No Tieup

Reports that Monogram would take over the physical distribution of Grand National films until Grand National completes its financial readjustments were denied in Hollywood this week by W. Ray Johnston, Monogram president.

New product plans of both Monogram and Grand National appear on page 26.

Daylight Time

Daylight Saving Time, widely opposed by exhibitors on the ground that the system decreases the "dark" period during which theatre business is at its peak, will be adopted in at least 118 more communities this year than last. Going into effect April 24th at 2 A. M., Daylight Saving Time will be observed, according to law, in New Hampshire and Massachusetts and in other states by local option. The greatest increase in the number of communities planning to employ the advanced time is in New England states. All communities in Connecticut, Rhode Island, New Jersey and Delaware will observe the time change. New York State shows a decline of three localities as compared to last year when 328 communities used Daylight time. Other state comparisons, giving the number of communities planning to use the changed time this year and the number that used it last year, include: Pennsylvania, 107 and 90; Maine, 145 and 76; Vermont, 31 and 13; Illinois, 98 and 93. The Michigan totals are the same. In Denver, after exhibitors opposed a move to adopt Daylight Time, the City Council voted a referendum for 1939.

Loan Repaid

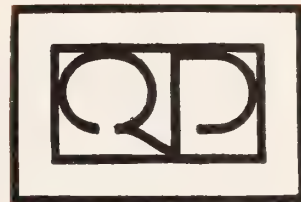
Repayment of a loan of approximately \$2,000,000 was made to the Bank of America on Tuesday by Universal. To move, it was understood, marked the conclusion of negotiations by Universal for new financing. Although payment of the loan was officially announced by the company, officials of Universal would neither deny nor confirm reports that new banking arrangements have been made for new season production financing and for supplying working capital for other purposes. A consolidated statement issued by the company at the end of the fiscal year, November, 1937, showed a balance of \$1,954,000 owed to the bank. The loan originally was made in 1936 when a revolving fund was set up and used exclusively for production purposes.

Quota Questions

That representations have been received by the British Government from the Government of the United States on the effect of certain aspects of the new quota regulations on the American film industry was confirmed by Captain Euan Wallace, Parliamentary secretary of the Board of Trade, in answer to a question in the Commons.

The intra-trade dispute over grading and rentals reached a climax Wednesday when CEA members empowered the General Council to act against the distributors through publicity and by publication of its own grading of "A" films.

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On and On

Almost to be classed as a perennial, the William Fox bankruptcy is again before the United States supreme court, this time on petition by Hiram Steelman, trustee, for a review of a decision of the third circuit court of appeals holding invalid an order by the referee in bankruptcy, authorizing Mr. Steelman to examine the books of the All-American Corporation.

The petition for review cited that Fox's bankruptcy schedules showed liabilities in excess of \$9,500,000, but the assets turned over to the trustee consisted of \$100 in cash and certain notes and securities of "little or no value."

"The efforts of this bankrupt and these respondents to obstruct your petitioner and the creditors of the bankrupt have been before this court upon more than one occasion in recent months," he commented in his petition. "From its records, this court knows that the most important issue in said bankruptcy is whether the property or capital stock of All-Continent Corporation belongs to the bankrupt estate."

Concessions

Indications that the major distributors will make an effort to meet the grievances of exhibitors in Australia regarding certain trade practices held to be inequitable are seen by Leon S. Snider, joint director of the Snider and Dean Circuit and accredited spokesman for exhibitors in that country.

Mr. Snider said that since his arrival in New York recently he has conferred with all foreign managers who are in the city.

Mr. Snider said that because of larger attendance and higher percentages charged by the distributors, American companies will take \$7,500,000 out of Australia this year, an increase of \$1,750,000 over 1937.

The total investment in the Australian industry is \$200,000,000, he said. Of the 1,190 theatres in Australia, 45 to 50 per cent are operated by circuits, he estimated, while 85 per cent of the 402 theatres in New Zealand are circuit controlled.

Thumb and Forefinger

The peculiar nature of the radio medium provides a unique censorship safeguard, Lenox R. Lohr, president of the National Broadcasting Company, told members of the Advertising Club of New York last week in a discussion of problems of radio at a luncheon meeting. His remarks followed those made on substantially the same subject by William S. Paley, Columbia broadcasting president, who, in a report to stockholders said federal regulation or censorship of radio was as unnecessary as the imposition of special regulations for "news-papers and hardware stores."

Mr. Lohr said the "thumb and forefinger of the American listener" constituted the best method of radio regulation.

'Birth of a Baby'

Roy E. Larsen, editor of *Life* magazine, found himself in the center of a country-wide controversy this week as he defended his picture magazine's presentation of stills taken from the picture "The Birth of a Baby." Mr. Larsen submitted to being arrested in New York to test the order of Samuel J. Foley, district attorney of the Bronx, who banned the magazine from the Bronx on the ground that the pictures were "obscene."

See page 18.

Prospects Dimmed

Prospects for the enactment of any motion picture legislation by Congress this term were dimmed this week when administration leaders began a concerted move for an early adjournment. However, the Neely anti-block booking bill continued as a chief subject of discussions among exhibitors. The National Board of Review joined the ranks of those opposed to the measure by declaring that enactment of the bill would create a form of Federal censorship of films. The attention of exhibitor leaders also turned this week to a proposed trade practice conference with distributor leaders.

Details are on page 19.

MOTION PICTURE HERALD

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Sit-down Fight

United Long Island Amusement Corporation will oppose enforcement of a decision handed down last week by the New York Regional Labor Board directing the reinstatement of six Local 306 members who barricaded themselves in the projection booths of five Long Island theatres last August during a campaign to force recognition of the union.

Martin M. Alpert, attorney for the theatre company, said he would oppose any move by the union to have the Queens County court confirm the board's findings, the procedure required under the state labor laws.

The board's order included a recognition of the strikers' right to barricade themselves in the booth and exhibit a trailer to the audience explaining their reasons for stopping the show. The decision also abrogated a contract subsequently made by United Long Island with the Empire Operators' Union and certified Local 306 as the collective bargaining agent for all five theatres.

Tools and Technique

Featuring in its papers program the latest developments in tools and technique for production, distribution and exhibition, the Society of Motion Picture Engineers will hold its 43rd semi-annual convention at the Wardman-Park Hotel, Washington, D. C., April 25th to 28th, paying particular attention to color and sound recording and reproduction. During the four-day convention practically every phase of the industry will be covered in technical papers and discussions.

Three sessions will be devoted to sound and there will also be sessions devoted to developments in photographic and laboratory processes, optics and projection developments, 16 mm. equipment, new apparatus, and educational and industrial motion pictures.

The convention will open Monday, April 25th, with an informal luncheon at which Daniel C. Roper, Secretary of Commerce, William G. McAdoo, Senator from California, and Col. Dan I. Sultan, engineer commissioner for the District of Columbia, will speak.

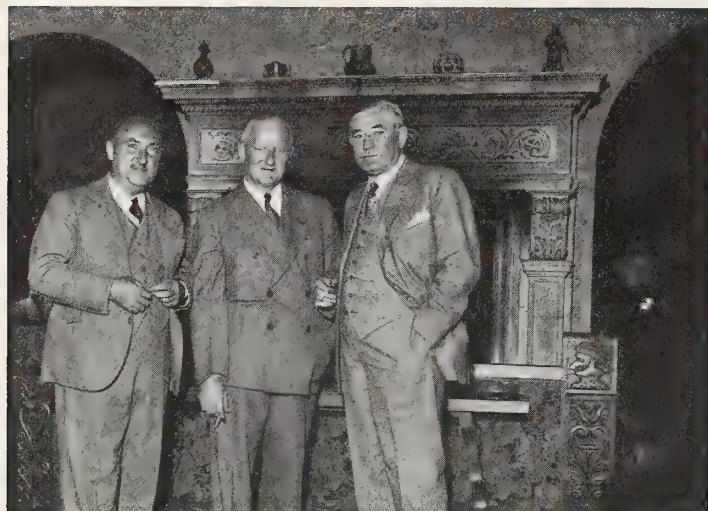
Aiding Defense

Member companies of the Motion Picture Producers and Distributors of America will give their "complete cooperation" to Grand National in defending the company against the Federal Trade Commission charge of misrepresentation in using the title "In His Steps" for one of its films, according to Ann Rosenthal, Grand National attorney.

The companies believe that the FTC citation, if permitted to stand, "is dangerous," because the ruling would require motion picture adaptations to be completely true to the novel.

AT the London Empire theatre opening of MGM's "A Yank at Oxford," right, Sam Eckman, MGM managing director in Great Britain; Sir Harry Brittain and Joseph P. Kennedy, new United States ambassador to the Court of St. James's.

John W. Hicks, Jr., Paramount vice-president in charge of foreign sales, center below, in Santiago, Chile, on a tour of South America visits the home of Don Benito del Villar, left, division manager for Chile, Peru and Bolivia, with John L. Day, Jr., Paramount general manager for South America.



In London, members of the General Film Distributors organization and Universal officials, below, at a sales meeting at which J. H. Seidelman, Universal vice-president, outlined future product. Standing are C. M. Woolf, GFD managing director, and Mr. Seidelman. Others are, to the right from Mr. Seidelman: Maurice Woolf, Jimmy Woolf, H. Rogers, J. S. Flatau, J. R. Rance, S. Jackson, R. G. Shaw, B. Cowan, S. Caverson, L. Blond, Douglas Thomas, C. E. Graves, Miss D. Rogers, R. A. Hanson, D. Sugarman, J. Vangelder, M. Oslof and J. Phillips. To the left from Mr. Woolf: S. F. Ditcham, John Woolf, William W. Jay, J. Jacobs, J. M. Phillips, N. Kramer, B. Rose, R. Ancill, D. Carr, R. C. McKew, C. P. Roberts, Mrs. Leila Steward, H. J. Revitt, W. F. Cleveley, N. Myers and L. Petigor.

This Week In Pictures



Norton V. Ritchey, Monogram foreign manager, left, arriving in Buenos Aires in the second month of a three months' tour of the South American continent during which he has completed arrangements for the release of his company's product in many of the Spanish speaking countries.





J. Real Neth, operator of six theatres in Columbus, Ohio, signs a contract for the 1938-39 season proffered by J. B. Gardner, Paramount salesman in the Columbus territory before leaving for a vacation in Hollywood where he will record, through the candid camera, an exhibitor's impressions of the MGM studio for that company's yearbook.

Ralph Morgan, Jean Hersholt and Lucille Gleason, right, trustees for the Motion Picture Relief Fund, discuss plans for the annual drive.



S. Charles Einfield, director of advertising and publicity for Warner Brothers, and Mort Blumenstock, eastern advertising manager, arrive in New York after conferences on the coast.

Ike Libson, managing director for RKO Midwest; Edwin M. Booth, manager of the MGM exchange in Cincinnati; Thomas J. Connors, MGM eastern general sales manager; John E. Flynn, recently appointed MGM district manager in Chicago, and John J. Maloney who succeeds him as Cincinnati district manager, at a luncheon given by exhibitors and exchange men of the Ohio city to honor Mr. Flynn's promotion and welcome Mr. Maloney.



Ralph Rolan, president of Associated Motion Picture Advertisers, and Irene Kuhn who recently joined the staff of Motion Picture Daily at the AMPA luncheon in the International Casino, New York, at which she was guest of honor.



MARKET FOR FOREIGN FILMS IN UNITED STATES TRIPLES IN THREE YEARS

183 Theatres in 84 Communities Show Product from Other Countries Despite Restrictions Abroad Against U. S. Films

While Hollywood producers seek to surmount rising foreign censorship, tax and quota barriers, admittedly aimed at America's supremacy in the world motion picture market, foreign companies are increasingly advancing in the American market.

That the importers of foreign product are succeeding, partly at least, in their attempts to tap the American film market, is revealed by the results of a study which evinces that theatres in this country showing foreign films have increased from less than 50 in 1935 to 182 today. A list of the 182 theatres, by cities, accompanies this article.

The foreign film market in the United States is even larger than the theatre figure indicates, inasmuch as no consideration was given in the study to the British produced pictures nor to the foreign language films which occasionally are shown in the large circuit houses.

Further evidence of the fact that foreign pictures already have acquired a constant audience in this country is contained in the results of a questionnaire distributed by the Filmarte Theatre, New York City, during a three-month run of one of the mostly highly praised French pictures of the year, "Mayerling."

The theatre discovered that 88 per cent of those answering the questionnaire had seen at least one foreign picture before. Another question brought to light the fact that 82¼ per cent of the audience found that the foreign language did not interfere with their enjoyment of the film. Only 8¾ per cent said the foreign language annoyed them. Forty-three per cent called American films superior; 40% answered in the negative. Only 7% said they were not affected by newspaper reviews.

But, while the American audience for imported films is increasing, the same situation does not exist for American films in other countries, according to Nathan D. Golden, chief of the motion picture division of the Department of Commerce. In an annual report, Mr. Golden recently disclosed that American films retained their popularity in most foreign countries during 1937, but warned:

"The problem of rising nationalism, of quotas, discrimination, subsidy and tariff barriers will have to be adjusted if American business is to operate on as wide a scale as heretofore."

An example of the State Department's efforts to aid film producers in foreign countries was seen recently when the Government negotiated a reciprocal trade agreement with Czechoslovakia. The United States sought to have motion pictures included in the general agreement, but finally acquiesced to the Czech insistence upon a separate film agreement.

THEATRE SHOWS FILMS OF 8 NATIONALITIES

The Victory Theatre in Trenton, N. J., believes in change. Working under an exclusive foreign product policy the theatre, during a recent four week period, played films of eight different nationalities, an average of two nationalities a week.

The films, all booked by Danubia Pictures, included Hungarian, Irish, Polish, French, Slovak, Italian, Russian and Austrian.

Paul F. Culbertson, assistant chief of the European division of the State Department, left almost immediately for Prague where he now is negotiating the proposed film agreement. The success of the Prague conferences, it was said, will hinge upon two major points—the Czechoslovakian importation fee of 20,000 crowns for each American feature and the so-called "taste censorship." Under the government's censorship plan, a group of 10 men decide on whether a film is of sufficiently high quality to be placed on the Czechoslovakian market.

Protests Importation Fee

The American industry's objections to the 20,000 crown assessment on each feature were explained by Mr. Culbertson in a statement to MOTION PICTURE HERALD's representative in Prague.

"As to the importation fee," Mr. Culbertson declared, "it is nonsense. You can readily see that we are intensely interested in the fact that Czechoslovakia, with our money, is producing pictures that must be on the Czechoslovakian market in competition with our pictures."

In Washington it was pointed out that the concrete results of the State Department's efforts to cover motion pictures in such trade agreements as have been consummated have been protective rather than immediate. It was explained that in the pact with France, entered into in May, 1936, the French government abandoned proposals made previously for more severe control and restriction of the trade in foreign films and the exhibition of them in France.

The situation with respect to motion pictures is regarded as different from that applying to any other commodity entering into international trade. In explanation of this it was pointed out that most foreign countries look upon motion pictures less as a commodity than as a means of nationalistic expression and for the dissemination of propaganda.

H. B. Allin Smith, for the last two years manager for Western Electric Company (Orient), Ltd., handling Electrical Research Products, Inc., sound equipment and recording business, returned to the United States last week and

reported that United States film importations into Japan had been cut 75 per cent.

In contrast to this is the comparative ease with which foreign films are imported into the United States. Not counting films produced in England, there was a total of 197 foreign pictures imported into this country in 1937.

Again omitting British productions, the greatest number of importations came from Germany which supplied 65 films for the American market last year. Other countries and the number of films imported from them included: France, 23; Hungary, 18; Spain, 17, Russia, 14; Italy, 17; Poland and Sweden, 10 each; Czechoslovakia, two, and Austria, four.

Among distributors of foreign pictures the consensus was that the market for foreign films is growing rapidly and that the movement gains impetus each time such pictures as "Mayerling" are imported. The theory is based on the fact that outstanding foreign pictures often are shown in circuit theatres, thus reaching persons who previously had no desire to see a foreign picture. Among this group are many, the distributors said, who will like the one production and, consequently, become prospective patrons of theatres showing other foreign pictures.

New York City, with its cosmopolitan population, is the most fertile field for foreign pictures. Thirty theatres show foreign product almost exclusively while numerous other small theatres and neighborhood houses operated by the larger circuits occasionally book a foreign film.

The Modern Playhouse, which shows first-run Hungarian pictures, claims distinction as being the only theatre in the world which exhibits Hungarian pictures exclusively. In the theatres in Hungary, it was explained at the offices of Danubia Pictures, importers of Hungarian product, American films are exhibited along with the domestic product.

▽

Market in Iowa Unchanged For Last Ten Years

The market for foreign made pictures so far as they have been introduced to middle west audiences in Iowa is at exactly the same point it was 10 years ago. Occasional efforts to show pictures to the people who are Swedish born, Italian born or German born receive little more response from the peoples of those nationalities than from other audiences.

In most cases foreign made pictures are shown at pre-holiday times when there is a question as to what business any picture will draw.

Since the days of Pola Negri there have been no German produced pictures shown in Iowa, although the state's largest number of foreign born are of German origin. In Des Moines an Italian picture receives the greatest response.

▽

Buffalo Exhibitor Has Two Names for Theatre

Herman Endres, who operates a 400-seat house in the heart of the German section of Buffalo, has two names for his theatre. When he shows Nazi pictures the theatre is called

GERMAN PICTURE SHOWINGS LEAD

the Little German Theatre, but when other product is exhibited the house is merely known as the Little Theatre.

The made-in-Germany productions have maintained a steady availability and patronage, Mr. Endres commented. He pointed out that he usually closes his house for two months during the summer.

Stanley Koszanowski, operator of the Rivoli Theatre, Buffalo, estimated that 30 Polish pictures are imported into the United States each year and that out of the group he "can maybe use eight" for his preponderantly Polish trade. As to the quality of the pictures, Mr. Koszanowski said: "They're so poor generally that if I tried to use any more, I couldn't keep people in my house."

▽

Wilmington Residents Visit Philadelphia Foreign Shows

Although Wilmington, Del., has a population of approximately 125,000 persons, exhibitors believe there is not a large enough foreign element to warrant the showing of foreign pictures. However, many of Wilmington's foreign born residents travel 28 miles to Philadelphia to see foreign pictures there.

In Philadelphia there are six theatres showing foreign pictures, the Europa being the only one in the mid-town sector. This house plays Soviet pictures for from two to three weeks.

"Mayerling" recently played at the Europa for 14 weeks and then was booked into 35 Warner Brothers neighborhood houses.

▽

Foreign Films Popular In Rocky Mountain Area

Many theatres in Colorado and New Mexico are having exceptionally good box office receipts as a result of offering foreign films. Most consistently successful in the Rocky Mountain area are Spanish pictures.

"My experience with Spanish pictures has been most pleasing," H. Curtis, manager of the Bide-A-Wee Theatre, Denver, declared. "When shown with an English picture, the patronage has been considerably greater than normal."

D. Russel of the Palace theatre said: "We have found that a good Spanish picture, when shown for not more than two days, brings in numerous customers we do not ordinarily see."

▽

Spanish Films Fail In 1,936-Seat House

As is the case in other localities throughout the United States, foreign pictures are shown in San Antonio only in the small neighborhood houses. However, the Interstate Circuit recently experimented with Spanish films in the State Theatre which has a seating capacity of 1,936.

After a two months' trial the policy was dropped because of lack of interest and inability to obtain sufficient product.

▽

Cincinnati Theatres Ignore Foreign Productions

There is not a single theatre in the Cincinnati trade territory at present playing foreign pictures. The last theatre, the Mayfair, a downtown house, to play foreign pictures, mostly German, failed to open at the beginning of the current season. The reason advanced was inability to obtain suitable product. The house was well patronized while in operation.

The Marvel, a neighborhood house, in Cincinnati, undertook to play foreign pictures of various makes several months ago, but discontinued the policy when it proved unprofitable.

UNIVERSITY TIEUP AIDS HOUSE'S GROSS

An arrangement with the University of Colorado in connection with the showing of foreign pictures has increased the box office receipts of the State Theatre, Boulder, Col., according to C. R. Ashton, manager.

Advertising, ticket sale, and general promotion are all handled by the language students and professors of the college. In return for its cooperation, the university receives 50 per cent of the net profits realized from each foreign picture.

Some of the professors have gone so far as to make certain pictures compulsory for their students.

Two Chicago Loop Houses Have Foreign Policy

Chicago, although having only 10 theatres that show foreign product, ranks second to New York for a variety of foreign language pictures. Among the product shown is French, German, Polish, Swedish, Hungarian, Bohemian and Jewish.

The Julian, which shows Swedish and other Scandinavian films, is considered in Chicago as the outstanding theatre for Swedish pictures in the United States. The World Playhouse, which shows French and German films, and the Sonotone, which shows Russian, French and German pictures, are Loop houses.

▽

New York Success Needed To Draw Washington Crowds

Three houses in Washington show foreign films, one committed to a straight policy of overseas product, the second alternating with revivals of Hollywood hits and the third opened occasionally under straight rental or percentage agreements.

The Schubert Belasco, which has been dedicated to sex pictures, revivals, second-rate stage presentations, and foreign productions has done well in recent weeks with "Mayerling" with the "Life and Loves of Beethoven" scheduled to follow.

The Little, a 350-seat house, has played French, German and Russian films with some success and, although the theatre is located in an otherwise unimpressive downtown neighborhood, it has commanded a so-called class audience.

A. E. Tolkins, co-operator of the Little with Mrs. Louise Noonan Miller, explained that: "There is an audience for foreign product in Washington, but we have learned that it can be drawn upon only with films which have established a reputation in New York or boast names of foreign players who are rather well known."

▽

The names of the theatres, dotted throughout the United States, which play foreign pictures are included in the following list: The types of foreign product specified after the theatre name are those usually shown. In cases where foreign languages are not specified, product from several countries is shown.

AKRON

Art Theatre—Hungarian and others

ALAMOGONE, N. M.

White Sands—Spanish

ALBANY

Capitol

Harmanus Bleeker Hall

ALBUQUERQUE

La Sandia—Spanish

Mesa—Spanish

Mission—Spanish

AMES, IOWA

Campus—French

ARDMORE, PA.

Suburban

AUSTIN, TEXAS

Texas—Russian

BELON, N. M.

Central—Spanish

BERNADELLO, N. M.

Coronada—Spanish

BETHLEHEM, PA.

Strand—Hungarian and others

BOSTON

Columbia—Polish

Fine Arts

Tremont Temple—Swedish, Irish, Polish

BRIDGEPORT

Barnum—Hungarian and others

Colonial—Hungarian and others

BROOKLYN

Imperial—German and others

Irving—German and others

BUFFALO

Amherst—Hungarian and others

Little German Theatre, also known as Little Theatre. First name used when German pictures are played, second name used when other foreign product is exhibited

Rivoli—Polish

CARTERET, N. J.

Ritz—Hungarian and others

CHARLOTTESVILLE, VA.

Paramount

CHICAGO

Burnside—Hungarian

Congress—Polish

Europa—Hungarian

Gold—Yiddish

Hansa—German

Julian—Swedish and other Scandinavian

Kino—German

Praga—Hungarian, Bohemian

Sonotone—Russian, French, Polish, Spanish

World Playhouse—French and German

CLEVELAND

City—other than German pictures

Gordon Square—chiefly Hungarian

Moreland—Hungarian and others

Penn Square—French, Russian, Italian, Hungarian (mostly Russian and French, no German)

Regent—Hungarian and others

Sun—Hungarian

CLINTON, IOWA

Capitol

COLCHESTER

Colchester—Yiddish

CRETE, NEB.

Lyric—Bohemian

CUDAHY, WIS.

Park—Hungarian and others

DENVER

Bide-A-Wee—Spanish

Bluebird—French, German, Swedish, Yiddish, Russian

Hiawatha—French, German, Swedish, Yiddish, Russian

(Continued on following page)

THEATRES SHOWING FOREIGN FILMS

(Continued from preceding page)

Palace—Spanish
Tivoli—Spanish

DETROIT
Cinema—German, Russian, Polish, Italian and occasionally French
Europe—German
Grande—Hungarian and others
Martha Washington—Polish
White Star—Polish

DODGE, NEB.
Dodge—Bohemian

EAST CHICAGO, IND.
Midway—Hungarian and others

FLINT, MICH.
Columbia—Hungarian and others

FORT DODGE, IOWA
Fort Dodge—Swedish

GALLUP, N. M.
Navajo—Spanish

GRANTE
Lux—Spanish

GREENWICH, CONN.
Pickwick—French

GUTTENBERG, N. J.
Alvin—German

HARTFORD
Bushnell Memorial
Rivoli
Webster

HOBOKEN, N. J.
Europa—German and others

IRVINGTON, N. J.
Hindenburg—German and others

LA JARA, COL.
La Jara—Spanish

LA JUNTA, COL.
Kit Carson—Spanish

LAS CRUCES, N. M.
Del Rio—Spanish

LAS VEGAS, N. M.
Coronado—Spanish

LINDEN, N. J.
St. George—German and others

LORAIN, OHIO
Pearl—Hungarian and others

LOS ANGELES
California—Mexican-Spanish
Esquire—French, Russian and others
Continental—German
Grand—all types of foreign product
Hidalgo—Mexican-Spanish

MILWAUKEE
Papst—German and French
Radio—German
Jefferson Hall—Scandinavian

MINNEAPOLIS
World—German, French, Swedish

NEWARK
Strand—Hungarian and others

NEW BRUNSWICK
Europea—Hungarian

NEW HAVEN
Lincoln—French, Viennese, Yiddish and occasionally Irish
Victory—Yiddish

NEW ORLEANS
Casino—German and French
Happy Hour
Strand

NEW YORK CITY
Acme—Russian
Arcadia—French
Ascot—Russian
Belmont—French
Cameo—Russian
Chopin—Polish
Cine Roma—Italian

LEAGUE OF NATIONS SCENARIO CONTEST

The League of Nations is holding a world wide competition for scenarios for two educational sound films on the League. One is to be a general film of 6,000 feet, describing the covenant's fundamental purposes and the League's principal activities. The other is to be a special film of 1,500 feet dealing with some particular branch or aspect of the League work, such as the settlement of some political dispute or the health organization's work against some disease or the control of a dangerous drug.

For the general film, prizes total 2,000 Swiss francs and for the other, 700 Swiss Francs. An international jury of five members will award them. The League may invite the successful author to assist in the production of the film for an added fee. Scenarios must be in English or in French.

Continental
8th Street Playhouse
86th Street Casino—German
86th Street Garden—German
Europe—German
5th Avenue Playhouse—French, German, Swedish
55th Street Playhouse—French, German, Mexican
58th Street Playhouse
Filmarte—chiefly French
Little Carnegie
Lucky Star—Hungarian
Modern Playhouse—Hungarian
Miami
New Chatham—Chinese
Park Lane—French
People's Cinema—Yiddish
Plaza—French
Showshop
68th Street Playhouse
Squire
Tiffany—Yiddish
World
Ziegfeld

NORFOLK
Visualite

OMAHA
Maryland—Bohemian
Muse—German, Swedish, Bohemian
Roseland—Italian and Bohemian

PHILADELPHIA
Dante—Italian
Europa—Russian, French
Popular—Yiddish and Russian
Richmond—Polish
Ritz—Polish
Spruce—Yiddish

PITTSBURGH
Art Cinema—Russian, French, Yiddish
Grand—Hungarian and others

PORTLAND, ORE.
Alladin—Jewish, Russian
Taylor Street—Russian, Swedish and Jewish

PUEBLO, COL.
Colonial—Spanish

RATON, N. M.
Shuler—Spanish

RICHEYVILLE, PA.
Roxy—Hungarian

ROCHESTER
Gordon Square—German and others

ROSWELL, N. M.
El Capitan—Spanish

ST. LOUIS
German pictures shown in halls but not in theatres

ST. PAUL
World—German, French, Swedish

SAN ANTONIO
National—Mexican-Spanish
Obrero—Mexican-Spanish
Progressio—Mexican-Spanish
Zaragosa—Mexican-Spanish

SAN FRANCISCO
Amazon—Italian
Clay—Russian, French, German, Swedish and Jewish
Palace—Italian
Verdi—Spanish, Italian

SANTE FE, N. M.
Paris—Spanish

SCHENECTADY
Mount Pleasant—Polish and Italian

SEATTLE
Metropolitan—Scandinavian, German
Montlake—French, Italian, German, Russian
Moore—German
Roxy—Scandinavian

SOCORRO, N. M.
Loma—Spanish

SOUTH BEND IND.
Indiana—Hungarian

SOUTH NORWALK, CONN.
Springwood—Hungarian

SPOKANE, WASH.
Bandbox—Swedish and German
Rainbow—Swedish and German
Rex—Swedish and German

SPRINGER, N. M.
Lia—Spanish

SYRACUSE
Civic University—French, German and Russian
Liberty—Polish
Turn Hall—Italian

TACOMA
Lakewood

TAMPA
Broadway—Spanish
Casina—Spanish
Ritz—Spanish
Royal—Spanish

TAOS, N. M.
Taos—Spanish

TOLEDO
Star—Hungarian

TRENTON, N. J.
Victory—Hungarian

TRINIDAD, COL.
Isis—Spanish

WALSENBERG, COL.
Valencia—Spanish

WASHINGTON
Little—French and German
Rialto—Italian and Yiddish
Schubert Belasco

WATERBURY
Garden—Italian and German

WATERVLIET, N. Y.
Family

WILBUR, NEB.
Moon—Bohemian

WOODBIDGE, N. J.
State—Hungarian

The background of the entire page is a collage of various black and white film stills. These include scenes of men in suits, a man in a military uniform, a man in a trench coat, and a group of people in a room. Overlaid on these images are large, expressive orange-red brushstrokes that create a sense of movement and drama.

From 20th Century-Fox comes this startling drama of four men

and a gallant girl who have the courage to fight the brooding,

secret menace that covers the modern world with a cloud of

evil. Unseen . . . it massacres innocents with machine guns in

South America! Unknown . . . it strikes in London, as a corpse

slumps from a cab! Unchallenged . . . it stirs revolt among the

untamed tribes of India! » The famous Cosmopolitan Maga-

zine story . . . filmed with all its colorful sweep! » A big cast of

unusual distinction, introducing Richard Greene, destined

for marquee greatness! » 20th Century-Fox has put back of

this picture everything that makes for boxoffice importance!

Four Men and a Prayer

with
LORETTA YOUNG
RICHARD GREENE

and
GEORGE SANDERS • DAVID NIVEN
C. AUBREY SMITH

J. EDWARD BROMBERG • WILLIAM HENRY
JOHN CARRADINE • ALAN HALE • REGINALD
DENNY • BERTON CHURCHILL • BARRY FITZGERALD

Darryl F. Zanuck in Charge of Production
Directed by John Ford

Associate Producer Kenneth Macgowan. Screen play by Richard Sherman, Sonya Levien, Walter Ferris. From a book by David Garth



THE KEYSTONE
OF YOUR FILM

TWO NEW CREDIT SOURCES IN SIGHT TO MODERNIZE AND RE-EQUIP THEATRE

RFC Indicates It Favors \$25,000 Loans; Congressman's Bill Proposes Borrowing on Exhibitor's Note and Character

More liberal credit is in sight for motion picture exhibitors for theatre modernization, rehabilitation and re-equipment from the Government's spending agencies.

Already acceptable as borrowers of a maximum of \$10,000 under the Federal Housing Administration, the Reconstruction Finance Corporation now seems favorable to a plan for advancing as much as \$25,000 to theatre owners for reconstruction.

And, in the House, Congressman Henry G. Teigan, Minnesota, has presented a bill to permit small merchants, including exhibitors, to borrow on their "personal character."

Whereas the first-mentioned proposal, introduced by Harry Brandt, president of New York's Independent Theatre Owners Association, would assist exhibitors in obtaining RFC loans without the aid of legislation, the Teigan plan calls for action by law.

Favorable Reception Indicated

Mr. Brandt has been campaigning in Washington for weeks for small-loan aid for independent owners, who are not in the favorable position of large exhibitor interests and affiliated circuits to get financial aid for needed improvements. In addition, Joseph B. Kleckner, president of Motiograph, Inc., manufacturers of motion picture theatre projectors, proposed, in February, that the RFC extend its borrowing facilities to include both the independent exhibitor and "little" businessman. Mr. Kleckner was the lone industry representative at the government "little businessmen's" conference at Washington in February.

While refusing to discuss the Brandt proposal officially, the Reconstruction Finance Corporation on Tuesday gave indications of a favorable attitude to it.

Mr. Brandt, however, said the RFC had approved his proposal and that he was completing arrangements with New York banks for making loans available to members of his organization. He also said that the financing would be available to theatre owners anywhere in the United States after they have obtained the approval of a local national bank.

Five-Year Loans

Under Mr. Brandt's plan the banks would be empowered to make five-year loans up to \$25,000 at a nominal rate of interest. At present, Mr. Brandt said, national banks are permitted, under the National Banking Act, to make only one-year loans. The RFC, according to the plan being worked out, would underwrite the loans beyond the banks' limitations.

Both the bank with which the exhibitor would do business and the government agency would have to be satisfied with the exhibitor's collateral and as to his being a good credit risk.

A large number of the ITOA's members are prepared to file applications for loans immediately, Mr. Brandt said, adding that he expects to complete arrangements with the National

34 Per Cent of Box Office Dollar To Rentals; One-Fourth to Payroll

Thirty-four per cent of the box-office dollar of the typical theatre of 1,500 seats, in a midwestern city of 100,000 population, went to film rentals last year, according to the full text of the report of Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., made public on Thursday. An advance article appeared in the HERALD last week. Here are the details:

Film rentals — feature and shorts	34.0%
Extra attractions occasionally used	3.1%
Payroll — theatre staff	25.5%
Real estate: rent, insurance, taxes, interest and depreciation	15.2%
Local advertising and publicity	8.1%
Electric light and power	2.1%
Fuel, janitor supplies, etc.	2.7%
Maintenance and repairs	.5%
Gross profit before corporation and income taxes	8.8%
Total	100.0%

Mr. Hays said the Production Code Administration last year approved 663 features, 55 of them reissues, 339 from major companies, 228 from smaller concerns, and 41 from abroad. The Code Administration rejected 36 features, 27 of them being approved after revision. The Advertising Advisory Council rejected 824 stills, but 98 per cent of all advertising and exploitation material was approved.

City Bank to act as the agency for the New York Metropolitan area.

Adoption of the plan would be an improvement, for exhibitors, over the arrangement under which they can now borrow up to \$10,000 through the Federal Housing Administration, Mr. Brandt said. Under the FHA arrangement, the money borrowed can be used only for permanent improvement and immovable equipment.

The RFC loans would not be intended for new theatre construction, but Mr. Brandt said he expected that adoption of the plan would bring a wave of theatre modernization and rehabilitation, and installation of new equipment.

For Bonafide Exhibitors

During his discussions with Jesse Jones, chairman of the RFC, Mr. Brandt said he emphasized the point that requirements should be included to eliminate "fly-by-night" schemes from the borrowing arrangement. Only bonafide exhibitors and theatre owners who intend to continue in business should be permitted to obtain loans, Mr. Brandt said.

Under the FHA plan the government does not advance any money but insures the loans made to exhibitors, and other business men, by commercial lending institutions. The money is advanced on a five per cent discount basis, which is equal to 9.72 per cent interest.

The major eligibility requirements for borrowers are that they have an assured income which will enable them to repay the loan and that they either own or have an approved lease on the property they occupy. In the case of rented quarters, the lease must run at least six months longer than the term of the loan.

Mr. Tiegan's bill, introduced in the House of Representatives, would permit exhibitors, and other small business men, to obtain loans from the RFC without any collateral other than their notes and their character record.

When Mr. Kleckner proposed his plan at the

conference of "small business" in February, he said that with proper credit facilities the 322,000 small businesses could put 75 per cent of unemployed back to work.

Mr. Kleckner proposed that small business men be permitted to borrow from their local banks to finance plant expansion, new equipment or rehabilitation at 5 per cent interest. A borrower would be required to make a cash down payment of 10 per cent at the time he made the loan and to give a first mortgage on the property.

The credit investigation, said Mr. Kleckner would be conducted by the banks, thus eliminating any political "fixing" and any necessity of hiring a lawyer with an "in" in Washington. The government, according to the plan, would advance 80 per cent of the face amount of the loan to the local bank at an interest rate of 2 per cent, and thus the bank would earn 3 per cent on the total amount of the loan.

Repayment of a loan would be made on a monthly basis with a maturity not to exceed 50 per cent of the normal and useful life of the assets to be acquired.

Women Rating Films

Films shown in Omaha hereafter will be classified by a committee of the Omaha Council of Federated Church Women. The group will rate films as to suitability for adults or children and will publish ratings in an Omaha shopping guide to be distributed free throughout the city.

The Guthrie Brothers have acquired the Erick and Gay theatres, Erick, Okla. They purchased the Erick from Oakley Leachman and the Gay from Roy McAmis of Sayre, Okla. The Guthries also own theatres in Wheeler and Matador, Tex., and Wetumka and Tipton, Okla.

'LIFE' BANNED FOR "BIRTH OF A BABY" PICTURES

**Barred in Scores of Cities;
Editor's Test Trial in Bronx
Set for Next Week**

Publication in *Life* magazine of three pages of close-up photographs of a child birth, taken from the so-called "hygiene" motion picture, "The Birth of a Baby," this week set a new mark in the stormy controversy which has involved officers of Time, Inc., publishers of the picture magazine and producers of March of Time.

Scores of cities, towns and hamlets, relying upon their police powers to prohibit the circulation of "obscene" matter, banned the controversial April 11th issue of the magazine.

Interest in the numerous test cases which resulted from the police action centered in New York City, where Roy E. Larsen, editor of *Life*, accepted a challenge made by Samuel J. Foley, district attorney of the Bronx, and arranged to have himself arrested for violation of Section 1141 of the Penal Code, which relates to the distribution of "obscene" literature and pictures.

Trial Next Week

Under the plan worked out by Mr. Foley and Mr. Larsen, the *Life* editor will go to trial in the court of special sessions next week. The evidence in the case will be a copy of *Life* which Mr. Larsen sold to a detective in the offices of Mr. Foley.

In ordering the issue banned in the Bronx, Mr. Foley declared the pictures were "an outrageous affront to decency."

However, in New Haven, where police barred the issue before it reached the newsstands, an arrested newsdealer won a dismissal when he appeared before Thomas Sullivan, city court judge. The jurist, in discharging the defendant, declared the pictures were educational.

Despite the New Haven case which ended Friday afternoon, police and district attorneys throughout the country ordered copies of the magazine seized from newsstands. However, Mr. Larsen this week announced that not more than 10,000 copies out of the total issue of 2,000,000 had been confiscated. He also said that the issue was sold out and that there was no intention of publishing any more copies.

The first indication of *Life's* plan to publish the stills from the motion picture was given to the public in letters forwarded by the magazine to all subscribers.

Misunderstanding, Says Larsen

When the nation-wide controversy first started, Mr. Larsen issued a statement declaring that "there is apparently a misunderstanding of the nature of these pictures. . . ."

But Joseph F. Lamb, New York state deputy of the Knights of Columbus, demanded recall of the issue on "every ground of decency and morality." He declared that 60,000 Knights of Columbus in New York State "believe you have at last succeeded in outraging public decency."

Among the various communities in which the magazine was barred were Chicago, Boston, Atlantic City, Albany, Ocean City, New Jersey, numerous towns and villages through New England, and the entire state of Pennsylvania. In Chicago and in Buffalo the ban was lifted.

Morris Ernst, counsel for Mr. Larsen, said that no action has been taken by any Federal agency and that thousands of copies were sent through the mails unmolested.

**Picture Started as Sponsored
Film, Financed by Manufacturers of Baby Food**

"The Birth of a Baby," from which stills were taken by *Life* for its three-page pictorial presentation on child birth, originated as a commercially sponsored film, designed to advertise baby foods and to win the goodwill of the medical profession for the manufacturers.

This was disclosed this week as the state board of regents in New York prepared to hand down its decision on whether the controversial film will be permitted to be shown in the state.

The original sponsors of the picture, Mead, Johnson & Company, manufacturers of Mellen's Food and other baby foods, planned to distribute the film among doctors and, if there was no serious objections by the public, to show it in public theatres.

Manufacturers Provided Funds

Christie Productions, Inc., got the contract to produce the picture. Jack Skirball, production manager of Christie Productions and a former resident of Evansville, Ind., home of Mead, Johnson & Company, took charge of production. The film cost approximately \$50,000, which was supplied by the baby food manufacturers. Mead, Johnson & Company engaged physicians for supervisory advice on script and production and the copyright on the picture was taken out in the name of the American Committee on Maternal Welfare, Inc., which is composed of representatives of more than 16 medical and health welfare organizations.

Five days after part of the negative was destroyed in a fire at the De Luxe Laboratory, Little Ferry, N. J., Sam Citron, film cutter, applied to the New York board of censors for a permit to show the film in New York.

Christie Productions was listed in the application as the manufacturers of the film. That was July 14th, 1937, and later, when the application was denied, Mr. Citron applied to Frank P. Graves, commissioner of education, and his application was dismissed.

Special Pictures Corporation now is listed as the commercial distributor of the film, but beyond this fact and identifying themselves as president and secretary, neither Mr. Skirball nor Aaron Horvitz would reveal any details of distribution plans or revenue.

A "Private Matter"

Shown in Minneapolis, the film was said to have grossed \$11,000 in one week but in this connection Mr. Horvitz declared: "I have no comment to make on the money. That is a private matter."

Geraldine Sartain, press agent for Special Pictures, said that of 367 representatives of religious, civic and health groups, including the National Board of Review, 362 had voted in favor of public showing of the film.

Special Pictures, Inc., on Wednesday issued this statement: "The American Committee on Maternal Welfare today issued a denial that 'The Birth of a Baby' is commercially sponsored by a manufacturer of baby foods or that it has any advertising tieups of any nature whatsoever. It is presented solely by the American Committee on Maternal Welfare, to whom funds were donated by the manufacturer."

Cummins Says His 'Birth' Has "More Detail"

Apparently recognizing the widespread newspaper attention received by "The Birth of a Baby," "hygiene" film, as a result of the banning of *Life* magazine for publishing "Birth of a Baby" photographs, Samuel Cummins "clinical" film specialist in New York has announced that he, too, has a "Birth" picture, which "even goes more into detail than 'Birth of a Baby.'"

Follows Protests

Life magazine appeared with its "Birth" issue last Friday morning, and was in circulation but a few hours when press headlines reported a wave of protests. The very next morning Mr. Cummins' Jewel Productions issued the following statement:

"Jewel Productions, Inc., of New York City, is also releasing a birth-of-a-child picture called 'Birth or the Duties of Motherhood.' This film is now being shown in its eighth week to capacity crowds at the Empire theatre, Newark, N. J., and is still going strong. The film is being advertised as 'Motherhood,' showing the birth of a child, and is of complete feature length, showing a normal birth, the Caesarian birth of a baby, and even goes more into detail than 'Birth of a Baby,' which is released by Special Pictures, a 'clinical' film competitor of Mr. Cummins. So far as is known, Mr. Cummins' film, an old one, has always been called 'Motherhood,' and, apparently, acquired its new title, 'Birth or the Duties of Motherhood,' a few hours after newspaper headlines commenced to report on the 'Birth' stills in *Life*.

The third "sex film" case of the week in New York reached the court of appeals, when the highest judicial branch in the state, on Monday, took under consideration action on "Tomorrow's Children," which is based on sterilization of humans.

Posters Barred

In Chicago, police ordered Balaban and Katz to remove posters advertising "Dance of the Virgins," formerly called "Lelong," from the lobby of the circuit's Garrick theatre. Police Lieutenant Harry Costello charged that the display was "indecent."

In Albany, Foy Productions and Principal Film brought their appeal from the appellate division on "Tomorrow's Children." Arguments were waived with Charles A. Brind, Jr., law director of the State Education Department, and Jonah J. Goldstein, counsel for petitioners, submitting briefs.

Attorney Goldstein, however, asked the court personally to view "Tomorrow's Children." This motion was taken under consideration by Chief Judge Frederick E. Crane.

"Tomorrow's Children" has run the gauntlet of legal moves. Originally, application for license was submitted November 24, 1934, and on December 12 of that year Irwin Esmond, motion picture censor director, refused a license. Appeal was made to Dr. Frank P. Graves, Commissioner of Education, who viewed the film in the Madison theatre, Albany, and upheld Mr. Esmond's action on August 20, 1937, denying a license on the grounds that the picture was "immoral," "tending to corrupt morals" and "tending to incite crime."

Attorney Brind's brief says that the subject is demoralizing and degrading and that the censor boards of Maryland, Virginia, Kansas and New York have turned down "Tomorrow's Children," while Pennsylvania and Ohio, only other states that have official censorship, passed the film "with eliminations."

BLOCK BOOKING AND TRUST BILLS REPORTED HEADED FOR THE SHELF

Scope of Congressional Calendar Seen Restricted by Present Tentative Plans to Set Adjournment for June 1st

by FRANCIS L. BURT
in Washington

With Administration leaders bending their efforts toward early adjournment of Congress, prospects have been dimmed for the enactment this year either of new anti-trust legislation or of any motion picture measures, including the Neely-Pettengill anti-block booking bill.

With every member who desires to remain in office after this year facing a campaign for reelection, the House is anxious to quit as early as possible. A similar feeling prevails in the Senate, where the terms of 32 members are about to expire and where two additional seats are open to contest.

Tentative plans call for adjournment of the session about June 1st, a desire that can be consummated only if Congress devotes itself to its present program, with no additions in the way of controversial legislation.

Indications now are that President Roosevelt, who some time ago receded from his demand for enactment of anti-trust modernization legislation this year in favor of a Congressional study on which a bill might be written next session, may recede still further and have the investigation made by a non-Congressional committee, thus releasing members of Congress from the necessity of breaking into their campaigns to serve on a committee.

This possibility is seen strengthened by a very unsatisfactory condition of business and industry, which has made Administration leaders reluctant to initiate anything which might act as a deterrent to recovery.

In the field of film legislation, there is little probability that the Senate will pass the Neely bill and practically no likelihood of the House taking any action this session. The bills on block booking are with the House committee on interstate and foreign commerce, members of which, seeing the criticism which followed the reporting of the senate bill without new hearings, are determined not to act without making a study of the situation as it is today.

At the same time, the committee has before it a great mass of legislation, much of which is considered of more importance nationally than motion picture measures, and there is little desire on the part of members to embark upon another long drawn out committee hearing, such as was held last Congress.

General indications are, in fact, that the remainder of the session will be devoted to legislation for which there is pressing need.

▽

Two Exhibitor Groups Oppose Neely Bill

Opposition to the Neely-Pettengill bill was voted by two exhibitor organizations this week, the Rocky Mountain Theatre Owners and Managers and the Independent Motion Picture Theatre Owners of Arkansas. Endorsement of the measure was voted by the Independent Theatres Association of Canada after a discussion of the

OHIO ITO SUGGESTS COOPERATIVE BUYING

The Independent Theatre Owners of Ohio this week suggested in a bulletin that exhibitors investigate the cooperative film buying organization set up a few weeks ago in Cleveland by M. A. Mooney.

The bulletin said the new company operates along the same lines as one which has been in existence in Michigan for several years.

Because of its buying power, the bulletin continued, the Michigan cooperative has been able to obtain the same concessions from distributors as now are accorded certain circuits.

measure as related to Canadian film business. Full approval of the Neely bill was voted at a meeting of Allied Independent Theatre Owners of Iowa Tuesday in Des Moines.

At the Rocky Mountain Theatre Owners meeting it was voted to call upon senators and representatives from Colorado, Wyoming and Nebraska to defeat the proposed legislation.

The National Board of Review also joined the ranks of those opposed to the Neely bill. The board attacked the bill as "impractical to a fantastic degree," and declared that in effect it would create a form of Federal censorship of films. The statement opposing the measure was signed by the executive committee.

Louis Nizer, motion picture attorney, this week released an analysis of the provisions of the Neely bill. The digest was presented "without comment or advocacy."

Hearing to Decide Damages In Ruling Against Cummins

Paul J. McCauley, former assistant attorney general in New York, will serve as special master and will conduct hearings soon to determine profits made with the film "The Jungle Killer" and the damages suffered by Frederick Beck Patterson through its exhibition, according to Alfred S. Kröllberg, attorney for Mr. Patterson.

The original infringement action, brought by Mr. Patterson against Samuel Cummins, Empire Laboratories, Inc., Richard Fiedler, Century Productions, Inc., and Bob-Ed Theatres Corporation, was based on a charge that the defendants in making the "Jungle Killer" took more than 1,000 feet of film from Mr. Patterson's copyrighted travelogue, "Shooting Big Game With the Camera." Vincent Leibel, district court judge, ruled that "deliberate purloining" of the film was established beyond a doubt. The decision was upheld by the circuit court of appeals. Recently the United States supreme court enjoined and restrained the defendants from further infringing upon Mr. Patterson's film.

The court also ordered that the defendant deliver for destruction all positive prints and negatives of their film and that an award for damages be made to the plaintiff.

Meeting of Industry Leaders Would Prove That Solution Must Come from Within, Says Lewen Pizor

A meeting of distributor and exhibitor leaders would prove to Congress that solution of the motion picture industry's problems "must come from within the industry," Lewen Pizor, president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, declared this week in a letter to Sidney R. Kent, Twentieth Century-Fox president.

Mr. Pizor wrote to pledge his support to Mr. Kent "or any other distributor leader" in a move to bring about a meeting of leaders the two parts of the industry.

Coincident with the release of Mr. Pizor's letter was an announcement by the Independent Theatre Owners of New York that it has received 200 letters from exhibitors, urging that the organization continue with its plan to obtain distributor support for conciliation machinery.

Upon his arrival in New York over the weekend, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, said his organization would be willing to participate in any meeting which had as its aim the betterment of trade relations between exhibitors and distributors. But, at the same time, he indicated that MPTOA officials believe that a three-cornered trade practice conference might be misinterpreted in quarters unfriendly to the industry and that it would be indecisive or ineffectual in the event the Neely-Pettengill bills were enacted. The 10-point trade practice program advanced by the MPTOA two years ago comprised as equitable and effective a self-regulatory program as could be hoped for at this time, Mr. Kuykendall said.

In his letter pledging his support to a distributor-exhibitor meeting, Mr. Pizor declared: "I think there is no time like the present to have you again lead the way for further benefits for the independent exhibitor."

The majority of the letters received by the ITOA, according to the organization, came from members of the Allied groups. Allied opposed the ITOA proposal for a conference of exhibitor leaders.

"There is no group of theatre owners which suffers so much from unfair trade practices as the ITOA, particularly since 100 per cent of its members operates subsequent run theatres," the ITOA statement said. "We are against the Neely bill, and the ITOA has unanimously decided to use its every asset to fight the bill because it knows it will put its members out of business."

Mr. Kuykendall commented on the situation by saying:

"The 10-point program is the product of much thought and discussion by all classifications of exhibitors operating in all sections of the country. It is not a one-man program, nor the program of a single organization."

"We sincerely believe that it offers the most equitable program which either exhibitors or distributors can hope for at this time. The fact that it was not made operative a year or more ago is the only reason, in our opinion, that the industry is in danger of having its trade relations dictated by legislators today."

THE HOLLYWOOD SCENE

Growing Pains

Whether or not it was a symptom of growing pains, new production suffered a relapse during the first week of April. Despite confidence-inspiring statements that an intensive picture making drive would be embarked upon immediately the tax assessors turned their attention elsewhere, but five productions were sent on their way. Simultaneously eight potential items of screen merchandise were turned over to those employees who get their names into print as film editors and music scorers. Thus the standing assumes the aspect of a negative three.

The new work was not without its incidents which make news notices and as is very often the case the organization administered by the Messrs. Warner found itself in head line and body type twice. Because Bette Davis reportedly did not consider the assigned role adequate to her talents, "Comet Over Broadway" did not start. Miss Davis was suspended as was Mr. Richard Powell who chose to have nothing to do with "The Garden of the Moon." However, the film was started and John Payne, discovered by Emanuel Cohen who is now sojourning in Europe while Paramount is trying to do something about "Dr. Rhythm" towards recouping some part of its investment therein, will be seen in Powell's vacated role in the company of Pat O'Brien, Margaret Lindsay, Penny Singleton and sundry others.

Monogram Active

All other plants were put to shame by W. Ray Johnston's Monogram institution which started three pictures. In all cases, the titles identify the character specifically. "The Marines Are Here" will present Gordon Oliver, June Travis, Guinn Williams and Ray Walker. E. B. Derr's "Private Nurse" has Lloyd Hughes, Sally Blane and J. Farrell MacDonald as its headliners. Craig Reynolds, Pert Kelton and Marcia Ralston will be among those present in "Scandal House."

Grand National, which has been dormant for some weeks, was animate again as "The Whirling Horseman" went into work. Ken Maynard is the horseman and Joan Barclay is the girl.

Eight Completed

Shirley Temple finished another picture for 20th Century-Fox, "Little Miss Broadway." George Murphy, Jimmy Durante, Phyllis Brooks, Edna Mae Oliver, George Barbier, Edward Ellis, Jane Darwell, El Brendel, Donald Meek, Patricia Wilder and Claude Gillingwater will also be in the show. Jerry Hoffman, picked out of the newspaper reporter ranks by Darryl F. Zanuck and Sol M. Wurtzel to become a producer is now in a situation somewhat like that of an expectant father as "Sporting Chances" (tentative title) was turned over to that department which so often leaves so much on the cutting room floor. A horse is the star of the picture and Michael Whalen, Lynn Bari, Sidney Blackmer, Henry Armetta, Chick Chandler and Marvin Stephens will be in it, too.

RKO-Radio likewise completed two productions. "Gun Law" will present George O'Brien, Rita Oehnen, Ward Bond and Francis McDonald. The cast of "Blind Alibi" includes Richard Dix, Whitney Bourne, Paul Guilfoyle, Frances

STUDIO YEAR BOOK TO STAR EXHIBITOR

J. Real Neth, Columbus, Ohio, exhibitor chosen by MGM as the typical American theatre operator, arrived in Hollywood during the week to appear as the central figure in a candid camera brochure presenting the studio's production plans.

Mr. Neth, who directs his own circuit, is to remain at the studio for several weeks during the preparation of the year book—"Mr. Exhibitor Visits MGM Studio with His Candid Camera."

The book based on an idea developed by Howard Strickling, studio publicity chief, will include all studio activities and personalities pictured in candid camera style. They will be looked at from the point of view of the exhibitor and will include action color shots illustrating progress of productions being made in color.

Mercer, Solly Ward, several members of the company's stock company and the dog, "Lightning."

Universal, also, came through with two finished pictures. In "Air Devils" Dick Purcell, Larry Blake, Beryl Wallace, Minerva Urecal, Charles Brokaw, Michael Visaroff and a few others will be seen. John Boles heads the cast of "Sinners In Paradise." Included are Madge Evans, Bruce Cabot, Marion Martin, Gene Lockhart, Nana Bryant, Charlotte Wynters, Willie Fung, Milburn Stone, Morgan Conway and Donald Barry.

Save for probably necessary pick up and protection shots, "Tropic Holiday" no longer demands other than editing labor at Paramount. Dorothy Lamour, Bob Burns, Martha Raye, Ray Milland, Binnie Barnes and, to some extent, Tito Guizar are the quickly identified names and considerable interest attaches to the debut of a gallery of Latin-American talent.

For United Artists and the only new domestic picture the organization has had in weeks, Walter Wanger finished "The Adventuress" which still is a temporary title. A love story with a revolution background, it will present Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday, Reginald Denny, George Houston, Robert Warwick, William B. Davidson, Vladimir Sokoloff, Katherine DeMille and Fred Kohler, Sr.

Topical, Timely

Seldom in the spot light that shines on his brother producers, Sol M. Wurtzel, maker of practically all the 20th Century-Fox so-called secondary pictures, has evolved a timely idea for Jane Withers' next film, "The Texas Kid."

Seed of the idea was found in the pictorial

treatment recently given in an illustrated magazine which details the picturesque life and customs at Jefferson High School, San Antonio, Texas, where cadets in the Reserve Officers Training Corps are "sponsored" by their best girls. The plan, it is said, is to be developed to reveal a stirring treatment of youngsters' problems and thus assure a picture that will have adult as well as adolescent appeal.

Not content with merely filming the idea on the lot, Mr. Wurtzel will send the sixth ranking box office star to San Antonio with Ruth Terry who will also be featured in "The Texas Kid." Both will enroll in Jefferson High and spend at least one month absorbing the customs and habits of the campus.

Titles

With studios changing titles at such a rate that one who strives to follow production schedules cannot help but become confused, two or three words may be worth a fortune in Hollywood. In one case three words, "Of Human Hearts," final title for "Benefits Forgot," was worth \$5,000 and a trip around the country to a southern lad.

No activity in Hollywood receives as much attention as the matter of titles. It must be made up of simple words and the shorter the better. It may constitute a slang phrase or a quotation. It must possess box office appeal and to a certain extent suggest the intent of the story. A title concerning foreign words is undesirable. Thus the change of "Madame Walewska" to "Conquest" and "Mlle Frou Frou" to "The Toy Wife."

Pictures go into work under one label. Occasionally it is changed during production and in a great many cases the picture reaches the screen under still another name. The changes are puzzling, but they are made for a definite reason.

Sometimes it is discovered that the title first chosen was that of an obscure book, play or perhaps a silent picture made years ago. Sometimes authors complain that the title selected is not appropriate to their story. Occasionally the Hays office objects.

Yet while adaptability to the average marquee is always a prime consideration and that the label may be catchy and easily remembered, the most important intention is that the title may permit no possibility of misunderstanding or misinterpretation.

Hawks Free

Howard Hawks, whose latest directorial accomplishment is "Bringing Up Baby," has settled his contract with RKO for a reported \$40,000. "Gunga Din" which was to be his next assignment has been transferred to Gregory La Cava.

The Marx Brothers on their return to MGM from the RKO studios where they are working in "Room Service" will make "A Day at the Circus" under the supervision of Mervyn LeRoy.

"Algiers," Walter Wanger's starring vehicle for Charles Boyer and Sigrid Gurie whom he will borrow from Samuel Goldwyn, will also be the initial American venture for Hedy LaMarr, lately of "Ecstasy."



There's Always a Woman

**OUT
OF THE STUDIO
THAT GAVE YOU
"THE AWFUL TRUTH"
...A NEW LAUGH
HIT IS BORN!**

**★ NEXT ATTRACTION AT
RADIO CITY MUSIC HALL**



WOW COMEDY!

ONE BIG ROUND OF HILARITY! . . . IT SHOULD CLEAN UP AT THE BOX-OFFICE!"

THE **Jilm**
DAILY

ADAM **had** EVE

ANTHONY **had**
CLEOPATRA

ROMEO **had**
JULIET

NAPOLEON **had**
JOSEPHINE



"Blondell and Douglas funnier
than ever!"—PHOTPLAY MAG.

"Should be on your must list!"
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"One of the funniest comedies
ever made!"—ALLAN BROWN, LIFE

JOAN BLONDELL has MELVYN DOUGLAS

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There's Always a Woman

with
MARY ASTOR

FRANCES DRAKE • JEROME COWAN

From the popular American Magazine story by
Wilson Collison • Screen play by Gladys Lehman
Directed by ALEXANDER HALL • Produced
by WILLIAM PERLBERG • A COLUMBIA PICTURE



Roach Parlays Unit Production Into Six Features in His Stride

Our Gang Comedies Going to MGM Plant But Will Retain Roach Imprint

by WILLIAM R. WEAVER
Hollywood Editor

Hal Roach says there's nothing remarkable about what's been happening on his trim little lot a fast seven furlongs this side of Leo the Lion's expansive pastorage, and comes erect in his tan Cordovan swivel chair prepared to prove it. Just about everybody else in cinema affairs thinks differently about that, so their volunteer investigator props a straightback against a buff wall, plops into it and starts pitching questions.

Yes, the *Our Gang* comedies are to be vanned down Washington Boulevard to the big MGM plant, after one or two more, but this is in no sense equivalent to being sold down, or up, the river. The technical talent so long associated with their manufacture on the home lot will go along with the kiddies and the Roach imprint will not be erased. But the Roach lot will be cleared for the production of feature length pictures in the quality range, but not necessarily the format of "Topper" and "Merrily We Live."

No, the Hal Roach feature productions to come will not be invariably comic. That is to say, there is no rule to that effect. One could step outside the president's office and poll a snap vote of the studio hands within shouting distance which would tally a thumping majority opinion that no picture altogether lacking in humor will ever emanate from these acres, but the point is immaterial. The president says there are no Parliamentary rules against straight drama or any other variety of product. The president runs this snug little empire of his—always has.

One at a Time

Hal Roach says there's nothing remarkable, either, about the way these feature pictures are to be made, and then proceeds to contradict himself by telling how. They will be made one-at-a-time. Everybody on the lot will have one picture at a time to think about, talk about, plan for, work on, live with and for and by, from day to day, watching it take form, grow, tossing suggestions into the hopper and adding this idea or that to the sum of production inspiration.

To the extent that it is practicable and reasonably economical to do so, the cameras will pick up the story at the beginning and tell it straight through to the end. Writers will stick with the job from starting gate to finish line, rewriting this role up and that one down, expanding one story element and compressing another, instead of handing the script to a director and shipping off to Honolulu or the next assignment.

This, says Hal Roach, is what is known as the unit system of production and is the oldest system in existence. It is still the best, he thinks, as viewed from an aisle seat in any man's theatre, and he wouldn't be amazed if the big production plants were to come back to it one fine day, not necessarily parceling off the company real estate and breaking up into separate corporate entities, but at least equipping each unit completely and independently with every-



HAL ROACH

thing from light to carpet tacks. Considerable group departmentalization in the interests of bookkeeping economy has been achieved in the past decade, under persuasion of efficiency experts and visiting financiers, and certain product characteristics highly desirable in the automotive industry but not especially gratifying to the plain people who push hard money through the ticket wicket have been acquired.

How "Topper" Was Made

A good deal of the Roach planning for his future pictures appears, to the naked ear, to derive from his experience with "Topper." This strikingly successful comedy was no pre-fabricated structure. A lot of old-fashioned camera experimentation had to be put by before it was established that the now-you-see-it-now-you-don't effects called for by the story could be accomplished in a manner to satisfy modern audience requirements. There was a good chance that the spectral angle might turn out a little too sharply pointed for general comfort. It was an easy picture to miff.

It was made from first to finish and everybody sat in every day on the rushes. There were plenty of retakes, but none after the last scene was shot, which will be true of the pictures to come, the daily-check-up-with-leave-to-amend scheme making it convenient and practicable to do the retaking today or tomorrow instead of next month when the leading man's in Europe. By the time the company got to the head of the stretch it was pretty evident from clubhouse or infield, that something like a new record for the distance was about to be hung up. It was.

"Topper" brought under the Roach roof and into the din and glare of cinema distinction one Milton H. Bren, overnight a front running producer without benefit of morning workouts, and Mr. Bren brought ideas. They turned out

to be completely congenial with Roach ideas, and the singularly indescribable but eminently potent harmony of concept, purpose and execution which set "Merrily We Live" somehow apart from the innumerable contemporary mad-cap comedies may be traced back to this circumstance.

A Family Unit

Some of the things that happened during production of this second Bren success could, but probably wouldn't, happen on a lot where a dozen units were at work. The house used in "Merrily We Live" was complete enough to live in. The production unit practically did. First thing they knew, it was more like home than home and the company was more like a family is supposed to be than most families are. The father's part was barely a bit when the picture started, but when the wife and kids saw it in the rushes as Clarence Kolb played it the writers broke out their Remingtons and built it into the standout it became. Constance Bennett, as showmanly a daughter as a Richard Bennett could ask for and yet a trifle on the act-y side through over-exposure to Back Bay Boston castings, wore her own off-the-set personality around the premises so contentedly that when Hal Roach suggested she give the camera a load of it she did, and everybody liked it so well she wore it right on through the picture. Even a Richard Bennett could relish the notices it got her.

The Roach roster of contract talent is not long, but it's valuable. Laurel and Hardy are, of course, built-in Roach fixtures, recently finished with "Swiss Miss" and scheduled to bring in another characteristic comedy between now and September. Allan Mowbray, Patsy Kelly and Brian Aherne are others on the list, as varied an array of trading stock (if they'll forgive the phrase) as a producer who favors the pick-and-choose system of cast assembly might corral in a protracted round-up of the cinema range.

Hal Roach thinks he can do about six features a year in stride. He counts on Bren to take care of three of these. By the time this gets into print, if there are no scratches it will be okay to say that Leo McCarey will attend to the other three. With "The Awful Truth" under his belt, McCarey looks to this hand-capper like a tiptop stable mate for Bren—what an entry! President Roach remarks that this arrangement will leave him with nothing to do but go fishing. Everybody around the plant knows he won't go—too long in training—and wouldn't want him to—too sure a hand at any chore around the place to get along happily without.

President of This Too

Now an annunciator interrupts and a voice begs leave to ask questions about the corporate structure and present financial condition of the Los Angeles Turf Club—Santa Anita Race Track to you two-dollar sportsmen—a minor Roach interest computable in major numerals. While the president—of this, too—reels off astronomical answers to the persistent voice, his

(Continued on following page, column 1)

Hal Roach Sees 'B' Films Down To 30 Minutes

(Continued from preceding page)

volunteer interrogator, trying not to hear, makes an eye tour of the wall prints, admires a brace of thoroughbreds in crayon, a seven-master in water color, notes that a few mere mortals get their faces framed in the Roach sanctum, browses over that a moment and stumbles upon the realization that this short, stocky, compact and quietly vital man in gray tweeds probably knows more about the double feature problem, having lived on and by both sides of it, than anybody else in Hollywood. When the voice on the telephone hangs up, the president—of this, too—has his attention called to this state of affairs.

"I believe," Hal Roach believes, "the double feature problem will solve itself. It isn't new. It started years ago in Boston when straight picture houses put in a second feature to compete with vaudeville houses that had added pictures, and now the practice is too general to be abolished by mere declaration.

The "B" Picture's Future

"I think the "B" picture will come down gradually in length from 60 minutes to 55, then 50, possibly to 45 or even 30, about the length of a good two or three-reel comedy such as Harold Lloyd, Charlie Chaplin and other name comedians used to turn out. They couldn't stand the strain of doing 12 first grade comedies a year and probably no comedian could do it now, either, but the gradually abbreviated "B's" wouldn't have to be comedies and wouldn't have to be strung along in star series, dependent on a single personality, but could cover the whole range of feature subject material and present studio contract players as the "B's" do now."

Maybe Hal Roach doesn't know what he's talking about when he discusses double bills, but if he doesn't, who does? This investigator, whose reportorial obligations bring him into frequent head-on contact with the so called "B" pictures in its native or preview habitat, thinks most species of them would profit by abbreviation at the rate of about 60 seconds per release until a happy mean average were arrived at. Sales department executives canvassed in quick query don't think so.

Differences of opinion make horse races, and motion pictures. Hal Roach needn't care much. (He could even *parlay* 'em). He's got the place, the people and the experience required to turn out screen product of whatever length and kind this or the next generation may elect to sing out for. And he says there's nothing remarkable about what's been happening on his trim little lot this side of Leo's. Your investigator reiterates that as the most remarkable remark of the week.

Hayman Dinner May 2nd

The testimonial dinner being tendered to A. C. Hayman to commemorate his 30th anniversary, originally scheduled for mid-April, will be held on May 2nd at the Hotel Statler in Buffalo. The postponement was made in order that the dinner be held in conjunction with the opening of Mr. Hayman's Cataract theatre in Niagara Falls.

"Boatman" Opens in New York

"The Volga Boatman" (Les Bateliers de la Volga), which is being distributed by J. H. Hoffberg, opened at the Squire theatre, New York, Thursday. The French picture features Pierre Blanchard, Inkijinoff and Vera Korene.

SHORT PRODUCT PLAYING BROADWAY

Week of April 9

CAPITOL

Captain Kidd's Treasure....MGM
Glimpses of New Brunswick.MGM
The Foolish Bunny.....Columbia

CRITERION

Two Boobs in a Balloon....Vitaphone

PARAMOUNT

Tears of an Onion.....Paramount
Gold Paramount
Popular Science No. 4....Paramount

RIALTO

Audioscopiks MGM

RIVOLI

Wynken, Blynken and Nod...RKO Radio

ROXY

Robinson Crusoe's Broadcast.Educational
Kingdom for a Horse.....Educational
Beautiful But Dummies....Educational

STRAND

Romance of Louisiana....Vitaphone
Penguins on Parade.....Vitaphone

Eight Nations Display Films at Amateur Show

Eight countries were represented at the International Amateur Movie Show, sponsored by the Division of Film Study of Columbia University, held at the university Wednesday evening. The countries are Japan, Australia, Germany, Canada, Scotland, England, Czechoslovakia and the United States.

The films shown were: "To the Ships of Sydney," James A. Sherlock, Australia; "Mount Zao," Khoji Tsukamoto, Japan; "Fourth in Hand," Meteor Film Producing Society, Scotland; "L'Histoire D'Un Soldat," Cenek Zabradnicek, Czechoslovakia; "Gloire A L'Eau," Abbé Albert Tessier, Canada; "A Day's Excursion," William E. Chadwick, England; "Bommerli," Richard Groschopp, Germany, and "Prize Winner," J. Kinney Moore, Kansas City.

Twelve Top 15-Week Drive Quota in Nine Weeks

Twelve men in the field force of RKO Radio's sales staff already have exceeded their individual quota for the Ned Depinet Drive although the drive still has six weeks to run, the company announced this week.

In the over-quota listing of salesmen and branch managers, the leader for the United States and Canada is Fred Horn, salesman of Omaha. The company also announced that 30 men have topped their quota for the first nine-week period.

Palmerton in London Posts

P. L. Palmerton has been elected managing director of Western Electric Company, Ltd., of London, and European manager of Electrical Research Products, Inc., with headquarters in London. Mr. Palmerton succeeds William A. Bach, who recently suffered a paralytic stroke. Clifford Smith has assumed the position of general foreign manager, the post formerly held by Mr. Palmerton.

U.S. Steel Shows Two Pictures in 'Ad' Film Debut

United States Steel Corporation made its entrance into the field of sponsored motion pictures in New York City Wednesday afternoon when two productions telling the story of steel, were shown to a select preview audience of 300 persons gathered in the grand ballroom of the Waldorf-Astoria hotel. Tickets to the press screening were scarcer than seats to a Goldwyn "super-spectacle" Hollywood premiere.

Although one of the two films, a one-reel subject, was produced expressly for theatrical showings, officials of the company said no definite plans for distribution had been evolved as yet. The company's future plans for handling the films will depend chiefly upon reactions of the preview audience, it was explained.

The second picture, a four-reeler, also in color, is intended for theatrical showings in communities where the corporation's plants and principal offices are located, and for exhibition before civic groups in other localities.

Edward S. Stettinius, Jr., newly elected chairman of U. S. Steel, explained in a welcoming address that the films were intended for showings before employees of U. S. Steel and its subsidiaries, for educational purposes and for exhibition before civic groups. Although Mr. Stettinius did not mention the subject, it was admitted the films are intended to supplement the corporation's institutional advertising.

The one-reel subject, entitled "Men Make Steel," is a condensed version of the four-reeler, "Steel—Man's Servant."

They were produced by Roland Reed Productions. The narrations are by Edwin C. Hill and the musical scores by Robert Armbruster. Other credits given were: Vittorio Giannini, musical consultant; Charles Underhill, general supervision; Charles Peter Boyle, photographer, and Bernard Loftus, editor. The one-reel subject runs 10 minutes, the four-reeler 37 minutes.

In both films the story of steel is told from the time it is mined until it is turned out in various forms for its many uses. In a preview program it was explained that the "same equipment direction and technique used in making a Hollywood feature production were employed to make these pictures." The program also said that "filming in technicolor requires about three times as much light as in black and white."

The direct advertising in the pictures is limited to the title announcement that "United States Steel Corporation and subsidiaries present" and to a single mention of the corporation's name in the narrative. Throughout the films the point is emphasized that the steel industry is not one of mass production but an industry that operates on man power. This is carried out by showing how men operate all the machinery. Also emphasized is the absence of "back-breaking" work. In the concluding scenes a smiling worker is shown receiving his pay check. Then an open hearth is pictured. This dissolves into shots of skyscrapers, battleships, bridges and other steel product.

More than \$200,000 was expended in making the two pictures.

Columbian Club Dance

The Columbian Club, composed of employees of Columbia home office staff, will hold a Spring Dance at the Coventry Club, New York, April 29th.

Hitting

A NEW HIGH IN COLUMBIA SHORTS!

COLUMBIA'S NEW

Sport Thrills

"PLAY BALL"

with a pennant-winning cast of Big League stars



Other smash COLUMBIA shorts coming:
CHARLEY CHASE in "THE MIND NEEDER"; "THE
BIG BIRDCAST"—Color Rhapsody; "HEALTHY,
WEALTHY AND DUMB"—Starring those mad
THREE STOOGES!

A new COLUMBIA single reel released when
national baseball frenzy is at fever pitch!

See it! Book it! Available immediately! Ask for
Release No. 7 of the COLUMBIA'S NEW SPORT
THRILLS series at your local Exchange!

PARAMOUNT SALES FORCE AT CAPITAL; NEW WARNER, FOX PLANS FOR '38-'39

Total of Features Scheduled to Date Reaches 317 as Warners Plan 60; Twentieth Century-Fox Adds Seven Films

Field and home office executives of Paramount Pictures, third major to marshal sales forces for annual product conferences, are at Washington's Shoreham Hotel conducting sales and program discussions for 1938-39. Individual branch conferences will follow in each territory following conclusion of the convention, Saturday evening, on the return of district managers to their field headquarters.

Last-minute details of the new program were carried direct to the Shoreham from Hollywood by Neil F. Agnew, vice-president in charge of distribution, who has been on the coast all week conferring with production executives on the lineup. Mr. Agnew is presiding at the sales convention, announcing an elastic feature schedule running between 50 and 60 for next season.

To the 257 features already scheduled for the new year by six large companies, Warner Brothers this week added 60. The total of 317 is represented as follows: Metro-Goldwyn-Mayer, 52 (titles published in MOTION PICTURE HERALD, March 19th); Twentieth Century-Fox, 59 (titles published in MOTION PICTURE HERALD, April 2d); RKO, 48; Grand National, 26; United Artists, 20; Warners, 60, and Paramount, 50 to 60, with GB probably contributing 24; Monogram, 42; Republic, 54, and Universal, 40, for a grand total of 470 from 11 companies. Columbia is still to be heard from.

B. N. Judell's Progressive Pictures Corp. will have 42 features, including 30 on "controversial and problem subjects," 6 "outdoor adventure" films and 6 westerns. Ready are "Delinquent Parents," "Wayward Daughters" and "Scandal House."

Warner to Push "Important" Films

Pre-convention studio product conferences at an end, Gradwell L. Sears, vice-president in charge of Warner Brothers distribution, returned to New York this week, accompanied by S. Charles Einfeld, advertising director; Mort Blumenstock, eastern director of advertising; Carl Leserman, assistant to Mr. Sears, and Sam Schneider, executive assistant to Harry M. Warner. Mr. Einfeld will stay in the east four weeks and then return to Burbank.

Bringing back word that the company has plans for 60 features for 1938-39, Mr. Sears reported that decisions had been made to eliminate Class "B" pictures and to concentrate on features with "long run" possibilities.

Next season's short subject program will remain the same as this year's, at 134.

Sales convention dates have not been set, he said, but it is likely that three regional meetings will be held. Regardless, the company is advancing selling dates to July, when 10 features will be available.

Mr. Sears said prospects looked good in Hollywood, which contributed to the decision of giving more attention to pictures having long-run potentialities. "The idea that seven days is long enough to run a picture is not a set rule," he said. "There is no reason why exhibitors

2,300 YEARS SPENT IN THEATRES IN DAY

Professor Arthur J. Todd, Northwestern University, has estimated that Americans spend 2,300 years in film theatres every day.

Other statistics of the professor's showed that Americans played with \$1,000,000,000 in poker games in 1937; they bet \$2,000,000,000 on the horses in 1935, about as much as they spent for public schools, he said.

should not play pictures until they secure every dollar they possibly can for the engagement."

The total color short subjects based on patriotic subjects will be increased next season, according to Norman Moray, short subject manager.

20th-Fox Classified List

Twentieth Century-Fox salesmen in the field received this week a classification listing on 54 of the 59 pictures for 1938-39. Darryl Zanuck Productions are designated on 29, and Sol Wurtzel Productions on 26. The two groups included the following classifications:

Nine "spectacles": "Alexander's Ragtime Band," "Suez," "Kentucky," "Stanley and Livingstone," "Jesse James," "King of the Khyber Rifles," "Alexander Graham Bell," "Splinter Fleet," "Hudson Bay Company."

Ten "musicals": Eddie Cantor special, untitled; "Lucky Penny," "Susannah of the Mounties," "They Met in College" (tentative title), with Sonja Henie, and a second Henie film, untitled; football story, untitled; "Five of a Kind," "Straight, Place and Show," "Moonstruck," "Three Musketeers."

Eleven "dramas": "Ellis Island," "Dance Hall," "The Rains Came," "Drums Along the Mohawk," "Falling Star," "Song of the Island," "Time Out for Murder," three True Stories series.

In the "domestic" classification are four "Jones Family" pictures, two titled "Safety in Numbers" and "Bundle of Joy" and two as yet untitled.

Eight "comedy dramas": "He Married His Wife," "Accent on Love," "Night Before Divorce," "Little Princess," "Hello Hollywood," "Kid Texas," "Salomy Jane," "Meet the Girls."

The "mystery" films will include three Charlie Chans and three in the Mr. Moto series. Warner Oland is scheduled to return to the studio in the summer to resume the Charlie Chans.

Four in the Romantic Girl series will stress feminine appeal. The first will be titled "Girl Models."

The sports-action division includes "Sporting Chance," a second contemplated to be on the adventures of a newsreel cameraman and a third not set.

A record sales effort is planned by Twentieth Century-Fox during the sixth S. R. Kent drive, which will start August 20 and run 18 weeks, concluding December 17, and a 52-week contest, both for delivery.

The effort will serve to celebrate Mr. Kent's 20th anniversary in the business. There will be 12 cash awards, available to all employees at as many branches. During the 52-week contest, which will include the 18-week drive, there will

be additional cash prizes for the first eight branches in the final standings.

William C. Gehring, central division manager, and William Sussman, eastern division manager, this week started tours through their respective territories in order to discuss results of the Twentieth-Fox sales convention.

Yates Announces Plans

All of Republic's 54 films and four serials on this year's contracts will be delivered to exhibitors by September 1, when the 1938-'39 releasing season will start. This was decided this week in New York by H. J. Yates, Sr., who will leave for the coast Tuesday to arrange for early completion of this year's product.

Mr. Yates will also arrange for Republic's first national sales convention, to be held May 3 to 5 at the Roosevelt Hotel in Hollywood.

Republic has abandoned plans to increase the feature schedule by 10 films next year and the program will remain the same, numerically, as this year. Included in the new 54 will be 24 westerns. Even though Gene Autry is still at odds with the studio, he will be scheduled for a series of eight westerns. The "Three Mesquiteers" will again make eight. Bob Steele will be dropped as a western star and in his stead there will be a series of eight with Roy Rogers, a newcomer, and Smiley Burnette. Also, Republic has decided to make a "Lone Ranger" feature for next season as one of its specials.

Republic has purchased a series of *Liberty* articles titled "Doctor's Don't Tell," by Dr. George Raymond, to be the season's first.

Selznick Increases Schedule

Continuance of its policy of independent production will be maintained by Selznick International Pictures, Inc. This was revealed last week by John Hay Whitney, chairman of the board, in his report to stockholders.

A larger schedule of pictures than has been produced in any season since the formation of Selznick International was seen in new plans for the immediate filming of "The Young in Heart," from the *Saturday Evening Post* novel, "The Gay Banditti," which will star Janet Gaynor, Douglas Fairbanks, Jr., and Paulette Goddard; "Heartbreak Town," "Of Great Riches" and "The Earl of Chicago."

Monogram to Meet May 8th

W. Ray Johnston, president, arrived in Hollywood this week to discuss Monogram's 1938-39 production plans with Scott R. Dunlap, production chief.

Mr. Johnston announced that he will preside at the annual sales convention, May 8th to 10th, in Cincinnati, and that the company has signed Boris Karloff to star in a series of James Lee Wong detective stories for next season.

Monogram is launching a sales drive in honor of George W. Weeks, new general sales manager, from May 15 to June 18. One hundred shares of Monogram stock will be given to the top man in the exchange making the best showing against the drive quota.

Financial setup reconstructed (Page 28), Imperial Pictures this week announced plans for 32 feature productions through exchanges operating under franchises. The productions will consist of four series, 10 "Blue Ribbon Specials," eight frontier dramas, eight musical westerns, and six "Exploitation Specials."

Plans for 1938-39 now under discussion at Universal call for the release of 12 western pictures, William A. Scully, general sales manager of Universal announced.

Six will star Universal's new singing cowboy, Bob Baker, who this season appeared in four.

IN THE CUTTING ROOM

The Texans

(Paramount)
Romantic History

In a dozen or more pictures produced on an extensive scope, Paramount has demonstrated an aptitude to treat little known semi-historical subjects in a manner which permits the entertainment significance of romance to predominate over any instructive quality the story may possess. The procedure is being followed in the forthcoming "The Texans." Time of the story is the immediate post-Civil War period when northern carpet baggers swept into the South and some of the conquered but never-say-quit Confederates turned to monarchistic Mexico in search of assistance to wage a new war on the North. As the forces come into conflict the call of love is sounded and a northerner, endeavoring to establish a rule of reason and conciliation, persuades a girl to let him drive her cattle to market. Despite incredible hardships, prairie fires, fights with Indians and trouble with renegade Federals, the destination is reached. There love triumphs.

An exceptionally strong cast includes Joan Bennett, Randolph Scott, Robert Cummings and May Robinson, with support by Robert Barrat, Walter Brennan, Harvey Stephens, Raymond Hatton, Clarence Wilson and Jack Moore.

The picture is being directed by James Hogan, who made "Ebb Tide" and the earlier "The Arizona Raiders" and "Desert Gold."

Release date to be determined.

The Muddled Deal

(RKO Radio)
Triangular Romance

London is the locale. The time is the present. Thematically the picture deals with the ingenious scheme of a newly rich Cockney to break off his daughter's engagement to one of his employees, and the unexpected results achieved by an actress hired to do the job. The plot is peppered with non-formula situations, and comedy and excitement are the principal essentials. The British flavor is accentuated by the fact that a noted English actor is featured in his American screen debut and several other British actors are in the cast.

Joan Fontaine, in eight RKO-Radio pictures since she was "discovered" a year and a half ago, is featured with Derrick de Marney, who is familiar to American audiences and exhibitors who saw "Victoria the Great" and "Things to Come." He is also a stage and radio celebrity in the United Kingdom. Lilian Bond, last in "The Bishop Misbehaves" and earlier in "China Seas," returns to the screen. Among other British personalities are Cecil Cunningham, seen in several Paramount pictures, Claude Allister, who commutes between Hollywood and London, and Robert Coote, a member of the "A Yank at Oxford" troupe. Olaf Hytton, John Sutton and Ann Shaw also are included.

A William Siström production, as were "Everybody's Doing It," "There Goes My Girl" and "Forty Naughty Girls," the feature is being directed by Joseph Santley, maker of six previous pictures for RKO-Radio. Four name writers, Harry Segal, Paul Yawitz, Charles Kaufman and Viola Brothers Shore, collaborated to adapt Aladar Laszlow's original story.

Release date to be determined.

Kentucky Moonshine

(20th Century - Fox)
Comedy

The story of "Kentucky Moonshine" deals with four radio aspirants, the Ritz Brothers and Marjorie Weaver who never can get an audition. Learning that sponsors are going into the Ozarks in search of real hill billy talent, the quartette get there first. Temporarily they are mistaken as survivors of a feud, but everybody forgets feuding after a few shots of Kentucky moonshine, and then the fun is on. Promoters Tony Martin and Wally Vernon arrive in search of talent, complications begin, as does a mixed up romance between Martin and Miss Weaver. The group is taken to New York for a broadcast. The revelation that the four are pseudo hill billys leads to an uproarious climax.

M. M. Musselman and Jack Lait, Jr., with the benefit of added dialogue and comedy songs contributed by Sid Kuller and Ray Golden, concocted the original dizzy story. Music and lyrics are credited to Lew Pollack and Sidney D. Mitchell. David Butler, maker of the comedy "Pigskin Parade," and several Will Rogers and Shirley Temple films, is directing.

As featured players the Ritzes have added much to the fun and fury of many features. Marjorie Weaver was discovered in "Second Honeymoon." Tony Martin, Slim Summerville, John Carradine, Wally Vernon, Berton Churchill, Cecil Cunningham, Mary Treen, Claude Allister, Jan Duggan, Si Jenks and Joe Twerp need practically no identification. Also among those to be present are Eddie Collins, Paul Stanton, Francis Ford, the Brian Sisters, Frank McGlynn, Jr. and Irving Bacon.

Release date: April 29, 1938.

Crime Takes a Holiday

(Columbia)
Melodrama

Crime will do no such thing as take a holiday in the story of this production, but rather increase in intensity. The producer, Larry Damour, has adopted the surprise-suspense formula. A district attorney ostensibly turns crooked to trap a gang of business racketeers, whom he knows to be headed by a supposedly respectable citizen.

When the district attorney finally wrings a confession from his enemy, he is resourceful enough to see that the man's words go out on a radio broadcast, thus exonerating him of criminal complicity. A romantic story develops.

As in all the Darnour pictures for Columbia, Jack Holt will be the star of "Crime Takes a Holiday." The heavy is Douglas Dumbrille, and Russell Hopton and Marcia Ralston carry the romance. The supporting cast lists Thomas Jackson, Billy Van Every, John Wray, William Pawley, Harry Woods, George Anderson, Matty Fain, Arthur Hohl, Hal Price, Paul Fix and Hal Taliaferro.

Henry Altimus wrote the original story and Jefferson Parker and Charles Logue collaborated with him in preparing the screen play.

Lewis D. Collins, who directed several recent Darnour-Holt pictures, is serving in the same capacity.

Release date: May 4, 1938 (tentative).

Hold That Kiss

(Metro-Goldwyn-Mayer)
Comedy-Romance

There appears to be much for showmanship in the title "Hold That Kiss," as well as in the cast, story idea and production technique. It looks as if it will mean to audiences what the several numbers in the "Judge Hardy" series have, and there is more than a possibility that it may attain the surprise entertainment values of "Thoroughbreds Don't Cry" and "Navy Blue and Gold."

For names, regardless of billing priority, the picture offers exhibitors Mickey Rooney, one of the top juvenile drawing cards, who came into his own in "Slave Ship," "Captains Courageous" and "Judge Hardy's Children." It is more than likely the juvenile Rooney will be the star. The other top ranking names are Maureen O'Sullivan, seen in "A Yank at Oxford" and featured in the yet unreleased "Port of Seven Seas" and Dennis O'Keefe, who came into prominence via "Bad Man of Brimstone." Supporting this trio are Frank Albertson, Phillip Terry, Fay Holden ("Mrs. Hardy" in "Judge Hardy's Children"), George Barbier.

While romance, encountering many conflicting situations, is the basic premise, laugh provoking comedy is the principal reaction. The theme follows the boy-meets-girl idea. Each thinks the other is rich and tries to play up to that impression, which blends pathos with hilarity, desire with dislike and squabbles, in an air of heart warming human interest. Naturally the denouement, brought about by Rooney, ambitious to be a jazz band leader, sends boy and girl into each other's arms.

While writing credits have not been fully established, the production is being directed by Edwin L. Marin, who made "Married Before Breakfast" and "Everybody Sing."

Release date: May 13, 1938.

Ridin' Gent

(Monogram)
Trapping Counterfeiters

Although the story has to do with the operations of a counterfeiting ring and how it is trapped by an undercover government investigator and a girl, the picture is essentially a "western" in character. It follows formula, with plenty of action and suspense and a necessary romance. From a preview standpoint, it seems that the idea of having counterfeiters supplant rustlers and claim jumpers is the most useful showmanship angle in addition to name value.

With Tim McCoy starred, beauteous Suzanne Kaaren featured and Karl Hackett, one of the most villainous of all heavies, the supporting cast is made up of a group of players often seen in outdoor pictures, John St. Polis, John Merton, Harry Strange, Charles King, Dick Cramer, Tom London and Herbert Holcomb.

A Maurice Conn production, being directed by Sam Newfield, maker of scores of similar films, "Ridin' Gent" is based on a story by Stanley Roberts and Joseph O'Donnell which O'Donnell adapted.

Release date: May 4, 1938.

WALL STREET SEES CIRCUIT BUSINESS HOLDING; CANADA REPORTS INCREASE

Net Close to \$2,067,599 Predicted for Twentieth Century-Fox Quarter; Pathe Film Shows \$466,918 Profit for the Year

Attendance, since the first of the year, at motion picture theatres operated by the large producing companies has been equal to, and in some weeks ahead of, attendance during the same period last year, according to the *Wall Street Journal*.

As a result, Twentieth Century-Fox Film Corporation, for one, was expected to report a net profit of the first quarter close to \$2,067,599 earned in the 13 weeks ended March 27, 1937, which was equal after preferred dividends to \$1 a share on 1,684,075 common shares. A profit "somewhere in the neighborhood of 90 cents a share on the shares now outstanding," it was predicted.

Other financial news of the week included a report of Pathe Film Corporation and subsidiaries, showing a profit for the calendar year 1937 of \$466,918.26 as compared to \$183,953.18 in 1936;

Announcement by J. J. Fitzgibbons, vice-president of the Famous Players Canadian Corporation, that his company recorded an increase of more than 10 per cent in gross receipts for the first quarter this year as compared to a similar period last year:

Net profit of \$98,317.93 reported by Metropolitan Playhouses, Inc., for the year ended January 31, 1937;

Declaration by Loew's, Inc., of a quarterly dividend of \$1.62½ on the cumulative preferred stock, payable May 14th to stockholders of record April 28th;

Registration of 425,000 shares of Imperial Pictures stock with the Securities and Exchange Commission becoming effective.

In submitting the 1937 report for Pathe, O. Henry Briggs, president, pointed out that the volume of film printing increased last year to 78,698,000 feet, over the 51,552,000 feet total in 1936.

Dividends Maintained

Regular dividend payments of the \$7 convertible preferred stock were maintained during the year and a \$400,000 bank loan was fully repaid, the statement pointed out. The statement also announced that the new laboratory under construction in the building at 35 West 45th Street, New York, should be ready about May 1st, and that the additions is expected to increase the company's volume of printing work now done at the Bound Brook, N. J., laboratory.

The net profit of \$466,918 included \$472,500 in dividends received from the Du Pont Film Manufacturing Corporation. The profit is equivalent to 70 cents a share on 585,072 shares of common stock. In the preceding year the profit equaled 22 cents a share.

The consolidated balance sheet as of December 31, 1937, shows current and working assets, including \$102,105 cash, amounted to \$472,732 and current liabilities were \$272,235, compared with cash of \$220,876, current and working assets of \$779,984 and current liabilities of \$664,123 at the end of 1936.

Total assets as of December 31st amounted to \$3,961,542 against \$3,943,662 on December 31, 1936. Capital surplus totaled \$1,737,212 and

Pathe's Consolidated Income Account Compared with 1936

Pathe's consolidated income account for 1937 compares with the 1936 figures as follows:

	1937	1936
Net sales	\$1,184,239	\$777,916
*Film rental income	109,564	514,424
Income from other operations	7,349	35,016
Gross operating income	\$1,301,152	\$1,327,356
Costs and expenses	1,252,297	1,399,886
Depreciation	30,437	30,926
Operating profit	\$18,418	†\$103,456
Dividends from Du Pont Film Manufacturing Company	472,500	385,000
Other income	17,154	52,402
Total income	\$508,072	\$333,946
Interest, discount, etc.	41,668	37,692
Provision for doubtful advances to producers		130,000
Federal income taxes	1,200	2,175
Profit	\$465,204	\$164,079
Proportion of loss of subsidiaries applicable to minority interests	1,714	19,874
Net income	\$466,918	\$183,953
Preferred dividends	55,907	56,301
Surplus	\$411,011	\$127,652
*Net of distributors allowances. †Loss.		

earned surplus, \$544,245, compared with capital surplus of \$1,710,604 and earned surplus of \$133,234 reported by the company at the close of the preceding year.

Imperial Stock Registered

In announcing that the registration of its stock had become effective, Imperial Pictures said that there will be a public offering of the 425,000 shares at \$1.50 a share, through the underwriting firm of A. R. Titus & Company, 111 Broadway, New York. Morris D. Kopple is general counsel for the registrant.

In addition to Mr. Fitzgibbons reporting a ten per cent increase in gross receipts for the first quarter of the year for Famous Players Canadian, a subsidiary, United Amusements, Ltd., this week reported a net profit for the year 1937 of \$100,170, equal to \$1.24 per share on 80,829 shares of common outstanding stock. The net for the previous year was \$101,134. Famous Players reported earned surplus of \$2,716,717. All officers were reelected.

The rate of improvement for Famous Players, the *Wall Street Journal* announced, is being continued, with the better entertainment well spread over all sections in which the company operates.

"Because movie attendance is counted one of the most sensitive barometers of business trends and sentiment, the current trend of this company's business may be counted as a commentary of the general business mood in Canada," the *Journal* stated.

In its annual statement, Metropolitan Play-

houses, real estate operating company for the Skouras and Randforce theatre circuits, explained that rent income amounted to \$3,609,831.61 and that expenses totaled \$2,888,401.78. Dividends received from affiliated companies and interest earned amounted to \$179,945.57. Provision for federal income taxes was set at \$19,903.09.

A 90 per cent drop in net income for the American Telephone and Telegraph Company for February as compared to the same month in 1937 was reported this week. AT & T, parent corporation of Western Electric and its motion picture equipment subsidiaries, announced its net income for the month was \$73,711 as compared to \$873,149 for the same period in 1937.

Kiesling Leaves on Publicity Tour

Barrett C. Kiesling of Metro-Goldwyn-Mayer's Hollywood publicity department left New York Wednesday on an extended tour of the country. The purpose of his trip is to "visit and aid photoplay, radio, fashion and picture editors by analysis of their needs, plus delivery of special pictorial and story materials and to aid theatre and branch managers in any way the visit makes possible." Mr. Kiesling will end his tour in Los Angeles on July 31st.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Let the disillusionment work where it may, Snow White wants a cocktail, and pronto.

Three years ago Walter Disney, in Hollywood, telephoned the singing studio of Maestro Caselotti and asked him if he had a pupil with a little-girl voice. Adriana, daughter of the teacher, was eavesdropping on another phone, and when her father had hung up, she dashed down stairs shouting: "Send me! Send me!" He did. And that's how Snow White was born.

Today, Adriana is in New York visiting. But she's a little sick of this Snow White business. Says she has to wear a hair-ribbon because Snow White does. "And I can't even take a cocktail in public for fear of disillusioning somebody."

Just because Walter Wanger has a line of dialogue in his "I Met My Love," about "those cocktail-drinking Bradleys," a Bradley family in Vermont is suing him for \$300,000.

"Warners Rule Out Pictures With Limited Audience Appeal," says a *Film Daily* headline. Now we're getting some place.

Sigrid Gurie, Goldwyn's Garbo from Oslo, who turned out to be a product of Flatbush, Brooklyn—and everybody had fun being fooled—is being taught Americanism by Godfather Goldwyn. Already you should hear her say "Colossal!"

Republic Pictures has bought "Doctors Don't Tell." *Life* magazine does.

Paramount Publicity would have us believe that the 68-year-old Sultan of Johore is to journey from his province in the Federated Malay States to Hollywood this summer to search for a bride after seeing Dorothy Lamour in Paramount's "Jungle Princess." "And he makes no secret of the fact," says the Paramount blurb, "that he is looking for a girl as much like Dorothy Lamour as possible."

Wisecracker Milton Berle asserts he was playing golf with Jack Oakie one day near Hollywood, and when he reached the sand trap on the eighth hole he found Grand National shooting a desert scene.

Universal probably had the Japs in mind when they changed the title of "Half Way to Shanghai" to "Sinners in Paradise."

"Music is not noise," asserted Toronto's City Council, and as such cannot be banned under the new civic prohibition of disturbing sounds. Apparently they have never heard some of those Major Bowes amateurs.

Some of those who attended the Twentieth Century-Fox sales convention in Kansas City still are unaware that the passes given to them by Bill Elson, manager, for free admittance to the RKO Mainstreet, had appended to them a bottom-line reading: "We positively do not show Fox product."

Aside to Nicholas Schenck and Louis B. Mayer: Your Greta Garbo has purchased a 63-carat diamond for \$360,000 in Stockholm.

Forty-two years ago next week, on April 23, 1896, Koster and Bial gave the first public exhibition of a motion picture on Armat's Vitascope, forerunner of present-day projection, at their Music Hall theatre, 34th Street and Herald Square, New York. To Thomas Armat, of Washington, D. C., the world owes the intermittent movement mechanism which, introduced in the Vitascope, manufactured by Thomas A. Edison, made practicable the projecting of motion picture films upon a theatre screen.

The Vitascope was programmed in the vaudeville "chaser" spot on its natal presentation. Another ten years were to pass before the screen overcame that casually forced tradition, to start on its way to a two billion dollar project and to the Selznicks, Warners, Mayers, Goldwyns and Schencks of today.

The films used in their first Vitascope exhibition were each 50 feet in length, and the New York *Herald* for Sunday, May 3, 1898, reported "they are to be improved shortly by films from 150 to 500 feet in length," among them "pictures of Niagara Falls, a steamer going down the Lachine Rapids and an ocean greyhound leaving her pier with her decks crowded with passengers waving adieus to their friends on shore."

That first Vitascope screen exhibition that was given in Koster and Bial's Music Hall, where now stands Macy's department store, embraced some 11 subjects: "Sea Waves," "Umbrella Dance," "The Barber Shop," "Burlesque Boxing," "Monroe Doctrine," "A Boxing Bout," "Venice, Showing Gondolas," "Kaiser Wilhelm Reviewing His Troops," "Skirt Dance," "Butterfly Dance," "Cuba Libre" and "The Bar Dance."

"By means of the Vitascope, life-size figures of men, women and animals and scenes from nature are thrown upon a screen, and present to the spectator an animated, moving panorama," reported the New York *Herald* in what probably represented the first newspaper "review" of a motion picture. "The result is intensely interesting and pleasing," continued the account, "but Mr. Edison is not quite satisfied yet. He wants now to improve the phonograph so that it will record double the amount of sound that it does at present; and he hopes then to combine this improved phonograph with the Vitascope so as to make it possible for an audience to witness a photographic reproduction of an opera or a play—to see the movements of the actors and hear their voices as plainly as though they were witnessing the original production itself. And when it is remembered what marvels Edison has produced, it would not seem at all improbable that he may yet add this one to his many others." That was in April, 1896. Talking pictures came just 30 years later.

(Historical facts from Terry Ramsaye's article, "The Founding of the Screen," pp. 17 to 23 of 1936-37 issue, "International Motion Picture Almanac.")

Youngsters attending Republic's "Lone Ranger" serial at the Ace theatre, Wilmington, Del., are "frisked" before entering the theatre and compelled to check all "firearms" and knives at the box office.

Too much shooting in the theatre during exhibition of the serial with toy machine and tin submarine guns, toy revolvers, pistols and repeaters, and slashing of seats with scout knives brought about the ban by Manager Benjamin Shindler.

The New York *Post* is "happy to hear Mr. Will Hays, czar of the motion picture industry, announce that the cinema has no room for propaganda; in fact never propagandizes at all."

"This reassures" the editors of the *Post*, who "are glad the screen is not devoted to spreading particular ideas abroad."

"To be sure," they add, "we have been wondering where Americans got the idea that platinum blonde hair is better than plain brown; where they obtained their special picture of the successful man as one who has seven telephones on his desk and a manicurist in his office; where they obtained the notion that the way to get on in life is to step right over three secretaries and barge into the chief's office; where they got the view that all managing editors are large, choleric gentlemen forever sending their reporters out into the jaws of death for a 'scoop'; where they obtained the impression that all elderly female society ladies wear lorgnettes and nurse poodles; where they learned that the best way to succeed is to marry the boss' daughter; where they found out that the true measure of a successful life is the possession of a swimming pool."

The New York *Evening Post* would not be expected to know a lot about success or its symbols.

Bob Burns is bemoaning the fact that one of the greatest physical culture experts in the world gave a lecture in Hollywood the other night on the care of the human body and nobody went because they didn't want to take their automobiles out in the rain and spoil their lustre.

Barney Oldfield, *Motion Picture Herald* correspondent in Nebraska, takes his Hollywood seriously. Called to California to be interviewed on the Cecil B. DeMille Lux Radio Theatre hour, Mr. Oldfield was indeed surprised when, alighting from the plane, a large delegation of welcomers, headed by Priscilla, Lola and Rosemary Lane, rushed in his direction, arms outstretched and lips all puckered. Barney was delighted—but he had failed to reckon on the lady passenger directly in front of him, who happened to be the mother of the screen's Lanes.

Added to all the other problems, protests, complaints and controversies occupying the attention of the independent exhibitor, New York's Independent Theatre Owners Association now is having a mad-on with the city fathers because they will not allow the municipal trucks to pick up the theatres' garbage, requiring the owners to employ private carters.

The double-bill in the sex-film line has arrived. The Broadway theatre, located in Tampa's Latin section of Ybor City, is offering a week of midnight double-sex-bills, with "Forbidden Adventures" and "Valley of the Nude," also "A Money Back Guarantee," whatever that means.

Eddie Cantor spends much energy talking about his five daughters. His chauffeur could do likewise. He has the same.

STANDARDIZING TO CUT AIR-CONDITIONING COST

But Highly Individualized Enclosures Limit Mass Production, Says W. H. Carrier

by **GEORGE SCHUTZ**
Editor of Better Theatres

Substantial reduction of the cost of complete air-conditioning depends largely upon greater standardization in the plans and forms of buildings, Willis H. Carrier told 25 editors assembled at the new manufacturing plant of the Carrier Corporation in Syracuse, N. Y. The editors, representing more than a dozen trade publications in various industries, were guests of the company, pioneer makers of air-conditioning equipment, on April 8.

In the new Syracuse plant, which is housed in buildings originally used for the manufacture of Franklin air-cooled automobiles, are consolidated all the Carrier operations formerly distributed among a number of plants in New Jersey, and a tour through the new establishment disclosed the extent to which the fabrication of air-conditioning equipment has already been placed on a "line" or mass production basis.

Mass production, however, is thus far severely limited, Mr. Carrier pointed out, because each air-conditioning system must be to a great degree designed for a highly individualized enclosure. The only exception is equipment adapted to a single room, such as an office or store. Two new Carrier units for these latter applications were demonstrated—one of three-ton, the other of five-ton cooling capacity.

Structural Diversity

Enlarging upon the standardization factor cited in his talk to the editors, in which he traced the development of air-conditioning for comfort from its early application to the motion picture theatre, Mr. Carrier said, in a conversation with the writer, that certain standardized units—socalled "package" equipment—now available for smaller theatres, represented a partial solution of the cost problem in this field, but that there was still too much structural diversity among all classes of theatres to eliminate special designing and construction of distribution systems, which add to the cost and therefore tend to restrict installations to a point making anything approaching mass production of mechanical equipment economically impossible.

Facilities Improved

Mr. Carrier did not indicate an opinion as to how far theatre forms might be more directly adapted to the requirements of relatively low-cost air-conditioning, but in view of efforts, such as those of the Projection Practice Committee of the Society of Motion Picture Engineers, to bring about some standardization of practices in auditorium planning, the general acceptance of air-conditioning as a requisite of the theatre

may ultimately add this function to projection, acoustics, seating, etc., as another factor determining approved theatre forms.

Besides the unit air-conditioners especially adapted to stores, offices and residences, a recent development discussed at an afternoon meeting addressed by members of the engineering staff, was the application of Silica Gel to dehumidification in air-conditioning systems. This equipment, announced several months ago, employs a synthetic substance of great moisture-absorbing capacity, and its use effects reduction in the water content of the air without influencing temperature.

In welcoming the company's guests, L. R. Boulware, vice-president and general manager, said that, despite current economic trends, manufacturing facilities had been improved in the removal to Syracuse, while research was being fully maintained.

A dinner for the editors at the Hotel Syracuse was coupled, to conclude the day's program, with a local radio broadcast representing a grateful city's salute to the Carrier Corporation as its newest industry (the company regularly employs 1,700). Mr. Carrier, introduced by a dramatized reminiscence of his celebrated paper on rational psychrometric formulae in 1911, briefly recounted the history of air-conditioning as a distinct art.

Judge Outlaws Chance Games

Judge Harry S. McDevitt ruled this week in Philadelphia that Bingo, Bango, Lucky, Bank Night and similar games and giveaways are illegal. In a sweeping indictment of what he termed "gambling games," he declared they were at wide variance with the laws of the Commonwealth in that they violate the lottery and gambling ordinances. Judge McDevitt ruled in effect, that it is against the law to give a prize at any place in which an admission is paid or a chance sold.

Action on the ruling is not expected before April 25th, when a hearing will be held on exceptions filed by David S. Malis, attorney for the Palm theatre. Morris Somerson, owner of the Palm, had sought an injunction to prevent city authorities from interfering with the use of games at his theatre. It is estimated that more than 150 theatres in the Philadelphia area will be affected by the decision.

Chester County, Montgomery County, Lancaster County, Delaware County and Cumberland County, N. J., all in the Philadelphia film territory, have banned Bank Night.

Six Oklahoma City suburban theatres have abandoned Bank Night drawings after the managers were informed by Lewis R. Morris, county attorney, that he would prosecute owners who violate an attorney-general's opinion handed down April 2d.

The latest form of giveaway in Chicago is Auction Night, which is being adopted by many theatres there. Warner theatres and a number of Essaness houses have started the stunt and a number of Balaban and Katz theatres may soon adopt the plan, it is reported.

SEEKS MAYORALTY TO AID INDUSTRY



Henri Elman, president of the Capitol Film Exchange, Chicago, will run for mayor on the Republican ticket in that city in 1939. Announcing his candidacy he said:

"With all the troubles this business has been getting into around the city hall in recent years, it looks to me like it's high time that somebody from show business ran for public office in Chicago. . . . I'm not saying I'll be elected but I'll give them a good fight anyway."

Chicago's last Republican mayor was Big Bill Thompson, in 1927.

ERPI Directors Reelect Officers

Whitford Drake, president, and all other officers of Electrical Research Products, Inc., were reelected Tuesday at the annual meeting of the board in New York.

The other officers are: H. G. Knox, D. C. Collins and G. C. Pratt, vice-presidents; Fred Foster, Jr., treasurer, and H. B. Gilmore, secretary.

The parent company of ERPI, Western Electric, held an annual meeting of stockholders on Tuesday also. Directors reelected included Walter C. Allen, James W. Bancker, Edgar S. Bloom, John M. Davis, Harvey D. Gibson, Richard H. Gregory, William F. Hosford, William B. Joyce, Frederic H. Leggett, David Levinger, Thomas I. Parkinson, T. Brooke Price, Clarence G. Stoll and William T. Teague. Officers were reelected later at a directors' meeting. They are: Edgar S. Stoll, president; C. G. Stoll, W. F. Hosford, C. L. Rice, F. W. Bierwirth, W. H. Meese, T. Brooke Price, W. T. Teague and J. W. Bancker, vice-presidents; R. H. Gregory, chief comptroller; H. B. Gilmore, secretary, and F. H. Leggett, treasurer.

GINGER ROGERS • JAMES STEWART

She made a college famous

as a temple of higher yearning!



VIVACIOUS LADY

with

JAMES ELLISON BEULAH BONDI CHARLES COBURN

PANDRO S. BERMAN IN CHARGE OF PRODUCTION

A GEORGE STEVENS PRODUCTION

Screen Play by P. J. Wolfson and Ernest Pagano

RKO • RADIO • PICTURE

A SHOWMAN'S SHOW with enough on the
ball to sweep your business to the
highest peak on this year's chart!

Night-club Ginger married to college-professor Jim! . . . What a blow to culture! . . .
What a shock to the home folks! . . . What
an upheaval in that staid old college town —
and what a load of love and laughs and sparkling fun on a screen alive
with romance!

Hear Ginger sing the new blues ballad hit, "I'll Be Reminded of You"



GINGER ROGERS
JAMES STEWART
in
VIVACIOUS LADY

SHOWMEN'S REVIEWS

College Swing

(Paramount)

Campus Syncopation

Radio bands and swing stylists have been loudly informing the population of the approach of this multi-starred spoofing of collegiate customs, a good natured and tuneful treatise somewhat more adroitly integrated and novelty motivated than most. It offers billable names to tax the most spacious marquee and all of those present get a chance to do their stuff. There should be no difficulty in assembling a quorum, and if there's a minority report it must come from the arthritic and stone deaf, a type the billing itself doubtlessly will weed out.

Gracie Allen has the best lines and doesn't monopolize the camera. Bob Hope gives added promise of a bright future in films. Edward Everett Horton and Ben Blue turn in their customary sound performances, and Martha Raye steps up the temperature each time she takes over. There's timeliness in the appearance of Jackie Cooper and Betty Grable. Florence George and John Payne sing a superfluous romantic interest agreeably.

The story idea by Ted Lesser, worked over by three other writers, concerns the scholastic deficiency of "Gracie Alden," whose failure to earn a sheepskin in 1738 prompted her grandfather to leave his fortune to the custody of the school until such time as she or a descendent on the distaff side shall graduate.

Producer Lewis E. Gensler distended his budget where it would do the most good, and Director Raoul Walsh kept the touch light and the action brisk. Frank Loesser and various collaborators contributed seven song numbers, at least two of which are popular and should become more so.

*Previewed at the Paramount theatre in Los Angeles, where it followed "Bluebeard's Eighth Wife" and pulled at least its share of laughs.—*WILLIAM R. WEAVER.

Produced and distributed by Paramount. Produced by Lewis E. Gensler. Director, Raoul Walsh. Screen play, Walter DeLeon and Francis Martin. Based on an adaptation by Frederick Hazlitt Brennan, of an idea by Ted Lesser. Photographer, Victor Milner. Art director, Hans Dreier and Ernst Fegte. Sound mixer, Harold C. Lewis. Edited by LeRoy Stone. Costumes by Edith Head. Interior decorations, A. E. Freudeman. Dances staged by LeRoy Prinz. Musical direction, Boris Morros. Musical adviser, Arthur Franklin. Sound recording, Harold Lewis and Howard Wilson. Original songs by Frank Loesser, Hoagy Carmichael, Manning Sherwin and Burton Lane. P. C. A. Certificate, No. 3988. Running time, when seen in Hollywood, 85 minutes. Release date, April 20, 1938. General audience classification.

CAST

George Jonas	George Burns
Gracie Alden	Gracie Allen
Mable	Martha Raye
Bud Brady	Bob Hope
Hubert Dash	Edward Everett Horton
Ginna Ashburn	Florence George
Ben Volt	Ben Blue
Betty	Betty Grable
Jackie	Jackie Coogan
Martin Bates	John Payne
Dean Sleet	Cecil Cunningham
Radio Announcer	Robert Cummings
Skinney	Skinney Ennis
Slate Brothers	Slate Brothers
Bob Mitchell and St. Brenden's Choristers	
Prof. Yascha Koloski	Jerry Colonna
Prof. Jasper Chinn	Jerry Bergen
Grandpa Alden	Tully Marshall
Dr. Storm	Edward J. LeSaint

Under Western Stars

(Republic)

Musical Western

When Gene Autry some months ago announced to Republic, in the middle of his series of musical westerns, that he wanted more money and wouldn't make any more pictures unless he got it, the studio, after attempting to make overtures to the No. 1 cowboy star of the MOTION PICTURE HERALD's poll, announced that it would groom a young chap by the name of Roy Rogers for stardom in a musical western series. Rogers, a radio singer and leader of an air troupe, "Sons of the Pioneers," which has acquired some measure of prestige on the Pacific Coast, was teamed with Smiley Burnette, who has continuously added to his comedy laurels in Republic productions.

Rogers has a definite personality, a grand voice and an appeal to virtually every class of patrons. Naturally, comparisons with Autry will be made, but Rogers has nothing to worry about, nor has Republic, nor, probably, has Autry.

"Under Western Stars," founded on a substantial original story by Dorrell and Stuart McGowan, who with Betty Burbridge wrote the screenplay, probably will rate as one of the better western pictures.

"Rogers" wins a congressional election after battling a water company. In Washington, he fails to get his colleagues to vote cheaper water, though he shows them newsreels of the drought conditions. Later, when a congressional party travels through his state, "Rogers" has them placed on horseback, and an actual dust storm makes the solons see things in a different light.

There are five songs—"Send My Mail to the County Jail," "When a Cowboy Sings a Song," "Back to the Backwoods," by Jack Larence and Peter Tinturin; "Rogers for Congressman," by Eddie Cherkose and Charles Rosoff, and "Dust," by Johnnie Marvin. All are well suited to the type of production.

Outstanding is the photography by Jack Marta.

*Previewed in a Hollywood projection room.—*VANCE KING.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Directed by Joe Kane. Screenplay by Dorrell and Stuart McGowan and Betty Burbridge. Original story by Dorrell and Stuart McGowan. Production manager, Al Wilson. Unit manager, Arthur Siteman. Photographed by Jack Marta. Edited by Lester Orlebeck. Costumes by Irene Saltern. Musical director, Alberto Colombo. Approved by P.C.A. Running time when seen in Hollywood, 67 minutes. Release date, April 15, 1938. General audience classification.

CAST

Roy Rogers	Roy Rogers
Frog	Smiley Burnette
Eleanor	Carol Hughes
Maple City Four	Themselves
Fairbanks	Guy Usher
Marlow	Tom Chatterton
Richards	Kenneth Harlan
Andrews	Alden Chase
Senator Wilson	Brandon Beach
Mayor Biggs	Earl Dwire
Mrs. Wilson	Jean Fowler
Mrs. Marlowe	Dora Clement
Scully	Dick Elliott
Larkin	Burr Caruth
Tremaine	Charles Whitaker
Sheriff	Jack Rockwell
Deputy Pete	Frankie Marvin

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Nurse from Brooklyn

(Universal)

Melodrama

When members of an audience at the Pantages theatre, generally conceded to be a "tough" place in which to preview a picture—especially a melodrama—go out audibly praising the offering, it is a good indication that the film will please virtually any type of audience. That is what followed the initial showing of Universal's "Nurse from Brooklyn." Melodramatic in style, the film offers well balanced action, suspense and romance.

The cast consists of Sally Eilers, Paul Kelly, Larry Blake, Maurice Murphy, Morgan Conway, David Oliver and Lucile Gleason. S. Sylvan Simon directed the adaptation, by Roy Chanslor, of the *Liberty* magazine story by Steve Fisher. Edmund Grainger was associate producer.

"Craine," a criminal, failing in his attempt to lure "Danny Thomas" back into a life of crime, kills "Thomas" and wounds "Jim Barnes," a police officer. "Barnes' nurse, "Elizabeth Thomas," is the sister of the dead youth. "Craine" attempts to have "Elizabeth" lure "Barnes" into a trap. But she loves "Barnes" and "Craine" is killed in the fight.

*Previewed at the Pantages theatre, Hollywood, to a highly favorable audience reaction.—*V. K.

Produced and distributed by Universal. Associate producer, Edmund Grainger. Directed by S. Sylvan Simon. Screenplay by Roy Chanslor. Based on a "Liberty" story by Steve Fisher. Photographed by Milton Krasner. Dialogue director, Philip Cahn. Art Director, Jack Otterson. Associate, Charles H. Clarke. Edited by Paul Landres. Musical director, Charles Previn. P. C. A. Certificate No. 4142. Running time, when previewed in Hollywood, 67 minutes. Release date, April 15, 1938. General audience classification.

CAST

Elizabeth Thomas	Sally Eilers
Jim Barnes	Paul Kelly
Larry Craine	Larry Blake
Danny Thomas	Maurice Murphy
Inspector Donohue	Morgan Conway
Detective Branch	David Oliver
"Ma" Hutchins	Lucile Gleason

Mr. Moto's Gamble

(20th Century - Fox)

Melodrama

The latest of the Mr. Moto mystery melodrama pictures is compounded of the elements that make a good mystery and it has twice the amount of comedy found in most of the series. It also gives considerable footage to boxing, yet the production is well balanced and moves robustly throughout.

The cast of course is headed by Peter Lorre as "Mr. Moto." Keye Luke, "Charlie Chan's" son in that series, plays a comedy role. Maxie Rosenbloom, who recently was quoted as saying that he intended to forego boxing because of possible injury to his screen profile, evidently knew whereof he spoke. He improves with each role. Lynn Bari, a newspaper woman, and Dick Baldwin, a boxer, supply the romance.

"Mr. Moto," like his contemporary "Chan," gets around. The setting this time is New

(Continued on page 36)

Right down the groove for pop appeal
Packed with romance, melodrama, action

MOVITA and John CARROLL IN

Rose
of the
RIO GRANDE

"Full hour of honest-to-goodness entertainment . . . excellent job." —*Variety*

"Carroll a Doug Fairbanks type, with a magnificent voice to boot . . . most satisfying entertainment." —*Boxoffice*

"Colorful action thriller . . . Movita pleases with an appealing vocal performance." —*Hollywood Reporter*

"Sure fire bet for any type of audience." —*Showmen's Trade Review*

"Romantic adventure picture offers action and thrills." —*Film Curb*

"For the entire family, I promise an entertaining hour." —*Jimmy Fidler*



A MONOGRAM PICTURE

with the money label all over it —*Film Daily*
excitement, suspense and comedy —*Motion Picture Daily*



with
Antonio MORENO • Don ALVARADO
Lina BASQUETTE • Duncan RENALDO
Directed by WILLIAM NIGH • Associate Producer DOROTHY REID
Screenplay by RALPH BETTINSON • Story by JOHNSTON McCULLEY

(Continued from page 33)

York. In this, "Mr. Moto" is definitely on the side of the law. He heads a crime school.

Accompanied by "Lee" (Keye Luke) and "Lieutenant Riggs" (Harold Huber) of the police, "Moto" attends a prize fight in which one of the boxers is killed. An autopsy reveals that the boxer died of poison transmitted by the glove of his opponent to a cut over the eye. After interrogation of boxers, handlers and gamblers leaves the mystery still unsolved, Moto locates a suspect, who is promptly murdered.

"Mr. Moto" becomes uncommunicative while calmly waiting for the championship fight. An inveterate detective story reader may have decided who is the guilty party just about the time that "Moto" does, and may be correct, for there are several clues along the way, a departure from the run of mystery films or books.

Reviewed at the Palace theatre in New York. The audience gave evidences that it completely enjoyed the "Moto" picture and Salspie Maxie Rosenbloom, especially.—PAUL C. MOONEY, JR.

Produced and distributed by Twentieth Century-Fox. Directed by James Tinling. Based on a story by J. P. Marquand. Screen play by Charles Belden and Jerry Cady. P. C. A. Certificate No. 4053. Running time, 71 minutes. Release date, March 25, 1938. General audience classification.

CAST

Mr. Moto.....	Peter Lorre
Lee Chan.....	Keye Luke
Bill Steele.....	Dick Baldwin
Penny Kendall.....	Lynn Bari
Nick Crowder.....	Douglas Fowley
Linda Benton.....	Jayne Regan
Lieutenant Riggs.....	Harold Huber
Wellington.....	Maxie Rosenbloom
Philip Benton.....	John Hamilton
Connors.....	George E. Stone
Clipper McCoy.....	Bernard Nedell
Gabby Marden.....	Charles Williams
Big Moran.....	Ward Bond
McGuire.....	Cliff Clark
Sammy.....	Edward Marr
Joey.....	Lon Chaney, Jr.
Frankie Stanton.....	Russ Clark
District Attorney.....	Pierre Watkins
Editor.....	Charles D. Brown

Hearts of Arizona

(Paramount-Sherman)
Western

The elements demanded by western picture fans are fully capitalized in "Hearts of Arizona," next to the last of this season's "Hop-along Cassidy" pictures which Harry Sherman is producing for Paramount release. With Bill Boyd are featured George Hayes and Russell Hayden. Supporting players include John Elliott, Billy King, Natalie Moorhead, Dorothy Short, Alden Chase, John Beach, Lane Chandler and Leo McMahon.

Unfavorable reaction may be drawn from dyed-in-the-wool western fans by the stilted discourses on love and by performances which might have been accepted in silent days.

"Hopalong Cassidy" befriends "Belle Starr" when the woman is freed from jail. Following her release, cattle rustlers become active and, while everyone suspects the woman, "Cassidy" uncovers the real thieves. In the gunfight "Belle" is killed.

Previewed at the Paramount theatre, Los Angeles, to an audience which again proved the error of previewing a western picture in a first-run house.—V. K.

Produced by Harry Sherman Productions. Distributed by Paramount. Associate producer, J. D. Trop. Directed by Lesley Selander. Screenplay and dialogue by Norman Houston. Photographed by Russell Harlan. Edited by Sherman A. Rose. Assistant directors, D. M. Abrahams, Theodore Joos. P.C.A. Certificate No. 4067. Running time when seen in Los Angeles, 67 minutes. Release date, April 22, 1938. General audience classification.

CAST

Hopalong Cassidy.....	William Boyd
Windy.....	George Hayes
Lucky.....	Russell Hayden
Buck Peters.....	John Elliott
Artie.....	Billy King
Belle Starr.....	Natalie Moorhead
Jacqueline Starr.....	Dorothy Short
Dan Ringo.....	Alden Chase
Sheriff Hawley.....	John Beach
Trimmer Winkler.....	Lane Chandler
Twister.....	Leo McMahon

Topa Topa

(Pennant)

Animal Feature

There's been so much concentration on human and cartoon characterization around Hollywood lately that nobody's done much about the long gap between animal pictures. Nobody, that is, except William M. Vogel, producer, who has had his troupe busy making one in which an extremely capable canine, named Silver Wolfe, and a trained eagle, Goldie, perform against a story background in the manner of the late Rin Tin and, of course, no feathered predecessor.

The incident featured in a screen foreword is the adoption of an infant by an eagle. This is perhaps the liveliest exploitation possibility. It is the dog, however, who gets most of the camera attention, and Silver Wolf is as fine an animal as the lens has fastened eye upon in a long while. The setting is a mountain in the Rockies (Topa Topa) and the incidents include a forest fire, the scaling of the peak atop which the eagle nests, a murder, a mountain hoe-down and kindred items.

The players, listed below, enact their story without diverting attention from the animals oftener or for longer periods than necessary. Production intent, throughout, is to capture the public interest in animal precocity, and the story is designed accordingly.

Previewed at the United Artists theatre, Los Angeles, where a sparse midweek audience, uninformed as to what was on tap, displayed lively interest in the dog and bird.—W. R. W.

Produced by William M. Vogel. Distributor to be determined. Directed by Vin Moore and Charles Hutchinson. Story by Charles Diltz. Adaptation by Hilda May Young. Continuity by Arthur Hoerl. Supervised by William Steiner. Production manager, Dick L'Estrange. Songs by Rudy Sooter. Music by Dr. Edward Kilenyi. Edited by Charles Diltz. Photographed by Robert Doran. P. C. A. Certificate No. 4060. Release date undetermined. Running time, when seen in Los Angeles, 65 minutes. General audience classification.

CAST

Margaret Weston.....	Helen Hughes
Jim Turner.....	James Bush
Pete Taylor.....	Leroy Mason
Laura Morton.....	Ruth Coleman
Jill Morton.....	Jill L'Estrange
Joe Morton.....	Trevor Bardette
Chuck Foster.....	Fred Santley
Coroner.....	Lyons Wickland
Lydia.....	Patsy Moran
Eagle.....	Goldie
Fangs.....	Silver Wolf

Go Chase Yourself

(RKO-Radio)

Nonsense DeLuxe

If the reactions of a representative preview audience mean anything, "Go Chase Yourself" should send plenty of persons who appreciate nonsensical comedy into hilarious glee. The picture makes no pretense of being other than what it actually is—about 65 minutes of absurd comedy. But it's legitimate comedy, the kind that makes folks laugh at circus clowns and similar entertainers. There are few sequences that make any sense at all and fewer that are in any way serious.

There's a story idea, of course, but that essential is merely a skeletonized framework for gags in situations, characterizations, action and dialogue. The theme may be summed up in a few words. "Wilbur," dizzy bank clerk, witlessly tips off bandits to a secret money vault, is kidnapped by them in a trailer which he won in a lottery; helps kidnap an heiress in the belief that he is doing her a good turn, and then guides the wild trailer down a mountain road for about ten minutes of the liveliest excitement the screen has seen in years. Few pictures have had such a breakneck climax.

The motivating idea is as elementary as in the old-fashioned two-reelers. After the real fun begins the accent is consistently ridiculous.

Previewed at the United Artists Theatre, Inglewood, Cal. The audience, which didn't seem to think much of the offering for about

the first five minutes, changed its tone and surrendered wholeheartedly to the broad comedy. No matter how ridiculous or insane the gag appeared to be, the crowd seemed to think it was just the thing to do.—G. M.

Distributed by RKO-Radio. Produced by Robert Sisk. Directed by Edward Cline. Screen play by Paul Yawitz and Bert Granet. Story by Walter O'Keefe. Song by Hal Raynor. Desmond Marquette, film editor. Photographed by Jack MacKenzie. Special effects by Vernon L. Walker. P. C. A. Certificate No. 4125. Running time, 70 minutes. Release date: April 22, 1938. General audience classification.

CAST

Wilbur.....	Joe Penner
Carol.....	Lucille Ball
Nails.....	Richard Lane
Judy.....	June Travis
Pierre.....	Fritz Feld
Ice Box.....	Tom Kennedy
Halliday.....	Granville Bates
Frank.....	Bradley Page
Mr. Daniels.....	George Irving
Warden.....	Arthur Stone
Warren Miles.....	Jack Carson
Police Chief.....	Frank M. Thomas

Call of the Yukon

Arctic Adventure
(Republic)

Romance and adventure depicted against picturesque snow backgrounds are this film's major essentials. While Richard Arlen, Beverly Roberts and Lyle Talbot carry the story, two dogs, Eskimo and Collie, are important in the action, and a pair of bear cubs and a talking crow provide the comedy contrast. Moving speedily, with action and dialogue well balanced, the show has appeal for adults and should prove a strong attraction for youngsters. Incidents introduced, such as a wild dog attack on a herd of moose, the antics of the cubs, an avalanche and a roughhouse fight between Arlen and Talbot, give the film plenty of punch.

Wild dogs, led by Black Lightning, menace the natives, trapper Gaston and author Jean. The trapper, inspired by love, endeavors to convince the girl she should flee. By a ruse he puts fear into Jean's heart, and as Black Lightning becomes the mate of the collie Firefly, the long trek over snow and ice to civilization begins. The show builds interest consistently to the climax wherein rivals Arlen and Talbot stage their he-man fight. As they reach safety, Lightning comes under the refining influence of Firefly.

Produced in the vivid style that once made Malemute dog films highly popular, the picture appears to have entertainment and showmanship content to make a satisfactory attraction for audiences appreciating novelty and thrills.

The film is based on James Oliver Curwood's novel, "Swift Lightning." Reeves Eason directed in typical action fashion. Class was given by producer Armand Schaeffer.

Previewed in the Forum theatre, Los Angeles. Audience interest continued at high pitch.—GUS MCCARTHY.

Produced and distributed by Republic. From a novel by James Oliver Curwood, "Swift Lightning." Associate producer, Armand Schaeffer. Director, B. Reeves Eason. Co-director, John T. Coyle. Screen play by Gertrude Orr and William Bartlett. Photographer, Ernest Miller. Film editor, Howard O'Neill. Musical director, Alberto Colombo. Costumer, Irene Saltern. P. C. A. Certificate No. 4172. Running time, when seen in Hollywood, 64 minutes. Release date, April 11, 1938. General audience classification.

CAST

Gaston.....	Richard Arlen
Jean.....	Beverly Roberts
Hugo.....	Lyle Talbot
Olee John.....	Mala
Connor.....	Garry Owen
O'Malley.....	Ivan Miller
Topek.....	James Lono
Swede Trapper.....	Emory Parnell
Watchman.....	Billy Dooley
Joe.....	Al St. John
Bill.....	Anthony Hughs
Knudka.....	Nina Campana

Dogs.....	{ Buck Swift Lightning Firefly
Bears.....	{ Toughie Roughie

**"The Divorce of Lady X" is a show full of fun,
It's Alexander Korda's Hit Number **One!****

**"Storm in a Teacup" a mad, merry brew,
Is Alexander Korda's Hit Number **Two!****

**"The Gaiety Girls" is a hilarious spree,
So ring up Korda Hit Number **Three!****

"The Return of the Scarlet Pimpernel"
with thrills galore,
Now joins the Korda line-up
as Hit Number **Four!**

From the novel by BARONESS ORCZY
with **BARRY BARNES • SOPHIE STEWART**
MARGARETTA SCOTT • FRANCIS LISTER • ANTHONY BUSHELL
Released thru United Artists

FROM THE NEW YORK CRITICS!

"Gay and exciting. A rousing yarn done with considerable gusto." —N. Y. World-Telegram

"High class adventure with a pleasing dash of romance." —N. Y. Herald Tribune

"An entertaining adventure yarn, a swash-buckling melodrama done in the amusing style of Baroness Orczy's amusing novels." —N. Y. Journal American

O B I T U A R I E S

Ike Blumenthal Dies on Ship

Isaac ("Ike") Blumenthal, head of the Joinville studio in France, died of a heart attack while en route to the United States aboard the S. S. Saturnia, which docked last Friday. He was 59.

For 18 years Mr. Blumenthal had been connected with the Continental European companies associated with Paramount and occupied many important posts. He joined the foreign organization at the time Emil E. Shafer headed the Paramount foreign department.

For the last 10 years he was in charge of Paramount's Joinville studio, where the company's French production activities were concentrated. For several years he supervised Paramount's theatres in Paris, as well.

Abe Shafer Dies

Abe Shafer, Edgerton, Mo., exhibitor, died in Kansas City last week at the age of 49. He had operated the Shaefer in Edgerton for a number of years.

Frank H. Wotton

Frank Harding Wotton, associate manager of the Globe theatre, Holyoke, Mass., died last week. Mr. Wotton at one time owned theatres in Cambridge, Waltham, Beverly and several other cities in Massachusetts.

Plimpton Chase

Plimpton B. Chase, 80, of Sparta, Ohio, former amusement park and theatre owner, died at his winter home in St. Petersburg last week.

Everett Aldrich

Everett Aldrich, 55, for the past 15 years an employee of Fay Theatres in Providence, R. I., died there last week.

Pete Endres

Pete Endres, 73, operator of a Chilton, Wis., theatre until his retirement 12 years ago, died there last week.

Joseph Gosling

Joseph W. Gosling, 58, executive designer of the General Electric Illuminating Laboratory in Schenectady for the past 10 years, died there last week.

Charles Harper

Mayor Charles E. Harper of Salisbury, Md., former chairman of the Maryland Motion Picture Censor Board, died there last week. He was 75.

William Stiegler

William Stiegler, theatre editor of the Cincinnati *Times-Star*, died there from a cerebral hemorrhage last week. He was 57.

Herman Henry

Herman Henry, 46, projectionist at the Orpheum theatre in Madison, Wis., for the last 15 years, died following a brief illness.

MUSIC NOT "NOISE", SAYS TORONTO COUNCIL

The Toronto city fathers have decided that music is not noise and, accordingly, cannot be banned as such under the new civic prohibition of disturbing sounds. The use of loudspeakers for ballyhoo purposes in front of theatres and advertising sound trucks will continue to be outlawed.

The question of music versus noise came to a head when J. W. McMaster of the Toronto Musical Protective Association, composed of union orchestra and band musicians, appeared before the health committee to protest against classification of music as "noise."

However, Committeeman Lumsden Cummings suggested that "a trumpeter who opens the window when he is practicing should be hanged."

Deny RCA Report

E. C. Cahill, head of RCA Photophone's equipment department, issued a statement this week denying a report that the company was considering withdrawing from the servicing field. "Photophone is in the servicing business to stay," Mr. Cahill said. "We have a permanent stake in the business and have no intention of withdrawing from the field. Our servicing operations are increasing and our service staffs are being enlarged."

"Robin Hood" Pressbook Out

The Warner Brothers advertising department has turned out an unusually large pressbook on "The Adventures of Robin Hood." Containing 60 pages, the book includes a 20-page separate advertising section, 11 pages of publicity material, a special section devoted to 25 national tieups, exploitation items and a line of advertising accessories.

RKO Plans Fan Publication

RKO Theatres will invade the fan magazine field May 1st with a new publication to be known as RKO Movie Parade. The magazine will be issued monthly and will go to patrons of RKO houses in Greater New York, Westchester and Newark, N. J. Circulation is estimated at 206,000. Moo-Vee-Vents Publishing Company has been awarded the contract.

Eddie Monaghan

Eddie Monaghan, Omaha theatrical man, died April 4th. He was 59. For the past 12 years he had been associated with Ralph Goldberg, managing the Avenue and Arbor theatres in Omaha.

Arthur Sanders

Arthur C. Sanders, 44, for 15 years chief projectionist at the home office of Twentieth Century-Fox, died April 9th of a heart ailment resulting from his having been shell-shocked in the World War.

Neil Mynatt

Neil Mynatt, 31, formerly Fox theatre, Detroit, projectionist, died last week.

I N C O U R T S

Coogan Sues Mother For \$4,000,000

Jackie Coogan filed suit in superior court in Los Angeles this week against his mother and stepfather. He alleged that \$4,000,000 constituting his life's earnings has been denied him. Judge Emmet H. Wilson issued a temporary restraining order and named John F. Biby, an attorney, as receiver.

The complaint demanded that the court enjoin his mother, Mrs. Lillian R. Coogan Bernstein, and Arthur L. Bernstein, his stepfather, from selling or disposing of any property in their possession, including the assets of Jackie Coogan Productions, Inc., and of Coogan Finance Corporation, pending a hearing April 20th before Judge Wilson.

Mr. Bernstein and Charles J. Katz, attorney, denied that Mr. Coogan earned \$4,000,000, declaring the amount was considerably less. "His mother was entitled to all his earnings up to the time he became of age," Mr. Katz said. Mr. Coogan is 23.

To Hold Buckman Trial

Three officials of B. E. Buckman and Company, Madison, Wis., investment firm, have been bound over to municipal court in Milwaukee for trial on fraud charges in connection with the alleged sale of unregistered securities, including stock of Condor Pictures, Inc. They are B. E. Buckman, president; Louis C. George, vice-president, and Edgar C. Holt, secretary-treasurer, all of Madison.

Danubia Suit Revealed

A suit against Danubia Distributing Corporation and Danubia Pictures, Inc., for the recovery of prints of eight Hungarian pictures was revealed this week in the New York supreme court when Sheriff Daniel E. Finn filed a return of a writ of seizure. Max and Sigmund Schurr, doing business as Astor Trading Company, brought the action.

Nita Naldi Loses Suit

Justice Aaron J. Levy this week dismissed with costs the \$50,000 libel suit in New York supreme court brought by Nita Naldi, former silent film star, against the Daily Mirror. Insufficient evidences of monetary damages was the basis for the decision.

Select Request Denied

The application of Select Theatres Corporation for examination before trial of Oscar Strauss in his \$20,000 damage suit as assignee of Jacob J. Shubert and Shubert Theatrical Corporation was denied this week by Justice Miller in New York supreme court on the grounds that Mr. Strauss as a resident and citizen of Austria was not available in New York. At the same time the parties were ordered to exchange particulars of their complaint and cross complaint.

The address of John H. Harris, national president of Variety Clubs of America, at the banquet of the national convention to be held in Cincinnati, April 24th, will be sent out over a nationwide network by National Broadcasting Company.

TRIPLE-PROVED

**PHOTOGRAPHIC quality . . . fine grain . . .
speed . . . Eastman Super X has been proved
more than adequate on all three counts. It
is the unusually happy combination of these
qualities in one film that has made Super X
the most outstanding negative material
in the entire motion picture field. Eastman
Kodak Company, Rochester, N. Y. (J. E.
Brulatour, Inc., Distributors, Fort Lee,
Chicago, Hollywood.)**

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Street Busker

"St. Martin's Lane" decorative artery of metropolitan London, resort of Britain's theatrical and vaudeville artists, and fringe of London's night life, has been recreated in the Associated British Studios, Elstree, as a set for the Laughton-Pommer production of that name.

In the film Charles Laughton appears as a busker, street corner performer and entertainer of London's theatre queues, a picturesque character whose piece de resistance is the recitation of "The Green Eye of the Little Yellow God." He meets Vivien Leigh, who is an unemployed Cockney girl, and they form a quartet with Tyrone Guthrie and Gus McNaughton, one playing the mouth organ and the other the mandolin. For the musical ends of the picture Charles Laughton plays the tin whistle.

"St. Martin's Lane" included landmarks of the neighborhood, Leicester Square and Charing Cross Road, and covers an area of half a mile which the art director has squeezed into a set barely 250 feet deep. The set has been built in perspective, and buses which are only six feet high run up and down Charing Cross Road.

Noted buskers from London's kerb side appear in the film; characters known to the town boulevardiers, and popular with theatre queues. They include a paper tearer, a song and dance troupe and some performing dogs.

The original story was written by Clarence Dane. Writing the songs and music for this Mayflower Production is Arthur Johnston, composer of "Pennies from Heaven" and "The Natural Thing to Do." Erich Pommer is producing, Tim Whelan directing, and Jules Kruger is at the camera.

Teddington Resumes

Teddington Studios of Warners in London resumed production last week with the first of the 1938-39 program going before cameras. The first picture started under the new Films act is "The Return of Carol Sawyer," starring Bebe Daniels, with Arthur Woods directing. This is also the first picture since the appointment of Jerry Jackson as managing director and executive producer.

"Lost Lady" Starts

Paul Lukas has been placed under contract and will appear in a new Alfred Hitchcock drama "Lost Lady" (previously known as "The Wheel Spins"), which is in current production at the Islington Studios of Gainsborough Films.

It is announced that numerous other artists of front rank calibre will be engaged to play roles in the new production. Among those recently engaged is Dame May Whitty, veteran character actress whose performance in "Night Must Fall" focussed the attention of film companies. It will be her first British film, and she will have the principal role, a spinster.

Maurice Ostrer is in charge of production and Edward Black is to produce.



Charles Laughton and Vivien Leigh in a new Pommer-Laughton production for Mayflower, "St. Martin's Lane."

Gas Masks

Britain's plans to defend her towns and people against the menace of enemy air raids colloquially known as "A. R. P." (Air Raid Precautions), will form the background and subject matter of a Pinebrook Production, the cooperative concern which works at the Pine-wood Studios and is headed by Capt. Norton. The film, however, will not go into production until May or June.

A larger budget than usual is contemplated,

THREE KORDA FILMS ON BROADWAY

Alexander Korda had three films simultaneously playing at Broadway first run houses last week. The pictures which are released by United Artists are "The Divorce of Lady X" at the Radio City Music Hall, "The Gaiety Girls" at the Rivoli and "Storm in a Teacup" at the Carnegie.

Further attention was focused on Mr. Korda's activities with the return to New York this week of Merle Oberon after completing a second color film for the producer, Robert E. Sherwood's "Over the Moon." In addition, Mr. Korda's color film of India, "Mutiny in the Mountains," had its premiere in London at the New Odeon theatre on Monday.

and it is said that between £40,000 and £50,000 (\$250,000) will be spent on production.

Directing the A. R. P. epic will be Maurice Elvey, British director who was associated with the Anti Air Craft Corps during the last war. The story will not be a comedy, but a suggestion that there will be light relief is contained in the news that Gordon Harker has been engaged for one of the parts.

Pinebrook have just completed "Spot of Bother" at Pinewood.

Phillpotts Comedy

The rocky fishing coves of Cornwall, the rolling moorlands of Devon and the high-hedged lane ways of Southwest England will form locations and background for the Associated British Production of "Yellow Sands," based on Eden Phillpott's play of the West Country.

Shooting started at Elstree on April 4th, with Herbert Brenon in direction and Claud Friese Greene at the camera.

Already numerous shots have been taken on location and subsequent filming will take place at Elstree.

"Yellow Sands," generally regarded as one of Eden Phillpotts' best, is a human comedy of character and in many ways an apt successor to Herbert Brenon's "Housemaster."

The story tells of a maiden lady with money and the attitude of her relatives towards her impending demise. Diana Churchill has the leading part in the comedy, and will have opposite her Robert Newton as the old lady's nephew with radical ideas. Wilfred Lawson has the role of a typical English beachcomber, "Uncle Dick."

Others in the cast include Patrick Barr, Amy Veness and Drusilla Wills and Muriel Johnston as two old ladies who might be described as the equivalent of the pixilated aunts of Mr. Deeds.

Murder Story

David Macdonald and Emlyn Williams, director and star respectively of "Dead Men Tell No Tales," are to make another picture for the same company, British National. This is to be "Murder in Suburbia." Once again the Welsh actor will have a sinister role, as a suburban medico who uses his professional activities as a screen behind which he commits a series of murders.

This film will be followed by a new production, set in Scotland.

Under the title of "Take Off That Hat" Viking Films are on the floor at Cricklewood with a production in which are numerous leading figures of British vaudeville and radio.

These include Scott and Whaley, popular colored stars of English radio and variety, Noni, the clown, Fred Duprez, Gypsy Nina, Inga Anderson and others of repute higher on this side than on the American side of the Atlantic. As is the case with many musicals, it is claimed that this is no hodge-podge of musical variety, but has a logical story.

A GLORIOUS CAMPAIGN FOR...

A

Glorious
CAUSE...

HELPING THE HELPLESS

collections go for the future support at the WILL ROGERS MEMORIAL HOSPITAL, Saranac Lake, N. Y., for its kindred philanthropies, maintained for the tubercular of stage and screen, and for the aid of handicapped children throughout the country

★

ON BEHALF OF THE MOTION PICTURE INDUSTRY
WARNER BROS. TAKE PRIDE IN PRESENTING A

TRIBUTE TO WILL ROGERS

"AULD LANG SYNE"

PAUL MUNI • JAMES CAGNEY
DICK POWELL and his
Cowboy Octette • BENNY
GOODMAN and his
SWING Band • RUDY VALLEE

★

DAY AND DATE RELEASE, WEEK BEGINNING APRIL 29th

WILL ROGERS NATIONAL THEATRE WEEK

Major L. E. Thompson, Chairman

SPONSORED BY THE MOTION PICTURE INDUSTRY FOR THE WILL ROGERS MEMORIAL COMMISSION

Prints Grátis

TO ALL THEATRES REMITTING AUDIENCE COLLECTIONS • Bookings Accepted at all Exchanges, Warner Bros., RKO, MGM, PARAMOUNT, 20th Century-Fox, Columbia, United Artists, Universal, NATIONAL SCREEN SERVICE

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 107

Conducted by

F. H. RICHARDSON

Question No. 107 was: (A) What type of electrical powers are required to operate a sound system? (B) How are they obtained from an ordinary a. c. line? (C) What two classes of circuit are found in modern amplifiers? (D) Why do sound reproducing systems require a mechanical drive?

The following made acceptable replies: C. Rau and S. Evans; G. E. Doe; J. R. Prater; T. F. Bochert; L. Cimikoski; C. Oldham; M. and J. Devoy; O. H. Schmidt; C. Champney; G. Thompson; W. E. Limmroth; K. and R. Wells; L. H. Kelley; H. Edwards; G. H. Payne; D. Coates; W. Schoeneman; G. Burdis; E. Sulpezio; J. J. Petersen; E. H. Toedte; C. A. Whitlock; L. Day; R. W. Groton; H. Bunker; C. H. Lowrie; D. and W. Porter; J. Morton; C. Umphrey; L. Johnson; P. and L. Felt; H. A. Ames and F. E. Dorp; H. T. Todd and L. E. Dodson; C. L. Brant; K. Irwin; S. Hewitt; L. G. Simmons; J. M. Kelner and A. W. Baxter; G. L. Goss and Son; N. L. Wooden; L. and F. L. Saylor; M. D. McGuire; F. H., S. and P. Dalbey; B. L. Bunt and W. R. Davis; L. A. Beachwood and M. F. Robinson; K. L. Brant; A. C. Greene; R. E. Bullard and J. K. Robinson; R. H. Carter; L. D. Tomlinson; H. T. Randolph; L. F. and G. Brown; A. D. Lonby; F. M. Brown and R. Davis; H. T. Watkins and N. S. Reid; F. W. Brandenburg; S. L. Maxwell; T. D. Williams; A. Leonard and G. T. Jones; J. B. Bratenburg; H. T. Plum and D. A. Shea; G. T. Vieller; L. W. Whitmore; E. Exline; L. G. Dillon and W. B. Byers; P. L. Goldstein and M. Samuels; B. B. Hornstein and R. R. Jacobs; E. M. and F. Wentworth; W. V. Henderson and H. M. Jackson; W. R. Matthews and J. R. Davidson; L. M. Richardson; R. M. Schneider; R. R. Robbins and W. Winkler; L. J. Rubin; C. A. Whitlock; B. L. Kent; L. R. Sampson; T. D. Williams; M. C. Cordell; S. U. Lamont; B. L. Kent; L. B. Daniels; H. S. Benjamin.

I'm afraid I must say that no answer to Section A is altogether satisfactory. If you will examine page 490 of the Bluebook, you will find what you should have looked at carefully before answering. It is here quoted verbatim:

"Exciting lamps: d. c. or a. c., but most often d. c., usually eight to 12 volts, two to four amperes. Photoelectric cells: d. c. only, usually 90 to 135 volts, but only the minute fraction of one ampere. Microphones: d. c., if any; most commonly three to 12 volts; less than 0.25 of an ampere. Drive motors: a. c. where possible, line voltage, usually 110. Amplifier "A": d. c. sometimes; a. c., usually one to 10 volts, 0.25 to 12 amperes. Amplifier "B": d. c. always; up to 1,000

BLUEBOOK SCHOOL QUESTION NO. 113

(A) In installing a motor-generator set, just in what manner would you decide the most efficient size of supply wires?

(B) How about possibility of future current consumption?

(C) Just how would you calculate the voltage drop of the supply circuit?

(D) Under what condition should the projectionist demand to know the performance curve of a generator?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

volts, 0.25 ampere. Amplifier "C": d. c. always; usually less than 50 volts, almost zero amperage. Speakers: d. c. always, from seven to 110 volts or higher, seldom more than five or less than 0.10 ampere. The above represents the actual, or primary, requirements of average sound systems."

(B) T. F. Bochert says, "Direct current power of various suitable voltages and current strength is converted from a. c. (except where power supply is d. c.) within the amplifier, though the work of power conversion is no part of the function of an amplifier in so far as has to do with amplification. Apparatus necessary for the work is built inside the amplifier wholly as a matter of convenience in construction, operation and the conservation of space. If the apprentice will keep this fact in mind he will find his study and understanding of amplifier circuits to be very much simplified. He will avoid any possible confusion between amplifying values and attendant, but wholly separate (as to function) apparatus."

"Students" will of course understand this deals only with the more modern equipments. The older ones had the voltage conversion element as a separate unit.

(C) E. H. Todte says, "The modern amplifier used in theatre work has two distinct classes of circuit, namely, speech and power circuits. If one will clearly distinguish between them, the understanding of amplifier circuits will be very much simplified, both in study and in repair work."

W. E. Limmroth says, "Modern amplifiers utilize two classes of circuit, namely, Classes A and B. Incidentally, some amplifiers have a class known as "A-B," which consists of a combination of the two. A

large percentage of theatre amplifiers employ Class A because of the superior type of sound it supplies. Class B amplifiers supply a higher current per tube than Class A, making it possible for a relatively small amplifier to supply ample volume for a moderately large theatre, but this may only be done at some sacrifice in quality."

(D) G. E. Doe replies, "For the simple reason that without mechanical power there could be no sound in so far as applies to motion pictures. How could the film be moved? How could the disc be rotated? How—but what's the use. No motion, no sound."

M. and J. Devoy say, "Not only is a mechanical drive necessary, but it must be one that will attain and maintain a constant, very precise speed for the reason that if there be the least variation between speed at which sound is recorded and reproduced, then the reproduction will be different in tone or pitch, and different in visual action as well. At very low ratio of difference, the effect may be scarcely noticeable, though there is a difference. If the difference be large, the whole effect, both in image and in sound, may be ruined."

National Poster Reelects Officers

The National Poster Service Association, Inc., on Sunday wound up a two-day convention at the Hotel New Yorker, New York, by reelecting all officers and directors and setting plans for new advertising displays and policies for the coming year.

It was tentatively decided to hold next year's convention in Los Angeles on April 9th.

Officers reelected were: Simon Libros, president; Guy C. Packard, vice-president; George F. Aaron, secretary and treasurer. The board of directors includes the officers and I. Sokoloff, Omaha; William Bien, Cincinnati; Joseph R. Powers, Minneapolis; John Bylincik, Cincinnati; B. R. Wolf, Los Angeles; LeRoy Kenfield, Charlotte. The executive committee, also reelected, includes: E. R. Behrend, Harry Schlitt and Louis Weinzimmer, all of New York, Mr. Sokoloff and Mr. Libros.

Under an agreement made between R. Hilton, Altec Chicago branch manager, and L. J. Ludwig, assistant secretary of the Minnesota Amusement Company, 76 theatres, comprising this company, are to be serviced by Altec.

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—Can only say that this picture is all that a thousand or more exhibitors have said before in this column, and that is "Great." A laugh from start to finish and the finish is the cutest you have ever seen on the screen. Played April 1-2.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

CATTLE RAIDERS: Charles Starrett, Iris Meredith—Pretty good western that pleased our weekend crowd.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

COUNSEL FOR CRIME: Otto Kruger, Douglass Montgomery—Not much but filled out a double bill OK. Running time, 63 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HEADIN' EAST: Buck Jones, Ruth Coleman—A western that was different due to the fact that the cowboys didn't wear big hats and leather pants. Plenty of action and some good comedy made a picture that pleased, generally.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOLLYWOOD ROUND-UP: Buck Jones, Helen Twelvetrees—This western had a new twist and the patrons kinda liked the change. Good show and enough action to make them like it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OLD WYOMING TRAIL, THE: Charles Starrett, Barbara Weeks—This Charles Starrett is proving to be our best bet in westerns. He's easy to look at and a good actor. Columbia is putting some good music in their westerns and not overdoing it. Keep giving this Starrett some good stories and you've got something, Columbia. Played March 11-12.—Milton L. Du Bose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

ONE MAN JUSTICE: Charles Starrett, Barbara Weeks—A good western that had its full share of riding, fighting and shooting. Pleased my western fans. Running time, 58 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PAID TO DANCE: Don Terry, Jacqueline Wells—O. K. on lower half of dual if you haven't anything better to play. Running time, 56 minutes. Played March 12.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

PENITENTIARY: Walter Connolly, John Howard, Jean Parker—A good picture, not a special like Columbia thought, but an action picture that pleased an average crowd. Not as good as the other prison pictures of the year, but it will get by and please.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RANGERS STEP IN: Bob Allen, Eleanor Stewart—My patrons, real western fans, considered this pretty terrible. Running time, 57 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SHADOW, THE: Charles Quigley, Rita Hayworth—Fair mystery story under the big top.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—A last year's picture, but a good one on the screwball type. Our patrons found lots of fun in it. Played March 17.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TRAPPED BY G-MEN: Jack Holt, Wynne Gibson—Pleased and held its own on a double bill. My rural patrons eat up a picture like this. Running time, 63 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

First National

HOLLYWOOD HOTEL: Dick Powell, Ted Healy, Rosemary and Lola Lane, Mabel Todd, Benny Goodman and His Orchestra—This was about the worst musical I've ever seen. The songs were nothing to brag about. Benny Goodman's orchestra sounded like a lot of pounding on tin pans, and Mabel Todd was terrible. The only thing that helped this show was Ted Healy. Too bad for Warners that he is gone.—

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

MISSING WITNESSES: Dick Purcell, Jean Dale—Only a fair program picture. Best for dual, if you double bill. I don't.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris, Doris Weston—Enjoyable picture with submarine background. Drew and pleased.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris—Very good. If there is such a thing as special, this sure is one. Entertaining all through. Running time, 98 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THEY WON'T FORGET: Claude Rains, Gloria Dickson—A good picture but a bit too depressing for the average movie goer. Business only fair. Running time, 94 minutes.—A. Goldson, Gold Coast Theatre, Chicago, Ill. General patronage.

Gaumont British

DR. SYN: George Arliss, Margaret Lockwood—So unlike any Arliss picture I have ever played that I just couldn't believe it until I had seen it. An action packed pirate story with Arliss as the leader of a gang of desperadoes and smugglers, who has taken on the guise of a peace loving minister. This picture will hold the suspense of any audience. It not only surprised me but several of my regular attendants expressed the same viewpoint. For once the English have really come through with two exceptionally fine pictures ("King Solomon's Mines" and "Dr. Syn"). Being more or less critical to foreign made pictures of any kind, these two productions came as a real surprise. Here's hoping Gaumont British and the rest of the foreign companies will make more and better pictures of this kind.—W. F. McKinney, Cameron Theatre, Denver, Col.

DR. SYN: George Arliss, Margaret Lockwood—Picture O K but did not draw. It may have been too nice outdoors to get them inside. Running time, 78 minutes. Played March 20-21.—A. Goldson, Gold Coast Theatre, Chicago, Ill. General patronage.

KING SOLOMON'S MINES: Sir Cedric Hardwicke, Roland Young, Paul Robeson, Anna Lee—A top notch adventure picture with a splendid cast, fast moving throughout and leading up to a spectacular climax. You'll have to look a long way to find a star with the beauty, charm and acting ability of Anna Lee. She should go a long way in motion pictures. By playing up the action angle, I was able to do a fine business during the entire three day run. Once inside, the theatre goers will find a pleasing and exciting hour of entertainment.—W. F. McKinney, Cameron Theatre, Denver, Col. General patronage.

Grand National

WALLABY JIM OF THE ISLANDS: George Houston, Ruth Coleman—We hope Mr. Irving Cohen reads this report, as we want to thank him for such a fine program picture that built itself up to capacity business the second night and got a big hand from a most appreciative crowd. More power to Grand National if they are all like it. Thank you for this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—Here's what the small town audiences want. A good story with plenty of action and some comedy. Biggest business so far this year. Played March 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—A dandy for our town; just the kind of picture we like to see Beery in. Business good in comparison to recent Sunday business. Running time, 89 minutes. Played March 6-8.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—We played this on our best days and did a very nice business. The location as filmed was beautiful and the tinting made the scenery stand out in all its glory. Buy it right, if you can, play it and you'll satisfy a lot of people who won't ordinarily like the outdoor and action type of picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice, John Beal—Excellent comedy. Play it by all means.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CONQUEST: Greta Garbo, Charles Boyer—Did not draw them in. Pleased the women but a bitter pill for the men who came along. Running time, 111 minutes. Played March 29-30.—A. Goldson, Gold Coast Theatre, Chicago, Ill. General patronage.

EVERYBODY SING: Judy Garland, Allan Jones—Pleased the majority of my patrons. Miss Garland's appearance in the Twin Cities at the same time we ran this gave us a swell boost, thanks to all the publicity given her. Business was good. My patrons enjoyed a nice little picture and my thanks to Miss Judy Garland. Welcome back to Minnesota. Running time, 90 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—Very good entertainment. Judy has some nice numbers, Allan Jones very good and Fanny Brice adds plenty of fun. A very pleasing show. Played March 13-14.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—A good picture that drew average business and pleased. Not a special in any sense of the word, but not a program picture. Worth a playdate and on your best time, and will satisfy. Some good comedy and singing and some big ensembles, but they're a thing of the past and have been done so many times that patrons are tiring of them. Running time, 80 minutes. Played April 3-5.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones, Warren William—From reports in "What the Picture Did for Me," believed that this would be just average entertainment and although I am inclined to agree that the picture is entirely too long, yet it went over here with a "bang." Friml's operetta has lost none of its beauty in its transposition to the screen and Jeanette brings alive again the tuneful songs of long ago. She has always been a favorite here and always will be. I cannot say too much for her interpretation of her role as "The Firefly"; it was one grand performance. Allan Jones assisted capably but I think was miscast. There is no doubt that he is a good singer, but his histrionic ability is yet to be tested. I do not hesitate to recommend this feature, for whatever weaknesses it may have are overcome by the musical score and the singing. Running time, 138 minutes. Played April 2.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

LOVE IS A HEADACHE: Franchot Tone, Gladys George, Ted Healy, Mickey Rooney—A swell little comedy with the picture stealers de luxe, Healy and Rooney, stealing all the honors. The title ruined what business there was, as the patrons were afraid of it. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LOVE IS A HEADACHE: Gladys George, Franchot Tone, Mickey Rooney, Virginia Weidler—Pleasing show, but not big enough for the cast. Has quite a few laughs. Good for the whole family. Played March 27-28.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

(Reports continued on following page)

MANNEQUIN: Joan Crawford, Spencer Tracy—We did all right with this picture but it is the first Crawford that was worth a playdate for a long, long time. It looks like Leo will have to dig up another one to roar about because poor Joan is on the down grade. In fact, she never was much of a draw in this town, but with the right support in this picture she wasn't noticed so much and they seemed to be satisfied. Just worth program prices.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MAN-PROOF: Myrna Loy, Franchot Tone—Without a doubt this will flop in any small town. A good story that was cut to pieces on the screen and so lost its flavor. Pulled after second day. No draw nor did it please. Running time, 74 minutes.—A. E. Eliassen, Paynesville, Minn. Rural and small town patronage.

MAN-PROOF: Myrna Loy, Franchot Tone, Rosalind Russell—A very fine example of what the small town audiences do not want. Mostly dialogue between two girls and the man they both want. Had a very slim attendance on this. Played March 18.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PARADISE FOR THREE: Frank Morgan, Robert Young—This is as good a picture as you could give to the most critical audience. It will please, as it pleased mine. I don't know why we haven't heard more about this feature. My patrons considered this far superior to "Nothing Sacred," "True Confession," and it was, too, as far as entertainment value went. Running time, 75 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PARADISE FOR THREE: Robert Young, Florence Rice, Frank Morgan—It's got a lot of good comedy and the location made a scenic background that was beautiful to see. Morgan can be funny and he had a lot of help. Business was average and the picture satisfied, so the run was a success in a small way. Nothing seems to draw any more, and if we break even, that's something.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ROSALIE: Nelson Eddy, Eleanor Powell, Frank Morgan, Ray Bolger—The producers of this picture are still, apparently, laboring under the delusion that the more chorus girls and extras appear on the screen, the better the picture. If such were the case, "Rosalie" would be a world beater as the settings are all cluttered with extra people. We did just average business on this one and none of the cash customers displayed any particular enthusiasm. The comedy work of Frank Morgan and several others is the only thing that saved this from being an exceedingly boring flop. Played March 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ROSALIE: Nelson Eddy, Eleanor Powell, Frank Morgan, Ray Bolger—Good show, but these big, super musicals don't draw like they once did and, personally, I would like to see Metro spend their money on other pictures and forget these. They're too long and these big ensembles are things of the past because they've been done so many times that people are tired of looking at them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WOMEN MEN MARRY, THE: George Murphy, Josephine Hutchinson—Good program picture that will do all right on Bargain Night or as one-half of your double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Cecilia Parker, Mickey Rooney—Judge Hardy and his family will entertain all other families that see this show. Very good family picture. Played March 15.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Cecilia Parker, Mickey Rooney—Very fine. Right down to earth entertainment, and appreciated by everyone. Glad to have more like this. Running time, 72 minutes. Played March 22-23.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Cecilia Parker, Mickey Rooney—Dandy comedy feature that pleased everyone. However, it didn't do very good at the box office. Played March 15.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

YOU'RE ONLY YOUNG ONCE: Mickey Rooney, Lewis Stone—Mickey Rooney has become such a favorite around town that his name on the marquee is about all that is necessary. Picture well liked; business good. Running time, 78 minutes. Played April 3-4.—A. Goldson, Gold Coast Theatre, Chicago, Ill. General patronage.

Monogram

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—I guess, perhaps, it has been a couple of years since I have sent in a report to this department but I could not resist telling other exhibitors that this picture really has entertainment and it did not come from one of the big majors either. Had many favorable comments from our patrons. It really is a 100 per cent family picture, a picture that you can boost to the limit and when it is all over your customers will go home satisfied. Looks like Monogram has got a good bet in this Cooper boy.—M. F. Bodwell, New Paramount Theatre, Wyoming, Ill. Small town patronage.

A "COLYUM" READER ISSUES CHALLENGE

"May I add best wishes for your continued success. I hope to read many more of your 'Colyums' in the HERALD as I have for many years past."

"I note you mention being in many towns, in different states, all called Battle Creek, which prompts me to say that you will probably not receive a letter from any other 'Skowhegan', as there is only one, and this is it. Maybe there's a reason."

CARL BEALS, Strand Theatre,
Skowhegan, Maine.

HOOSIER SCHOOLBOY, THE: Mickey Rooney, Anne Nagel—Must Monogram always ruin a good picture with poor recording and lighting? Business below average. Running time, 62 minutes. Played March 27-30.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

PARADISE ISLE: Movita, Warren Hull—A nice little picture which did very well at the box office. The recording is the downfall of the picture. It was the poorest recording of any picture I have played in a long time. Monogram is doing very well, but if they don't watch the recording and lighting, they'll lose their customers very fast. Running time, 73 minutes. Played March 20-23.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

Paramount

ARTISTS AND MODELS: Jack Benny, Ida Lupino, Ben Blue, Judy Canova—I had heard that this show was pretty rough, but had no idea until I saw it just how vulgar the dance by Martha Raye was. I am thankful this was booked on a one day change as my patrons were very much disgusted and could not remember the good parts of the picture. Played March 24.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

ARTISTS AND MODELS: Jack Benny, Ida Lupino, Ben Blue, Judy Canova—Not a good picture. The show was over at the end of the first hour and then they tried to tack on another thirty minutes. Business fair first night and almost nothing last two nights. Pleased 50 per cent. Running time, 98 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Shirley Ross, Kirsten Flagstad—Paramount again scores with us on a small town natural. Raye and Fields were tops. Thank goodness they put Ross back in again. She is a mouthful of sweetness and song and we appreciate her again. When the picture got to us, Flagstad had been relegated to the cutting room floor. Too bad after they had shown her in the trailer not to give her to the audience. I have seen several comments on this picture that were not so hot but when my audience goes out laughing and telling you that it's a good picture that is all I ask for. Played against "Snow White and the Seven Dwarfs" and held up fine. Running time, 92 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour, Bob Hope—The best entertainment this year by far. It equals any "Broadcast" in recent years, and as far as I am concerned would say it is the best of anything in years. It never has a let-down; just one big effort to please after another, and do they do it. Played this against "The Hurricane" to better than average business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BORDERLAND: William Boyd, Jimmy Ellison—Very fine western. My second "Cassidy." Business fair. So far "Cassidy" is no drawing card here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal, Akim Tamiroff—Hats off to DeMille. Another natural for small towns. The direction, cast and acting can only be spoken of in superlatives. This picture has everything that a small town situation could ask for. Good for any day of the week. Miss Gaal has received more favorable comment than any actress we have ever shown, especially in her American debut. Take a tip from "Main Street" in Hollywood, Mr. Zukor and Mr. DeMille, and sign her on a long term contract. She is a sensation. Running time, 126 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BUCCANEER, THE: Fredric March, Akim Tamiroff, Franciska Gaal, Margot Grahame—This picture

is as good as you will get from any producer now or at any future time. The foreign accent hurts because it is so hard to understand, but this picture has a cast, story, direction and locale. It didn't break any records, but did a satisfactory business and we are sure it satisfied most of the patrons who saw it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BULLDOG DRUMMOND COMES BACK: John Barrymore, John Howard, Louise Campbell—You can miss this one and never know it. They might be good but we don't think so. Plenty of action pictures that will get by better and for less money. Forget it if you can.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BULLDOG DRUMMOND'S PERIL: John Barrymore, Louise Campbell—Good program picture. Doubled with "Texas Trail," made business good.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DANGEROUS TO KNOW: Anna May Wong, Akim Tamiroff, Gail Patrick—Our patrons called this a good program picture of city politics.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DAUGHTER OF SHANGHAI: Anna May Wong—Not much to it, but will pass as the lower bracket of a double bill. Made like sausage, and is about the same. Running time, 62 minutes. Played March 25-26.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

EBB TIDE: Oscar Homolka, Frances Farmer, Ray Milland—Paramount really slipped on this one. The color, as usual, was beautiful, but I could not see much in the story. Our high school senior class sponsored this and, in spite of their efforts, it did very little business. It could have been three times as good if only there had been a little romance in it. There was only one love scene and there were perfect settings for a dozen. Played March 27-29.—Lester H. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—Let us hope this is the last of West. A flop. People don't care to see West, and they tell you by staying away. I want no more of them. Running time, 80 minutes. Played March 25-26.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—We played this on our best nights; don't do it. Not quite as weak as reported, but pretty near. Didn't do much business on it and was glad of it. Pass it if you can; you can set better pictures than this one and you'll never miss it. Won't get you a dime over expenses and you're lucky if you break even.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FORLORN RIVER: Larry "Buster" Crabbe, June Martel—The Zane Grey westerns always do a fair business and are well liked by the western fans. "Buster" Crabbe is good for any kind of action story. Played March 11-12.—Lester H. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

HOPALONG RIDES AGAIN: William Boyd, George Hayes—These westerns are on a par with any that we run and they do draw extra business. It seems that they spend some extra money making them, they are well photographed and the cast are not amateurs. Run them and you won't be sorry. They're about all Paramount's got this year as a redeeming feature.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NIGHT CLUB SCANDAL: John Barrymore, Lynne Overman—Good program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PARTNERS IN CRIME: Lynne Overman, Roscoe Karns—Only fair program picture. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charlie Ruggles—Maybe it's old enough to be full of moth holes, but it is still a lot better than some of the present day punks that are forced down our throats. Plenty of fun bordering on the slapstick, but a pleasing concoction that we are glad to have shown our patrons. Print I had was in good shape out of Kansas City.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RUSTLER'S VALLEY: William Boyd—Bill Boyd is an old actor who really knows his stuff. This series of westerns rates just about number one on our list. The acting and also the stories are better than in the ordinary western. Played March 18-19.—Lester H. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

SCANDAL STREET: Louise Campbell, Lew Ayres—Gossip in the small town is the theme of this one, and, being well made and well acted, the picture pleased. Played March 30-31.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SOPHIE LANG GOES WEST: Gertrude Michael, Larry "Buster" Crabbe—I'm glad she's gone and I hope she had a nice trip. We didn't and if you can pass this picture, you'll save yourself some dough.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TEXAS TRAIL: William Boyd, George Hayes, Judith Allen—The Hopalong always please. This

doubled with "Bulldog Drummond's Peril" did well.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TEXAS TRAIL: William Boyd, George Hayes—Just another western. And rather slow moving at that. Got the usual western audience.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THIS WAY PLEASE: Charles "Buddy" Rogers, Betty Grable—A swell little musical comedy that seemed to please. "Buddy" Rogers can still act and this picture was really built to suit him. The radio stars did their part. Betty Grable is a favorite with the young people. Played March 6-8.—Lester H. Smith, Liberty Theatre, Quinton, Okla. Small town patronage.

THRILL OF A LIFETIME: The Yacht Club Boys, Ben Blue, Eleanor Whitney, Johnny Downs—Not strong enough to stand alone. If there were any thrills in this picture, I failed to see them, and there wasn't much of anything else, either. Running time, 76 minutes. Played March 19-20.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

THRILL OF A LIFETIME: The Yacht Club Boys, Judy Canova, Ben Blue, Betty Grable—Good average program picture that did just average business. Played March 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THUNDER TRAIL: Gilbert Roland, Marsha Hunt—Another western and that's overrating it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Fred MacMurray, Henry Fonda—Here is a box office natural. We played this picture three days to outstanding business. After it had a first and second-run, we played it third-run. Our advice is that any theatre can return it for the second-run and do a great business. It is one of those pictures that will get box office results. Running time, 99 minutes. Played March 8-10.—Homer Theatre, Hibbing, Minn. General patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—This picture is there and over and it did business. Not only that, but it satisfied, and if we had more of these we would be sitting pretty instead of trying to pay expenses. About the only redeeming feature on the Paramount contract but it is a small town picture and we only wish we had more of them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—Wonderful production. Cannot fail to please. If possible, tie up with schools, and teachers will thank you. Played March 28-29.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

Republic

LADY BEHAVE: Sally Eilers, Neil Hamilton—A light comedy that filled the upper end of a dual bill nicely. This we doubled with "The Old Barn Dance" and it was this one which brought out the Autry fans. Running time, 68 minutes. Played April 2.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—Whenever we have an Autry-Burnette picture coming, we always dig up the SRO sign before the shows starts and then put it away until we get another. "The Old Barn Dance" was no exception, which brought us the largest gross since August, 1936, at which time we played "Oh, Susannah." And this in the face of a bad spring snow storm. Had the weather been nice, we might have broken all records because we had to turn many away. More power to you, Autry, you certainly have a host of unknown friends in this section. Running time, 60 minutes. Played April 2.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

PARADISE EXPRESS: Grant Withers, Dorothy Appleby—A very poor picture which is valueless without a companion picture to hold it up. Running time, 62 minutes. Played March 20-23.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

THREE MESQUITEERS, THE: Robert Livingston, Ray Corrigan, Syd Saylor—A picture that brings the kids in on the Saturday matinee. Not an extra good picture, but holds its own on a double bill. Running time, 61 minutes. Played February 10-12.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

RKO Radio

BRINGING UP BABY: Katharine Hepburn, Cary Grant, Charlie Ruggles—One of the best comedies we have ever played and as clean as a hound's tooth. It is a gloom chaser. My patrons voted it the funniest show they had ever seen. I offered refunds to those who did not get a laugh, but no one wanted their money back. Had several repeats on Monday night. Played March 13-14.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

DANGER PATROL: John Beal, Eally Eilers—No draw but pleased those who came. Not much to this. Running time, 60 minutes.—A. E. Eliason, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MAKE A WISH: Bobby Breen—Bobby Breen's poorest to date. Although a good following has been built up here for Bobby Breen, it didn't go over like his others. Business below average. Running time, 77 minutes. Played February 20-23.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker, Ann Miller—Well made, enjoyable musical comedy drama that pleased, but did not draw, due only to fact that we are obliged to play musical after musical and then feed them one and two-reel musical shorts as well. Played March 27-28.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice—A very good picture but failed miserably at the box office. Drew the children fairly well, but the adults seem to shun Joe. Running time, 71 minutes. Played March 13-16.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Andrea Leeds, Adolphe Menjou—This is supposed to be a special, but I am telling the world that this did the lowest gross for me in thirteen years. I will recommend same for midnight show.—Jack De Marce, De Marce Amusement Co., Benson, Minn. General patronage.

THERE GOES MY GIRL: Ann Sothern, Gene Raymond—Gene Raymond is well liked here, but this picture can only be given top billing on a double bill. Please, RKO, won't you please put Gene Raymond in an "A" picture? He has talent and a great deal of people like him, so give him the chance he deserves. Running time, 74 minutes. Played March 27-30.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—O. K. little program picture. Played March 19.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Twentieth Century - Fox

BARONESS AND THE BUTLER, THE: William Powell, Annabella—Did not appeal to the lower class of people. William Powell always good. Annabella should improve her English. Business fair. Running time, 80 minutes. Played March 23-24.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—A fair "Chan" picture. Hardly up to standard of previous "Chan" pictures. Running time, 71 minutes. Played March 9-10.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

CHECKERS: Jane Withers, Stuart Erwin, Una Merkel—Very good. We ordinarily run double features here on Saturdays but single featured this with "Charlie McCarthy," Donald Duck and "S.O.S. Coast Guard," episode two. It was very well liked.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

CHECKERS: Jane Withers, Stuart Erwin—Here is just as good entertainment as anyone could wish.

Business the best in midweek for months and that is something here with our factory closed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CITY GIRL: Phyllis Brooks, Ricardo Cortez—An excellent program picture. Pleased almost everyone. Played on Bargain Night. Running time, 60 minutes. Played March 23-24.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche, Ethel Merman, Cesar Romero—Plenty good, and with Don Ameche and Cesar Romero to help her out, this went over in a big way. This young lady can skate and how she can skate, so people like to see her strut her stuff, and then she can do a right nice job of acting. Worth a date on your best days and will do plenty of business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—The only thing I'm glad about is that they can't put you in jail for what you think. Winchell can dish out the dirt, but as an actor or drawing card, he is just a columnist, and Benny can smoke his cigar on the stage as far as I am concerned. It just didn't click, and if Fox hadn't reallocated it, we would have lost plenty on it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie—Personally would say very ordinary. My patrons did not care for it. Missed fire badly. Not near their former offering. Simone should learn the English language before she attempts to make another picture. She has nothing on the ball. A lot of girls in Hollywood could do better. Get wise to this, Zanuck. Running time, 84 minutes. Played March 27-29.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

LOVE ON A BUDGET: Jed Prouty, Shirley Deane, Spring Byington—Played with Walt Disney's Academy Award Revue. Made a nice show for the whole family. On a par with the other Jones Family pictures. Played March 20-21.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple, Randolph Scott, Gloria Stuart—Best picture Shirley Temple has ever made. Not a slow scene in the picture. Business fair. Suggest that anyone play it. Running time, 81 minutes. Played March 30-31.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

WILD BRIAN KENT: Ralph Bellamy, Mae Clarke—Kept putting this one off (as I did all the 1936-37 Fox westerns). Played it on Bargain Night. Fair semi-western picture. Not bad. I read last fall that Fox had signed Tom Mix. What happened to him?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

United Artists

BELOVED ENEMY: Merle Oberon, Brian Aherne—Samuel Goldwyn sure let us down on this one. There is absolutely no entertainment in this one. We had

(Continued on following page)

THRILL YOUR CUSTOMERS WITH TODAY'S NEWS

Here's how: Hundreds of exhibitors in 48 states now feature spot news releases daily—farthest overnight, nearest in two hours—by specifying AIR EXPRESS, straight to their door. Cost? A trifle more—but it's a box-office wow! Ship all your films by the "natural" route. Nation-wide service, also to Canada, Latin America, Honolulu, and Far East. Phone the nearest RAILWAY EXPRESS office and merely say "AIR EXPRESS Division."



some walkouts and the rest stayed and complained afterwards. This picture may be better in big cities. Merle Oberon and Brian Aherne did swell considering the plot they had to follow. Shows like this are hard on good stars. Played March 25-27.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

DEAD END: Sylvia Sidney, Joel McCrea—Good program picture. No special about this. The rental too high. This lost money. Running time, 93 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ELEPHANT BOY: Sabu—Wish to express that this picture has broken the house records, for a two days showing, in the history of the theatre. We tied up with the schools here and they had advance ticket sale and plugged this picture by giving all necessary advertising possibilities. This picture pleased both adults and children. Our advice to any exhibitor is to do the same thing as we have done and you will be happy. Running time, 1-2.—Homer Theatre, Hibbing, Minn. General patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall—Wonderful production. Splendid performance by Lamour and Hall. Appealed to everyone. Business fair. Running time, 110 minutes. Played March 28-29.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall, Mary Astor—Don't know what drew the folks; have had better shows that did not draw half the business this did; but it will draw and please. The hurricane scenes very good. Played March 24-25.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall, Mary Astor—This picture seems to have had plenty of advance publicity because we had people come to see it who have not been in theatre for a long time. Everybody pleased, including the box office. During the hurricane scenes, you almost seem to live right through the scenes yourself. Played March 31-April 1.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda—Terrible. The only person I know of who liked this was the cashier. Played on Money Night.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

KNIGHT WITHOUT ARMOUR: Marlene Dietrich, Robert Donat—Fine picture in spite of accents and British direction. Pleased all who came and most of them came because there is nothing else to do here. One of the few foreign products worth mention. Played March 29.—James I. Denham, Rex Theatre, Port Lavaca, Tex. Small town patronage.

LOVE FROM A STRANGER: Ann Harding, Basil Rathbone—Does not appeal to anyone, not even the employees. Most brilliant performance by Rathbone. Business terrible. Running time, 95 minutes. Played April 11.—Joe Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

NOTHING SACRED: Carole Lombard, Fredric March—One of the best audience pictures of the year. Excellent cast, excellent story and excellent production. Our audience in an uproar most of the time. Color very fine.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—Very good picture of this type, which held up well for two days. Played March 27-28.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles—We had a number of patrons ask for this picture, so went and bought it for them. They didn't show up and we hardly paid expenses. It's a good picture and worth a date, but hardly worth the price we paid to run, after all of the surrounding towns had reaped a harvest. If you can buy it right, it should make a little money.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TROOP SHIP: Leslie Banks—An English made picture that fails to please. Used this on a low admission and still had plenty of squawks.—M. F. Bodwell, New Paramount Theatre, Wyoming, Ill. Small town patronage.

WALTER WANGER'S VOGUES OF 1938: Joan Bennett, Warner Baxter—This is no doubt the most beautiful picture made. A swell picture for the ladies, but the men did not care for it.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WALTER WANGER'S VOGUES OF 1938: Joan Bennett, Warner Baxter—This hardly seemed like the same Joan Bennett that was in "I Met My Love Again." She was so much nicer. Color added a lot to the fashions in this picture. Give this best play dates. Played March 30-31.—Richard C. Welch, Comique Theatre, Camden, Maine. General patronage.

Universal

BOSS OF LONELY VALLEY: Buck Jones—Buck Jones is one cowboy who has held his following and I never did hear him sing a note. I hope he never does and just keeps on making westerns as good as he has in the past.—Mayme P. Musselman, Princeton Theatre, Lincoln, Kan. Small town patronage.

FIVE MORE REPORT FOR FIRST TIME

In this week's "What the Picture Did for Me" department appear reports of five showmen who never before have contributed comment. The five are:

Jack DeMarce, DeMarce Amusement Co., Benson, Minn.

James I. Denham, Rex Theatre, Port Lavaca, Texas

Homer Theatre, Hibbing, Minn.

W. F. McKinney, Cameron Theatre, Denver, Col.

Richard C. Welch, Comique Theatre, Camden, Maine.

Returning to the corps of active reporters after two years' absence is M. Bodwell of the New Paramount Theatre at Wyoming, Ill.

COURAGE OF THE WEST: Bob Baker, Lois January—Pretty good western. Only fair at the box office. Running time, 57 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COURAGE OF THE WEST: Bob Baker, Lois January—This new star seemed to get over with the big hat boys and they liked his singing. The picture has action and comedy mixed together so that it pleased our action lovers on Saturday night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GIRL WITH IDEAS, A: Wendy Barrie, Walter Pidgeon—An average program which should be double featured. An almost impossible newspaper story which brought several laughs and seemed to please. Running time, 66 minutes. Played March 26.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

IDOL OF THE CROWDS: John Wayne—One of those that was shot during lunch hour. Probably O. K. for a double bill. We don't run doubles, but will have to if the producers keep making so many of this sort. Played March 26.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LADY FIGHTS BACK, THE: Irene Hervey, Kent Taylor—Fair little show. The scenery the best part of the picture. Played March 22.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ONE HUNDRED MEN AND A GIRL: Deanna Durbin, Adolphe Menjou, Alice Brady, Leopold Stokowski—A very good picture that failed to click at the box office. Although opposition was very keen, the picture should have done much better. This is one of Universal's better grade of pictures. Running time, 84 minutes. Played February 27-March 2.—Walter Currell, Gem Theatre, Logan, Utah. General patronage.

ROAD BACK, THE: Richard Cromwell, John King, Andy Devine, Slim Summerville—This is one of the best pictures of its kind that every theatre should show, showing the outcome of war. Much credit goes to Universal for such a picture. Business only normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPY RING, THE: William Hall, Jane Wyman—Title best part of this picture. Expected some action, but nothing happened. Played March 23.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WEST BOUND LIMITED: Lyle Talbot, Polly Rowles—A very fine train picture suitable for double bill. I appreciated it very much after running a block to catch the train after booking this picture on a west bound train.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WESTLAND CASE, THE: Preston Foster, Carol Hughes—Fair. Too slow. Too much talk and not enough action. Poor at the box office. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—Here is a "sweetheart" of a picture. It has anything you could ask for.—M. F. Bodwell, New Paramount Theatre, Wyoming, Ill. Small town patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—A very good musical comedy and well liked by everyone. This picture did not do business, but the weather was against us and "The Hurricane" was being played in a town only 24 miles from Rifle. Played March 27-28.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

Warner Brothers

IT'S LOVE I'M AFTER: Leslie Howard, Bette Davis, Olivia de Havilland—Nothing much to this, but patrons seemed to enjoy it more than some of the Class A's about which producers raved. Competent cast and good direction.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Sondergaard—A masterpiece in every way. Muni's acting great. Running time, 116 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LIFE OF EMILE ZOLA, THE: Paul Muni, Joseph Schildkraut—Wonderful picture. Few didn't like it, but most did. I think it's very deserving of the Academy Award it won.—Sammie Jackson, Jackson Theatre, Flomation, Ala. General patronage.

MARRY THE GIRL: Hugh Herbert, Mary Boland—The stock company didn't do so well on this, but it filled up a blank space on our double feature with no big kicks.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SMART BLONDE: Glenda Farrell, Barton MacLane—No good as a drawing card. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Columbia

AIR HOSTESS, THE: Color Rhapsodies—It's pretty good cartoon in color.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DIZZY DUCKS: Scrappy Cartoons—Much better than the average Scrappy cartoon. This one will keep them laughing.—Harold Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIFTY YEARS OF BARTER: Columbia Tours—A very interesting and enlightening subject that was well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FROM BAD TO WORSE: Charlie Chase—Hilarious as only Charlie Chase can be. Newlyweds will get a great kick out of this one. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NOVELTY SHOP, THE: Color Rhapsodies—As nice a color cartoon as anyone could wish.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RAILROAD RHYTHM: Krazy Kat Cartoons—A cartoon and just another one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RIDING THE WAVES: Special Sport Thrills—A review of all the water thrills that is most interesting. Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 1.—Very good, and the oldtimers bring back memories that your patrons will enjoy. They like that stuff.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SET 'EM UP: Special Sport Thrills—The hot shots of the bowling alleys do their stuff and how they can manipulate that mahogany ball. Worth a date any time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SITTER DOWNERS, THE: 3 Stooges—These guys are funny and their two-reelers actually do draw in some extra patrons. Hope Columbia don't see this 'cause the price will go up, but they're about the only two-reelers that are funny, always.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THREE STOOGES COMEDIES: Broadway Comedies—By all means play all of the Stooges comedies as they mean extra revenue at your box office. They also please the customers. We play them on weekends on Friday and Saturday. Running time, 20 minutes each.—Homer Theatre, Hibbing, Minn. General patronage.

Educational

BASHFUL BUCKAROO, THE: Charles Kemper—plenty of fun and while I never saw this comedian before he got enough directorial help to fill these two reels with a lot of laughs. Play it; it's not a tragedy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOW TO DANCE THE SHAG: Song and Comedy Hits—Small towners eat this up because they've never seen them dance this new dance. A good lesson so they can get started.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KOO-KOO CORRESPONDENCE SKOOL, THE: Jefferson Machamer—Poor. No runs, no hits, no laughs, no nothing. Running time, 18 minutes.—A.

Goldson, Gold Coast Theatre, Chicago, Ill. General patronage.

MISS LONELY HEARTS: Song and Comedy Hits—It got better as it went along and finally finished among the leaders, if you know what I mean.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TIMID RABBIT, THE: Terry-Toons—Another cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Metro-Goldwyn-Mayer

AUDIOSCOPIKS: Special—These cause more comments, cost twice as much and then some for glasses, but your patrons will get a kick out of watching them, so just cut the program short a one-reeler and you'll still satisfy them all. Plenty of ducking, dodging and laughing when they're being shown.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BEHIND THE CRIMINAL: Crime Does Not Pay Series—These shorts are very good and this one deals with the shyster lawyers who spring the crooks and the way this one was caught. Very interesting and worth a playdate.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BOSKO IN BAGDAD: Harman-Ising—Another cartoon with some nice coloring.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CANARY COMES ACROSS, THE: Musical Comedies—Nothing much but passed by O. K. Running time, 18 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

CANNED FISHING: Our Gang—This Gang comedy did get some laughs, and then you have to have something for the kids and these are it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CAPTAIN KIDD'S TREASURE: Historical Mysteries—These Historical Mysteries are good and the patrons seem to enjoy them. At least they will start an argument and that means they liked some parts of the short subject.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

COUNTY HOSPITAL (Reissue): Laurel and Hardy—These old reissues get the laughs and I don't know why unless they know what is coming and get tickled beforehand. We've done all right with the four of them and don't know why they can't make them any more.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DEXTERITY: Peter Smith Specialties—Here is real entertainment with a capital "E." One of the best sport shorts we have ever witnessed. These Pete Smith Specialties have what it takes to please an audience. Book this with no regrets. Running time, 9 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

FRIEND INDEED: Pete Smith Specialties—Very good Pete Smith short subject dealing with the fight to put the "seeing-eye" dogs in chair cars with their blind masters. Worth a playdate and an extra plug.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

JUNGLE JUVENILES, NO. 2: Peter Smith Specialties—Pretty good and the monks do some fancy tree climbing after they get full of hair tonic. Plenty good for a filler with most any feature.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LAND OF INCAS: FitzPatrick Travel Talks—Not as interesting as some, but our patrons like these colored Travel Talks and we run them all.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LA SAVATE: Pete Smith Specialties—Interesting explanation of this French art of fisticuffs and foot-cuffs. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

LITTLE BUCK CHEESER: Harman-Ising—The best Harman-Ising cartoon we have played. Just a knockout, that is all we can say. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Miscellaneous

AMERICA MARCHING ON (Modern Talking Picture Service): Lowell Thomas—Very good short. Furnished gratis. Contains no advertisement. It's fine. Running time, 1 reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

COWBOY SHORTY: Paragraphics—These monkey comedies satisfy the kids and don't do so bad for the old folks.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FROM THE MINUET TO THE BIG APPLE: Headliners—Just a bit different and will please. Worth

a date on your best nights.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PARAMOUNT SCIENCE, NO. 2: The best of this series to date. Paramount certainly has them licked when it comes to shorts for this season. Good subjects well diversified with beautiful color that make it hard to beat. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PARAMOUNT PICTORIAL: No. 2—Good enough for a playdate.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

POPEYE THE SAILOR MEETS ALI BABA AND THE FORTY THIEVES: Color Special—Not so good as "Popeye The Sailor Meets Sinbad The Sailor," but the coloring on these is very good and with that third dimension drawn in they are different. Not worth the price they get, but okay if you can buy them right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SERVICE WITH A SMILE: Betty Boop Cartoons—This Betty Boop cartoon was good, and when Grampy gets going he really does his stuff.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WATER, WATER EVERYWHERE: Grantland Rice Sportlights (New Series)—Plenty good as are most of the Grantland Rice Sportlights.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ZULA HULA: Betty Boop Cartoons—The best of the Boops to date. Enjoyed by all. Musical score is very good for a cartoon. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

DUMMY OWNER, THE: Leon Errol Comedies—A few laughs but below par in comparison to previous Errol comedies. Running time, 19 minutes.—A. Goldson, Gold Coast Theatre, Chicago, Ill. General patronage.

HARRIS IN THE SPRING: Phil Harris—Clever short. Pleased. Running time, 18 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HARRIS IN THE SPRING: Radio Musical Comedies—A very good two-reel band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LATIN RHYTHM: Nu-Atlas Productions—Absolutely no good. Leave it in the can.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LONESOME GHOSTS: Mickey Mouse—All of the Mickey Mouses are great, and grownups enjoy them as well as the kiddies. Running time, 10 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

MARCH OF TIME SERIES: They look forward to this. It is very well liked by everyone. It grips the audience; there is never a sound while it is being shown. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

MARCH OF TIME, NO. 7: A very good number in this very educational series. "March of Time" is becoming more popular each issue. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MURDER IN SWINGTIME: Condor Musicales—Terrible. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MUSIC WILL TELL: Ted Fio Rito—A fine two-reeler. Ted Fio Rito has a swell orchestra. Running time, 20 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Tex. General patronage.

PATHE PARADE, NO. 1: Just another picture that had too much fashions and art in it for a small town audience. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PATHE PARADE, NO. 2: O. K. short. Was interesting and pleased. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PATHE PARADE, NO. 4: A very interesting and educational short on aviation training by the United States Army. Good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

QUINTUPLAND: Dionne Quintuplets—Very fine. Helped at the box office. Play it and advertise. Running time, 2 reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SWEET SHOE: Rita Rio—A fine little band number with Miss Rio trying to dance in her mediocre way. If she would stick to singing this would have been a knockout. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Twentieth Century - Fox

FILMING NATURE'S WONDERS: Adventures of the Newsreel Cameraman—Very interesting. Such pictures as these always please our audiences. Running time, nine minutes.—A. Goldson, Gold Coast Theatre, Chicago, Ill. General patronage.

Universal

DUMB CLUCK: Oswald Cartoons—It filled up some running time about as well as anything. Kids like these things, so we run them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MECHANICAL HANDY MAN: Oswald Cartoons—Got a few laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STRANGER THAN FICTION SERIES: No. 42—Pretty good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Vitaphone

ALIBI TIME: Radio Ramblers—Extra good music and imitations. Play it any time for a good short. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ALL AMERICAN DRAWBACK: Edgar Bergen, "Charlie McCarthy"—Just as funny as it ever was and worth a date.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ARNOLD JOHNSON AND ORCHESTRA: Melody Masters—The weakest Melody Master we have seen. No pep, no originality. Bad recording. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

CANDID KID, THE: Josephine Huston—What a peach of a little musical this turned out to be. Miss Huston should be featured in some of our better musicals as she has a voice that is something. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE" SERIES: One of the finest series of shorts being made. They are a distinct departure from anything that has been done and are a credit to any program. Deserve extra billing. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

HERE COMES THE CIRCUS: "Poodles" Hanneford—An excellent subject for the spring season. Lion tamer especially good. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MALAYAN JUNGLES: Colortour Adventure Series—This is one of the most entertaining travel talks we have had for some time. The color is not the best, but it is very interesting. Running time, 19 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

MERRIE MELODIES SERIES: We consider these cartoons the equal of any that are made, without any exceptions. They are very well liked, and are always an addition to any program. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

ONE ON THE HOUSE: Willie, West, McGinty—This Brevity is good. It has several good musical numbers and comedy that got more real laughs than anything for some time. Recording only fair. Warners' two-reel musicals have always been tops, but they are ruining them with bad recording. Running time, 21 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

PICTORIAL REVIEWS: No. 6 (New Series)—Good. Held interest. Hockey and horses pleased especially. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

PORKY'S ROMANCE: Looney Tunes—Very good. If only this series were in color. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

POSTAL UNION: Georgie Price—This is a very good Brevity. Price is clever and seemed to be well liked. Recording not good. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

THAT'S PICTURES: Broadway Brevities—A bang-up musical with diversified entertainment for any situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serials

Columbia

MYSTERIOUS PILOT, THE: Capt. Frank Hawks—Can't say much for this serial. Columbia will have to do better than they have with their first two. Very slow for a serial.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

FOR YOUR NEXT MAIL

STANDARD THEATRE
BOSTON
TO PARENTS WHO LOVE THEIR DAUGHTERS:-
Did it ever occur to you that while you are a Mother or Father to your children - you may be a stranger, too?

Boys, they say, will always be boys. But what about young girls? Should, or shouldn't they be permitted the same freedom in molding themselves - and in choosing their friends?

And what about parents? Frequently in their zeal to correct a wrong, they make matters worse. They think they have a problem child. Little do they realize that often they alone constitute the problem.

This perplexing and vital question is presented in a motion picture - "Beloved Brat". Here is a story which can be the story of any young girl - drama, open and frank, of a headstrong girl, reckless, wilful, but not really bad - yet!

In producing "Beloved Brat", Warner Bros. have dealt with the problem squarely and entertainingly, minus any harshness. Moreover, the film presents a satisfying, pleasant solution. You undoubtedly will want to see "Beloved Brat", which I sincerely recommend as a worthwhile film. It will be shown starting next Friday at this theatre.

Ralph W.
Manager

"BELOVED BRAT"

with

Bonita Granville

Dolores COSTELLO • Donald CRISP

Donald Briggs • Natalie Moorhead • Lucille

Gleason • Directed by Arthur Lubin • Screen

Play by Lawrence Kimble • Original Story by

QUARTERLY COMPETITIONS FAVORED BY THEATREMEN

Revised Quigley Awards Rulings Bring Record Results from Entrants in Five Divisions; First Quarter Judging Set

With the deadline set for midnight of April 16, inspection of entries submitted in the January-March Quigley Quarterly Awards for 1938 indicate a new high for material received in the Competitions, now in their fifth year.

Comment from Round Tablers reveals the wider latitude of the refashioned Awards rulings separating entries into five classifications judged quarterly instead of one classification judged monthly, as heretofore, has encouraged participation from theatremen new to the Competitions in addition to those who have won prizes in former years.

New Policy Aids Grosses

Members also disclose that the new rulings allow the entry of institutional campaigns and single exploitations as well as entries on individual pictures, have found immediate favor among contestants. It is felt, too, among theatre executives that eligibility in the Awards of all contributions to Managers' Round Table having to do with advertising, exploitation and publicity, has resulted in increased activity by theatremen in the field. Increase of material received by the Round Table for the Second Quarter of the 1938 Quigley Awards, from April first to June 30, is pointed to in support of this opinion.

The new policy of the Quigley Awards was determined upon to stress activities of theatremen pursuing a definite plan in getting most out of every change of program. The original plan of singling out showmen for work on individual pictures having accomplished its purpose in bringing industry attention to the efforts of men in the field, it was felt the time was ripe for extension of such recognition to the manager who did the best week-to-week job over a period of time. It was not the intention to discourage single campaigns. Rather, it was planned that more recognition would be given those displaying consistency in advertising shows over each three-month period and reporting these activities regularly to Managers' Round Table.

Competition Found Keen

To make possible the widest participation from all exhibitor quarters, it was further agreed the Awards would be given in five different classifications so that each entrant would compete only with others in similar situations and not "against the field" as previously. In addition, a further quarterly Citation was determined upon to be given for the entry selected as the best from among all the winners, regardless of classification. It was decided that all entrants were to "start from scratch" in each quarterly competition, the winners in the Quigley

Complete Rules and Regulations for 1938 Quigley Quarterly Awards

Competitions are now divided into four Quarter Periods:

Jan. 1-Mar. 31; Apr. 1-June 30; July 1-Sept. 30; Oct. 1-Dec. 31.



Entrants will compete in five classifications, according to population and situation:

A—Cities, 250,000 and over.

B—Cities, 100,000 to 250,000.

C—Cities, 25,000 to 100,000.

D—Cities, Up to 25,000.

E—Neighborhood and subsequent-run theatres.



Quigley Quarterly Awards will be given as follows:

Silver Plaque to best entry in each classification.

Citation of Merit Sheepskin Certificate to runner-up in each classification.

First and Honorable Mention Sheepskin Certificates in each classification to be awarded other entries deemed worthy

of recognition.

An additional Citation of Merit will be awarded each quarter to the entry selected as best from among that quarter's Plaque winners, regardless of classification.



Every contribution, including institutional campaigns, to the Round Table will be considered in determining the quarter winners. Although it is not necessary to forward complete campaigns, they are also eligible for consideration.



Entrants will be judged on their contributions to the Round Table over each quarter period and not upon single picture campaigns, as heretofore.



Entrants will all "start from scratch" in each quarter. Winners of the Annual Awards will be selected from among contestants making the highest scores over the four quarters of the year.

ley Annual Awards to be chosen from among those making the best records in the four quarter periods.

According to the Awards Committee the new arrangements have received immediate acceptance and it is anticipated that entries for the Second Quarter, April-June, will top the total for the year's initial period.

Preliminary examination of entries forwarded for the First Quarter is now scheduled and completion of voting for the winners of Plaques, Citations of Merit, First and Honorable Mention Certificates is looked for in time to be announced in the issue of April 30.

Campaigns from situations in all classifications have been described during the past months in these pages. Others on hand that show diversified handling from large and small cities are set down briefly.

As to be expected, the flood of spirited campaigns on "Snow White" continues, and among those entrants marking up fat exploitation scores on the date is Manager Bob Russell, Loew's Poli, New Haven. In the 76 different ideas listed by Russell, newspaper publicity was widespread and topped with a shot in the morning daily showing

delivery of print via armored car in front of the theatre. Bob, supported by Barney Pitkin, RKO branch manager, supplied the action by receiving the can of film. Accompanying caption of course included mention of theatre, picture and date.

Listed also as a "first-time" by Russell, was a page-one announcement in the evening paper run some two weeks ahead and counted effective also was a special editorial in another daily run current with the date. The rest of the New Haven campaign covered about every possible exploitation and advertising angle found employable.

"Snow White" Ideas Featured

For his second-week "Snow White" hold-over, Morris Rosenthal, Loew's Majestic, in nearby Bridgeport, found much interest aroused by means of a 60-inch co-op ad incorporating a jigsaw puzzle. The sponsor, a dairy, contributed cash prizes and color photos, distributed literature calling attention to the contest, planted advertising on delivery trucks and in windows of local dealers.

Faced with a quick booking, Manager
(Continued on following page)

FIRST QUARTER ENTRIES DIVERSIFIED

(Continued from preceding page)

Paul J. Harvey, Strand, York, Pa., was successful in putting together a neat "Snow White" job. In the absence of the regular trailer, Harvey arranged for announcements at each show by performer in his stage unit, immediately planted spot radio broadcasts, created street floats. Much attention was given in the local press to a tie-in with local realtor who was host at a special morning performance to crippled and orphan children. Paul also was successful in his merchandising tie-ins, outstanding was that with department store which purchased full set of "Snow White" models for animated display ahead and during run.

The bicycle sequences in "Yank at Oxford" were called upon by Frank Murphy, at Loew's, Wilmington, Md., for use in a special matinee, between three and five, wherein everyone arriving on a bicycle was offered free admission. Special laugh trailer and publicity stories built up sufficient attention, Murphy reports, to work into a traffic-stopper.

For "Everybody Sing" Frank discovered local residents related to Judy Garland who he entertained at the picture, gathering additional publicity thereby. One of the dailies used shot of the young star reading paper. Also current was a General Foods Week by the sponsors of the "Good News" radio program through which Murphy was able to obtain poster publicity for his date in many food store windows.

Appoint Judy Honorary Governor

Loew-man H. C. Burkhardt, at the State, in Providence, R. I., found recent outlet for his talents for the benefit of a Judy Garland personal appearance when he arranged a reception at the station headed by the Governor and local Mayor. Judy immediately was appointed Honorary Governor for the day of her visit and headed a parade led by local bands, the proceedings broadcast. Local florists named a flower in her honor, signaling the tie-in with presentation of bouquet at the station. Miss Garland also sold autographed copies of local paper in theatre lobby, for the benefit of a college building fund and topped off her visit by singing Ave Maria at Sunday morning church services.

Contest that ran for seven consecutive days in advance of his "Firefly" date was the record of Manager Wm. G. Serrao, of the Avenue, Brackenridge, Pa. In his first effort Serrao conceived the idea of an essay competition inviting readers to express themselves within 100 words on whether or not they thought Allan Jones a greater screen lover than Clark Gable or Nelson Eddy. Two-column cuts accompanied each day's publicity. For the interest of the juveniles, a coloring contest was run simultaneously, the net result of the two publicity endeavors aiding the attraction greatly, reports Serrao.

Down in the heart of the Oklahoma ranch country, 1936 Grand Award winner Lew Chatham dug up an old-time authentic stage coach for bally on "Wells Fargo," at the

"TEST PILOT" WINNERS TO MEET CLARK GABLE

Top contest tie-in arranged by MGM on "Test Pilot", offers two round trips to Hollywood via American Air Lines as first prizes for best essays on airplane as means of national defense. Idea is aimed at over 10,000,000 adult and juvenile air-enthusiasts and behind the project are many junior flying clubs, trade papers, etc. Winners will meet Clark Gable at MGM Studios and be presented with flying suit like the one worn by star in the picture.

Sooner, Norman, Okla. For further atmosphere, Chatham and the house staff dressed in frontier costume, accompanying the coach around town. There was a girl driver, armed guard serving as lookout, mounted horsemen firing blanks, for additional color. For lobby display Lew borrowed a collection of firearms popular during the period the picture portrays.

On the same attraction Frank Gooch, of the Opera House, Bath, Me., reports though limited to a small budget, the promotion of a record publicity campaign topping 1,000 lines of free space. This is an all-time top in his situation for a two-day date on a single attraction, Gooch claims. In addition to effecting many of the press-book tie-ins, Frank arranged for leading pastor to speak on the picture as the topic of his Sunday sermon, day ahead of opening.

Subsequent-Runs Effective

In the subsequent-run classification, Harold Grott, Metropolitan, Baltimore, reports the highlights of his "Wells Fargo" date, street stunts and colorful lobby displays bringing the best returns. Some two weeks ahead, in a lobby space, eight feet by 14, Grott had painted a huge canvas background representing a Western landscape. Center of the display was a model of the Baltimore & Ohio's crack locomotive

of 1864. Floor was artificial grass. Small tent with all the fixin's, including full Indian regalia alongside attracted, as did an exhibit of Boy Scout paraphernalia, in charge of a delegation of local Scouts who answered questions. On opening day Harold dressed his doorman in complete Indian costume, including war paint, who, in company with usher, costumed in the picture's period, plugged the date throughout the section.

"See your voice" was the stunt found most effective by Grott for the benefit of "Thrill of a Lifetime," which he applied to the idea as well as the picture. Set up in the lobby was a microphone and patrons invited to talk into it saw green line moving erratically around a white disc. Movements of the green line were supposed to be voice reproductions, the apparatus explained, as follows:

Microphone feeds an amplifier coupled to a cathode ray tube, tube being similar to those used to reproduce television signals and also in use to service theatre sound systems. Grott decorated frame around the equipment with stills from the picture for additional advertising.

Columbus Welcomes Mae West

The advent of Mae West for a week's engagement at the RKO Palace, Columbus, Ohio, gave publicity director John Barcroft sufficient outlet for one of his typical campaigns put on in cooperation with Manager C. Harry Schreiber. Front page stories, feature articles and contests were all over the papers. Barcroft blanketed the city and surrounding territory, planted window cards in railroad and bus stations for miles around. Special electric signs and life-size cutouts of the star were used profusely in and around the marquee and the lobby.

Top exploitation stunt was tie-in with National Used Car Week, taking place during star's arrival. John promoted a 300-car parade, each auto decorated with "welcome" signs. Motorcycle police escort, uniformed ushers, highway patrolmen, local celebrities and others made up the procession, led by brass band and progressing through the downtown district to theatre.

Neighborhoods Stress "Zola" Ideas

In the Washington Heights section of New York, Manager M. Katz and M. Cole cooperated on a smart job of publicity on "Zola" at the Lane Theatre, playing the picture a month after the chain neighborhood houses. Immediate attention was called to the date in advance with the construction of a 40 by 60 letter "Z" covered with advertising from pressbooks and other cost-free sources. Another 40 by 60 carried top reviews on the picture.

Week ahead, a contest was planted on page one of the community newspaper, and also in advance the theatremen arranged for one of the ushers dressed as Zola to distribute calling cards with theatre and dates throughout the neighborhood. Day prior to opening a full page ad was taken in the

BEN DOES A "BERGEN" AS USHER DUMMIES

To give the kids a chance to win a Charlie McCarthy, Ben Mindlin, of the Bellerose, in Bellerose, L. I., has been putting on an Edgar Bergen contest with dummy dolls as prizes. Week before he started, Ben pulled a "Bergen" on the stage with one of the dolls, usher behind the curtain acting as the McCarthy half of the cross-fire while they both discussed how the youngsters could gain one of the "Charlies."

ALL CLASSIFICATIONS REPRESENTED

community paper which cooperated with a front page streamer and on opening day the lobby and marquee were heavily decorated.

Striking what was termed a profitable note of conservatism well in advance of his campaign on "Tovarich," Manager J. R. Preddy, Orpheum, Waco, Texas, aimed his initial publicity at his more discriminating patrons, feeling that their word of mouth advertising would aid in building the attraction. Preddy reports his posters from National Screen Accessories fitting in with this slant. Arousing the desired curiosity was a series of tack cards reading, "Reserved for Tovarich" with no other copy. This was followed with a mailing of post cards to clubwomen and wives of local professional men. Local book stores carried out an accompanying Russian theme in a window display. Street stunt that attracted included boy and girl dressed as maid and butler distributing tie-in cards in cooperation with local druggist advertising a sundae named after the picture.

Constructs Model Hotel

A model hotel of four floors, measuring six feet in height, was the feature of Frank Aydelotte's lobby display for "Hollywood Hotel" at the Tower, Drumright, Okla. Framework was built of one by two scrap material and the front from scrap celotex. On top was erected sketeton sign to resemble steel framework. Fifteen windows were cutout in the front and covered from the rear with white blanking paper. Miniature shades of brown wrapping paper were hung from each window. Sign was constructed to hang from roof to marquee, painted to resemble typical hotel sign, lettered with title of picture, double-sided, and illuminated from interior. On each floor was lettered cast names and stills were planted alongside. Miniature marquee covered small revolving door of pasteboard turned by concealed fan. Sides and rear of "hotel" were covered by old window cards and the entire cost, reports Aydelotte, was a matter of dimes.

Doormen and cashiers wore bell-hop hats made with fillers from old hat boxes, tops and sides painted with vari-colored water color. Silver band was painted around the hats and picture credits lettered across front. Elastic was used to hold hats on head at an angle.

Creates McCarthy Pater

In the midst of the northwest timber country, Portland, Ore., proved a good spot to plant a story on "Goldwyn Follies" at the Broadway, which broke nationally. The J. J. Parker theatremen had a long yarn in the *Oregonian* having to do with a fictitious "Fir Tree McCarthy," long-missing father of Charlie. Story ran as an interview with local ventriloquist supplying the answers for the dummy's "parent" and a two-column cut, properly captioned, was further evidence of this smart publicity job.

Wally Caldwell's profitable contacts with his newspapers brought two contests, six-day and seven, in the Toledo *News-Bee*, for "Goldwyn Follies" at Loew's Valentine. The first competition was a "comeback" slant, paper running two-column scene cuts

"CONSTANT HAMMERING" FOUND MOST BENEFICIAL

The new Awards rulings are encouraging members who hesitated about competing under the former set-up, as illustrated by a note from one of the Midwest theatremen:

"I like the new plan since I don't seem to have the knack for pulling spectacular campaigns, shooting the works for one picture and coasting for weeks after. I'd rather spread my stuff because in the long run, theatres benefit more by constant hammering."

and story daily with various of the stars in the picture cracking-wise to Charlie. Prizes were given readers for the best answers and included McCarthy dolls as well as guest tickets. Wally's second tie-in with the same sheet was a classified hook-up in behalf of the used car section, with theatre display ad atop page daily tying in the auto drive to the picture.

Much activity in the field on "Tom Sawyer" is noted and among the campaigns received, attention is called to Roscoe Drissell's work at Loew's State, in Norfolk, Va., where the theatremen was able to have the day prior to opening set aside as "Mark Twain Day" in the local schools. It was said to be a "first-time" for cooperation between the school system and a motion picture, further evidence of which was a treasure hunt open to students announced on school bulletin boards, and a Sawyer essay contest. "Old songs" radio contest and preview were also reported.

With the personal appearance of the two young starlets on the opening day of his "Sawyer" engagement, George Hunt put together a fitting campaign to welcome the children to Loew's, Louisville, Ky. Here, too, the school officials were receptive to participation and evidenced, for instance, by

having each school select the honor student of the month to greet the visitors on arrival at the station. Since Louisville is in the center of the racing country, it was arranged for the children to visit Churchill Downs and select their choices for the Derby.

"Tom Sawyer" Day in Dallas

The stop-over in Dallas for a Texas visit was handled in gala fashion by Manager Walter Henshel, at the Palace, with the cooperation of publicist Forest Thompson. After a press breakfast, the children paraded to the mayor's office where his honor proclaimed a "Tom Sawyer Day," with young Kelly appointed to the post for the duration of his visit. Ceremony was filmed for and shown in advance at the theatre. Visits to schools were arranged where recesses were declared so that students could meet the stars. Announcements of the date were made in all the schools daily and special students' tickets authorized. On behalf of the Governor, Tommy was presented with a Texas Ranger commission and Ann was made an Admiral in the Texas Navy.

Top stunt on the date at the Aztec, in San Antonio, was a kid show arranged by Manager Homer LeTempt with prizes given for the first and second best "Tom Sawyer," a large number of children reported to have come "in character." Working with LeTempt was City Manager William O'Donnell, who supervised the awarding of prizes. Here, too, the schools gave full cooperation as did the executives of the American and Mexican Scout troops through whose aid the date was plugged, via mailing lists, to all members.

Ties in With Used Car Week

Riding along on the crest of the publicity accorded the recent National Used Car Week, Galy Varnell, Erie Theatre, Hugo, Okla., for "Merrily We Live," tied in with local automobile agency which bannered cars with copy reading "Merrily We Live and merrily you'll live if you drive a reconditioned," etc., etc. Model T car was planted at busy street corner with card reading, "For sale cheap; must have money to see."

For his newspapers, Varnell used cartoon type of teaser ads, opening day ad carrying a personal endorsement by the theatremen and street ballyhoo consisted of headless man carrying head in his hands, back copy advising that he laughed his head off at the picture.

Since Missoula, Mont., was selected for the Intermountain premiere of "Gold Is Where You Find It," John Taylor, Wilma Theatre, secured wires of congratulations from the stars appearing in the picture and used these together with scene stills for his lobby display. Samples of gold were obtained from the University of Montana and local mining companies and these were planted in local jeweler's window. Special preview was held at which celebrities attending were given autographed photos of Olivia De Havilland and George Brent, while for street bally bannered nag was pulled about city streets by ushers dressed in miners' outfit.

BRIDGE TOURNAMENT PILES UP PUBLICITY

Since the many private bridge clubs in Provo, Utah, are opposition, Jack Braunagel, Intermountain City Manager, found a way out by sponsoring the annual city bridge tournament in the mezzanine of the Paramount, this year's contest being the second under his wing. Folks come to the theatre now to do their playing instead and the papers have given the contest a splendid ride during the weeks of the competition with the house, of course, mentioned prominently.

personalities

JAMES KEEFE

of Milwaukee has been added to the Warner management staff under Harry Kalmine in the Pittsburgh zone and assigned to the Ritz in Clarksburg, West Va. Keefe replaces HARRY GANTZ, transferred to the Capitol in Stubenville, succeeding TORY CAVELLO, resigned.



GLENN T. Fannin

former press agent for the Delman Theatre, Beaumont, Tex., has returned to Houston to take over publicity for the four Will Horwitz' theatres.



LOU CARROLL

has assumed managership of Jay Emanuel's new Senate Theatre, Harrisburg, Pa.



BURTUS BISHOP, JR.

manager of the MGM exchange at Charlotte, N. C., has been promoted to the managership of the Pittsburgh exchange.



R. H. ZELLER

has been named manager of the Devon Theatre, Chicago, succeeding HARRY BROWN, who has been promoted to the management of the Sheridan. H. W. WREN has been named manager of the Davis.



LEROY MILLER

has replaced WILLIAM BENJAMIN as Universal branch manager in Kansas City, Mo.



RAYMOND WARFIELD

is now manager of the Family Theatre, Worcester, Mass., having just been promoted from assistant at the Olympia.



ELMER WACASTER

has sold the Ouachita Theatre, Mount Ida, Ark., to MRS. W. M. McDOWELL of Norman, Ark.



HUBERT TRAHAN

manager of the Majestic Theatre at Port Arthur, Texas, and A. PERLEY, manager of the Rio Theatre, Nederland, Texas, have exchanged positions.



JEROME C. MAYER

has purchased the Quentin in Brooklyn, N. Y., from Hanswald Realty Corporation.



FRED GLASS

formerly manager of the Jayhawk Theatre, Salina, Kans., has been transferred to the Strand house there.



LAWRENCE GROBECK

has opened his 700-seat Muller Theatre in Omaha. It is reported to be the first new theatre there in ten years.



WILLIAM YEAST

formerly of Fairfield, Iowa, is the manager of the new State Theatre in Milton, Iowa, the first theatre there. It was constructed in an existing building.



JOE EDMONDSON

has been named manager of the Carolina Theatre in High Point, N. C., moving there from Anderson, S. C.



On Monday, April 4th, Jack Campbell to Phyllis Blakely. The groom manages the Capitol Theatre, Brampton, Ont., Can.



AUBREY C. COUCH

has been appointed manager of the Empire Theatre, Jacksonville, Fla., succeeding C. E. KENNER, whose resignation has just become effective.



W. T. BROCKMAN

of Anderson, S. C., has leased the Ritz Theatre, Barnwell, S. C., and the Carolina, in Allendale, from G. FRANK LUNDY.



LEWIS EGAN

has taken over the McKan Theatre, Kansas City, Mo., operated for several years by W. D. FULTON.



HERMAN WHITMAN

manager of the Earle Theatre, Philadelphia, passed away suddenly.



JACK CAMPBELL

and his bride dropped into Round Table headquarters to get acquainted with us. Come again, folks.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name
(PRINT)

Position

Theatre

Address

City

State

Circuit

Absolutely No Dues or Fees!

MAUREY L. ASHMANN

division manager of the Strauberg Brooklyn and Long Island Theatres, has been stepped up to general manager of the Fiveboro Theatre Circuit, operating in Manhattan and the Bronx. Five-boro is a consolidation of Solomon Strausberg, Stanley Colbert and Abraham Leff.



EARLE M. FREIBURGER

who acted as bandmaster with Cole Brothers circus and later manager of the City Auditorium in Bartlesville, Okla., has purchased the Paramount Theatre in Dewey, Okla.



S. K. HENDRICKS

who operates motion picture theatres in Glade Spring and Abingdon, Va., has opened the new Strand Theatre in Damascus, Va.



B. T. SUTTON

who recently managed the Hollywood Theatre in Belmont, N. C., has purchased the Holly Theatre at Mount Holly, N. C., from D. E. Thompson.



CLAY WILLIAMSON

is the new manager of the Criterion Theatre in Anderson, S. C.



EDWIN RILEY

who has been assistant manager of the Carolina Theatre, Columbia, S. C., has been transferred to the Palmetto in that city, in the same post and is succeeded by PAUL AYERS at the Carolina.



JOSEPH SIRKIN

is now manager of the Glenwood Theatre, Brooklyn, N. Y., having come from the Duffield Theatre where he served in the same capacity. MANNY SOLOMAN, who formerly managed the Glenwood house goes into the Duffield.



BERT EDMUNDSTON

now manages the Rogue Theatre in Tipton, Okla., replacing LAMAR GUTHRIE, who has gone to Erick, Okla., to manage the Rogue Theatre there.



ARTHUR BURKE

has taken over the Gillham, a subsequent run house in Kansas City, from ROBERT RHOADES.



RAY WALSH

who operates the Mainstreet Theatre in Chanute, Kansas, is taking over the Ismo at Coffeyville, Kansas, from Moran and Isely.



JAMES C. HAYNES

leaves the Plaza Theatre in Tulsa, Okla., to manage the new Delman house there, and is succeeded at the former post by ABE ROSEWALL, who comes from the Tower Theatre.



W. L. PERLEY

has been transferred from the Rio Theatre, Nederland, Texas, to the Mejestic, Port Arthur.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
All American Sweetheart (G).....	Scott-Colton-Patricia Farr.....	Nov. 30, '37	62	Dec. 25, '37	
Awful Truth, The (G).....	Irene Dunne-Cary Grant.....	Oct. 21, '37	92	Oct. 9, '37	
(Exploitation: Dec. 4, '37, p. 76; Dec. 18, '37, p. 65; Jan. 8, '38, p. 82; Jan. 29, '38, pp. 83, 84, 86; Feb. 5, '38, p. 84; Apr. 2, '38, p. 60.)					
Cattle Raiders.....	Chas. Starrett-Iris Meredith.....	Feb. 12, '38	59		
Counsel for Crime (G).....	Otto Kruger-Jacqueline Wells.....	Sept. 14, '37	62	Oct. 23, '37	
Criminals of the Air (G).....	Rosalind Keith-Chas. Quigley.....	Apr. 30, '37	61	Nov. 6, '37	
Dangerous Adventure, A.....	Don Terry-Rosalind Keith.....	Aug. 1, '37	59		
Devil Is Driving, The (G).....	Richard Dix-Joan Perry.....	June 25, '37	68	July 24, '37	
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84; Oct. 30, '37, pp. 84, 87; Dec. 18, '37, p. 66; Jan. 29, '38, p. 84.)					
Fight to the Finish, A.....	Don Terry-Rosalind Keith.....	June 30, '37	59		
(See "Taxi War," "In the Cutting Room," May 1, '37.)					
Frame Up, The.....	Paul Kelly-Jacqueline Wells.....	May 1, '37	59		
(See "Right Guy," "In the Cutting Room," May 1, '37.)					
Game That Kills, The.....	Chas. Quigley-Rita Hayworth.....	Sept. 21, '37	56		
Girls Can Play.....	Chas. Quigley-Jacqueline Wells.....	June 21, '37	60		
Headin' East (G).....	Buck Jones-Ruth Coleman.....	Dec. 13, '37	67	Nov. 27, '37	
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins.....	Feb. 17, '38	75		
Hollywood Round-up (G).....	Buck Jones-Helen Twelvetrees.....	Nov. 16, '37	64	Oct. 23, '37	
I'll Take Romance (G).....	Grace Moore-M. Douglas.....	Dec. 25, '37	85	Dec. 25, '37	
(Exploitation: Mar. 12, '38, p. 64.)					
I Promise to Pay (G).....	Leo Carrillo-Chester Morris.....	Apr. 21, '37	65	Feb. 27, '37	
(Exploitation: Apr. 3, '37, p. 64.)					
It Can't Last Forever (G).....	Betty Furness-Ralph Bellamy.....	July 15, '37	68	Aug. 14, '37	
It Happened in Hollywood.....	Richard Dix-Fay Wray.....	Sept. 7, '37	67		
(See "Once a Hero," "In the Cutting Room," Apr. 17, '37.)					
It's All Yours (G).....	Francis Lederer-M. Carroll.....	Sept. 1, '37	80	Aug. 7, '37	
(Exploitation: Nov. 13, '37, p. 62.)					
League of Frightened Men (G).....	Walter Connolly-Irene Hervey.....	May 25, '37	65	July 24, '37	
Life Begins with Love (G).....	Jean Parker-D. Montgomery.....	Oct. 7, '37	68	Oct. 9, '37	
Little Miss Roughneck (G).....	Edith Fellows-Lee Carrillo.....	Feb. 23, '38	64	Apr. 2, '38	
Lone Wolf in Paris.....	Francis Lederer-Frances Drake.....	Mar. 24, '38	67		
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....	Sept. 1, '37	118	Feb. 27, '37	
(Exploitation: Sept. 5, '36, p. 75; Mar. 6, '37, p. 89; May 22, '37, p. 92; July 31, '37, p. 90; Aug. 28, '37, pp. 96, 100; Oct. 30, '37, pp. 84, 97; Nov. 20, '37, p. 94; Dec. 25, '37, p. 56; Feb. 5, '38, p. 82.)					
Making the Headlines (G).....	Jack Holt-Beverly Roberts.....	Mar. 10, '38	66	Jan. 8, '38	
(Reviewed under the title, "The House of Mystery.")					
Motor Madness.....	Rosalind Keith-Alan Brook.....	Apr. 5, '37	62		
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)					
No Time to Marry (G).....	Mary Astor-Richard Arlen.....	Jan. 10, '38	64	Mar. 5, '38	
Murder in Greenwich Village (G).....	Fay Wray-Richard Arlen.....	Oct. 16, '37	68	Nov. 6, '37	
Old Wyoming Trail, The.....	Charles Starrett-Barbara Weeks.....	Nov. 8, '37	56		
One Man Justice.....	Charles Starrett-Barbara Weeks.....	July 1, '37	59		
Outlaw of the Orient.....	Jack Holt-Mae Clarke.....	Aug. 20, '37	61		
Outlaws of the Prairie.....	Charles Starrett-Donald Grayson.....	Dec. 31, '37	58		
Overland Express, The (G).....	Buck Jones-Marjorie Reynolds.....	Apr. 11, '38	55	Apr. 9, '38	
Paid to Dance.....	Don Terry-Jacqueline Wells.....	Nov. 4, '37	58		
Penitentiary (A).....	Walter Connolly-Jean Parker.....	Jan. 17, '38	79	Feb. 5, '38	
(Exploitation: Feb. 26, '38, p. 72; Mar. 5, '38, p. 58; Apr. 2, '38, p. 56.)					
Rangers Step In, The.....	Bob Allen-Eleanor Stewart.....	Aug. 8, '37	58		
Reckless Ranger.....	Bob Allen-Louise Small.....	May 30, '37	56		
Roaring Timber (G).....	Jack Holt-Grace Bradley.....	July 4, '37	65	Aug. 28, '37	
Rolling Caravans.....	Jack Luden-Eleanor Stewart.....	Mar. 7, '38	55		
Shadow, The (G).....	Chas. Quigley-Rita Hayworth.....	Dec. 9, '37	59	Dec. 4, '37	
She Married an Artist (A).....	John Boles-Lull Deste.....	Nov. 25, '37	78	Mar. 5, '38	
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	May 4, '37	60		
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)					
Squadron of Honor.....	Don Terry-Mary Russell.....	Jan. 20, '38	55		
(See "The American Legion," "In the Cutting Room," Nov. 6, '37.)					
Start Cheering (G).....	Jimmy Durante-Joan Perry.....	Mar. 3, '38	79	Feb. 5, '38	
Thunder in the City (G).....	Edw. G. Robinson-Lull Deste.....	Apr. 25, '37	76	Feb. 13, '37	
Trapped by G-Men (G).....	Jack Holt-Wynne Gibson.....	Oct. 27, '37	65	Nov. 18, '37	
Two Flirted Sheriff.....	Charles Starrett-Barbara Weeks.....	June 15, '37	59		
Two Gun Law.....	Charles Starrett-Peggy Stratford.....	Apr. 7, '37	56		
Under Suspicion (G).....	Jack Holt-Kath. DeMille.....	Dec. 16, '37	67	Nov. 20, '37	
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....	May 14, '37	58		
(See "In the Cutting Room," Apr. 3, '37.)					
When G-Men Step In (G).....	Don Terry-Jacqueline Wells.....	Mar. 31, '38	61	Mar. 19, '38	
Who Killed Gail Preston?.....	Wyn Cahoon-Robert Paige.....	Feb. 24, '38	61		
Wide Open Faces.....	Joe E. Brown-Jane Wyman.....	Feb. 15, '38	67		
(See "In the Cutting Room," Jan. 22, '38.)					
Woman Against the World.....	Ralph Forbes-Alice Moore.....	Mar. 17, '38	69		
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17, '37	68	Feb. 13, '37	
Women in Prison (A).....	Wyn Cahoon-Scott Colton.....	Jan. 1, '38	59	Mar. 12, '38	

Coming

Call of the Rookies.....	Chas. Starrett-Iris Meredith.....	Apr. 30, '38	54		
City Shadows.....	Edith Fellows-Lee Carrillo.....				
Crime Takes a Holiday.....	Jack Holt-Marcia Ralston.....				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventurous Blonde, The (G).....	Glenda Farrell-Barton MacLane.....	Nov. 13, '37	61	Sept. 11, '37	
Alcatraz Island (G) 264.....	John Litel-Ann Sheridan.....	Nov. 6, '37	64	Oct. 23, '37	
(Exploitation: Dec. 18, '37, p. 34; Dec. 25, '37, p. 54; Jan. 8, '38, pp. 80, 88; Jan. 22, '38, pp. 64, 67; Mar. 5, '38, p. 59.)					
Back in Circulation (A) 268.....	Joan Blondell-Pat O'Brien.....	Sept. 25, '37	82	Aug. 7, '37	
Case of the Stuttering Bishop, The, 176.....	Donald Woods-Ann Dvorak.....	June 5, '37	70		
Cherokee Strip 178.....	Dick Foran-Jane Bryan.....	May 15, '37	55		
Confession (A) 158.....	Kay Francis-Ian Hunter.....	Aug. 28, '37	86	July 24, '37	
Dance, Charlie, Dance (G) 165.....	Stuart Erwin-Jean Muir.....	Aug. 14, '37	64	May 1, '37	
Daredevil Drivers, The, 279.....	Dick Purcell-Beverly Roberts.....	Feb. 12, '38	59		
Draggerman Courage (G) 168.....	Jean Muir-Barton MacLane.....	May 15, '37	58	Aug. 29, '37	
(Exploitation: Nov. 27, '37, p. 79.)					
Empty Holsters 179.....	Dick Foran-Patricia Walthall.....	July 10, '37			
Ever Since Eve (G) 162.....	Marion Davies-R. Montgomery.....	July 17, '37	79	June 26, '37	
Fools for Scandal (G) 252.....	Fernand Gravet-Carole Lombard.....	Apr. 16, '38	85	Mar. 19, '38	
Gold Is Where You Find It (G) 255.....	George Brent-O. de Havilland.....	Feb. 19, '38	87	Jan. 22, '38	
(Exploitation: Apr. 9, '38, p. 56.)					
Hollywood Hotel (G) 253.....	Dick Powell-Frances Langford.....	Jan. 15, '38	109	Dec. 25, '37	
(Exploitation: Jan. 22, '38, p. 65; Apr. 9, '38, p. 54.)					
Love Is On the Air (G) 289.....	Ronald Reagan-June Travis.....	Oct. 2, '37	61	Oct. 16, '37	
Marked Woman (A) 156.....	Bette Davis-H. Bogart.....	Apr. 10, '37	86	Mar. 6, '37	
Men in Exile 174.....	Richard Purcell-June Travis.....	Apr. 4, '37			
(See "In the Cutting Room," Nov. 21, '36.)					
Missing Witnesses (G) 273.....	Dick Purcell-Jean Dale.....	Dec. 11, '37	81	Oct. 30, '37	
Mountain Justice (A) 161.....	Josephine Hutchinson-G. Brent.....	Apr. 24, '37	82	May 22, '37	
Mr. Dodd Takes the Air (G) 159.....	Kenny Baker-Jane Wyman.....	Aug. 21, '37	86	July 31, '37	
(Exploitation: Oct. 30, '37, p. 68.)					
Over the Goal (G) 272.....	William Hopper-June Travis.....	Oct. 16, '37	63	Oct. 9, '37	
Perfect Specimen, The (G) 257.....	Errol Flynn-Joan Blondell.....	Oct. 23, '37	87	Oct. 2, '37	
Prairie Thunder 180.....	Dick Foran-Ellen Clancy.....	Sept. 11, '37			
Prince and the Pauper, The (G) 152.....	Mauch Twins-Errol Flynn.....	May 8, '37	120	Apr. 17, '37	
(Exploitation: May 29, '37, p. 68; June 26, '37, p. 121; July 3, '37, p. 68; Nov. 6, '37, p. 59; Feb. 12, '38, p. 71.)					
San Quentin (G) 163.....	Pat O'Brien-Humphrey Bogart.....	Aug. 7, '37	70	Apr. 3, '37	
She Loved a Fireman (G) 270.....	Dick Foran-Ann Sheridan.....	Dec. 18, '37	57	Oct. 16, '37	
Sh! the Octopus (G) 268.....	Hugh Herbert-Allen Jenkins.....	Dec. 11, '37	54	Nov. 13, '37	
Slight Case of Murder, A (A) 259.....	Edw. G. Robinson-Jane Bryan.....	Mar. 5, '38	85	Feb. 12, '38	
Submarine D-1 (G) 258.....	Pat O'Brien-George Brent.....	Nov. 27, '37	105	Nov. 13, '37	
(Exploitation: Dec. 18, '37, p. 67; Jan. 1, '38, p. 57; Jan. 29, '38, p. 82; Apr. 2, '38, p. 58.)					
Talent Scout (G) 168.....	Donald Woods-Jeanne Madden.....	July 24, '37	82	June 12, '37	
That Certain Woman (A) 254.....	Bette Davis-Henry Fonda.....	Sept. 18, '37	93	Aug. 7, '37	
(Exploitation: Sept. 25, '37, p. 69.)					
That Man's Here Again (G) 175.....	Mary Maguire-Tom Brown.....	Apr. 17, '37	58	Mar. 27, '37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
They Won't Forget (A) 285...	Gloria Dickson-Claude Rains...	Oct. 9, '37	95	June 19, '37
(See production article, "The Deep South," May 8, '37, p. 16; exploitation: Nov. 13, '37, p. 69; Nov. 20, '37, pp. 88, 92; Jan. 1, '38, p. 58.)				
West of Shanghai (G) 164...	Boris Karloff-Beverly Roberts...	Oct. 30, '37	65	July 17, '37
(Reviewed under the title, "War Lord.")				

Coming

Adventures of Robin Hood....	Errol Flynn-O. de Havilland....	May 14, '38		
(See production article, Dec. 25, '37, p. 14.)				
Beloved Brat (G) 267....	Bonita Granville-Dolores Costello....	Apr. 30, '38	62	Feb. 19, '38
Mr. Champ	Johnnie Davis-Lola Lane....			
(See "In the Cutting Room," Apr. 9, '38.)				
Mystery House	Dick Purcell-Ann Sheridan....	May 21, '38		
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11, '37.)				
Secrets of an Actress....	Kay Francis-George Brent....			
(See "In the Cutting Room," Apr. 9, '38.)				
Terchy Blues in Panama....	Paul Kelly-Lola Lane....	May 7, '38		
(See "In the Cutting Room," Feb. 12, '38.)				
When Were You Born?....	Anna May Wong....			
Women Are Like That 261....	Kay Francis-Pat O'Brien....	Apr. 23, '38	78	
(See "This Woman Is Dangerous," "In the Cutting Room," Oct. 23, '37.)				

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603....	Geo. Arliss-Margaret Lockwood....	Oct. 15, '37	81	Sept. 18, '37
Floating City No. 1 (re-issue)...	Leslie Fenton-Conrad Veidt....	Apr. 1, '38		
Gangway (G) 3605....	Jessie Matthews-Nat Pendleton....	Sept. 1, '37	88	Aug. 28, '37
Girl Was Young, The (G) 7004....	Nova Pilbeam-Derrick de Marney....	Feb. 17, '38	70	Dec. 11, '37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30, '37, p. 16.)				
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall....	Jan. 1, '38	89	Sept. 23, '37
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young....	Aug. 26, '37	76	July 3, '37
(See production article, May 22, '37, p. 16.)				
Look Out for Love 7002....	Anna Neagle-T. Carminati....	Jan. 15, '38		
Non Stop New York (G) 7001....	Anna Lee-Desmond Tester....	Nov. 17, '37	70	Oct. 2, '37
(Exploitation: Mar. 12, '38, p. 65.)				
Sailing Along (G) 7003....	Jessie Matthews-Roland Young....	Mar. 15, '38	87	Feb. 12, '38
Sez O'Reilly to MacNab (G) 3602	Will Fyfe-Will Mahoney....	Nov. 20, '37	83	July 17, '37
(Reviewed under the title, "Said O'Reilly to MacNab.")				
Show Goes On, The....	Anna Neagle-T. Carminati....	Apr. 15, '38		
Silent Barriers (G) 3608....	Richard Arliss-Lilli Palmer....	Apr. 29, '37	83	Feb. 27, '37
(See "The Great Barrier," production article, Feb. 6, '37, p. 10; exploitation: Apr. 3, '37, p. 65; May 1, '37, p. 81; June 26, '37, p. 121; July 17, '37, p. 90; July 24, '37, pp. 79, 81; Aug. 7, '37, p. 94; Sept. 4, '37, p. 86.)				
Talk of the Devil (G) 3607....	Ricardo Cortez-Sally Eilers....	June 1, '37	76	May 22, '37
Tenth Man, The (G) 3622....	John Lodge-Antoinette Cellier....	May 15, '37	65	Aug. 29, '37
To the Victor (G) 7005....	Will Fyfe-John Loder....	Mar. 1, '38	78	Feb. 10, '38
Two of Us 3619....	Jack Hulbert-Gina Malo....	July 10, '37	64	
Where There's a Will 3624....	Will Fyfe....	July 26, '37	74	
Wife of General Ling (G) 7015....	Griffith Jones-Adrienne Renn....	Feb. 1, '38	70	Feb. 5, '38

Coming

Asking for Trouble....	Jessie Matthews			
Empty World	Nova Pilbeam			
Girl Must Live, A....	Lilli Palmer-Margaret Lockwood			
Illegal Holiday	John Lodge-Margaret Lockwood			
Strange Boarders	Tom Walls-Renee Saint Cyr....			
Unconquered Woman	Anna Lee			
Wedding Dream	Nova Pilbeam			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139....	Conrad Nagel-Eleanor Hunt....	June 25, '37	61	
Boots of Destiny 204....	Ken Maynard-Claire Dodd....	Oct. 22, '37	56	
Damaged Goods	Pedro de Cordoba....	Mar. 15, '38	60	July 10, '37
Forever Yours (G) 155....	Benjamin Gigli	May 15, '37	70½	June 12, '37
Frontier Town 217....	Tex Ritter	Apr. 4, '38	58	
Girl Said No, The (G) 201....	Robt. Armstrong-Irene Hervey....	Oct. 15, '37	76	May 29, '37
Gold Racket, The (G) 138....	Conrad Nagel-Eleanor Hunt....	Apr. 10, '37	65½	May 1, '37
He Loved An Actress 218....	Ben Lyon-Lupe Velez....	May 25, '38	68	
Here's Flash Casey (G) 211....	Eric Linden-Boots Mallory....	Jan. 7, '38	58	Oct. 9, '37
Hideout in the Alps 199....	Jane Baxter-Anthony Bushell....	July 23, '37	75	Oct. 10, '36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149....	Tex Ritter-Jerry Bergh....	Apr. 3, '37	58	
Juggernaut (A) 154....	Boris Karloff-Joan Wyndham....	Apr. 30, '37	64	Oct. 17, '36
Killers of the Sea (G) 135....	Capt. Wallace Caswell....	May 8, '37	49	May 15, '37
Love Takes Flight (G) 206....	Bruce Cabot-Beatrice Roberts....	Nov. 5, '37	71	Aug. 7, '37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin....	Apr. 24, '37	71½	Jan. 16, '37
Mr. Boggs Steps Out (G) 216....	Stuart Erwin-Helen Chandler....	Feb. 18, '38	68	Nov. 20, '37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith....	Aug. 6, '37	60	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes....	Dec. 10, '37	57	Oct. 10, '37
Riders of the Rockies 150....	Tex Ritter-Louise Stanley....	July 2, '37	56	
Shadow Strikes, The (G) 202....	Rod La Roque-Lynn Anders....	Oct. 29, '37	61	July 17, '37
Sing, Cowboy, Sing (G) 145....	Tex Ritter-Louise Stanley....	May 22, '37	59	June 5, '37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Small Town Boy (G) 205....	Stuart Erwin-Joyce Compton....	Dec. 3, '37	61	Dec. 4, '37
(Exploitation: Oct. 16, '37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw....	Nov. 19, '37	93	Sept. 4, '37
Spirit of Youth (G).....	Joe Louis-Edna Mae Harris....	Apr. 1, '38	66	Jan. 8, '38
(Exploitation: Feb. 19, '38, p. 82.)				
Sweetheart of the Navy 203....	Eric Linden-Cecilia Parker....	June 8, '37	61½	
Swing It Sailor (G) 215....	Wallace Ford-Isabel Jewell....	Feb. 4, '38	57	Nov. 13, '37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Jan. 21, '38	66	Nov. 6, '37
Trailin' Trouble 208....	Ken Maynard	Nov. 12, '37	57	
Two Who Dared (A) 113....	Anna Sten-Henry Wilcoxon....	May 8, '37	73	June 6, '38
(Reviewed under the title, "A Woman Alone.")				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman....	Dec. 17, '37	61	Mar. 6, '37
Zamboanga (G) 219....	Native Cast	Apr. 15, '38	65	July 17, '37

Coming

International Crime 220....	Rod La Roque-Astrid Allwyn....	Apr. 22, '38	60	
(See "The Shadow Murder Case," "In the Cutting Room," Jan. 8, '38.)				
Spy of Napoleon (G).....	R. Barthelmess-D. Haas....		98	Oct. 10, '38

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824....	Virginia Bruce-Melvyn Douglas....	Feb. 25, '38	81	Jan. 29, '38
Bad Guy (G) 743....	Bruce Cabot-Virginia Grey....	Aug. 27, '37	69	Aug. 28, '37
Bad Man of Brimstone (G) 812....	Wallace Beery-V. Bruce....	Dec. 31, '37	89	Jan. 8, '38
Beg, Borrow or Steal (G) 814....	Frank Morgan-Florence Rice....	Dec. 3, '37	72	Dec. 4, '37
Between Two Women (G) 737....	Virginia Bruce-Franchot Tone....	July 9, '37	89	July 5, '37
(Exploitation: Jan. 1, '38, p. 58.)				
Big City (A) 801....	Spencer Tracy-Luise Rainer....	Sept. 3, '37	80	Sept. 4, '37
(Exploitation: Dec. 4, '37, p. 72; Dec. 11, '37, p. 78; Dec. 18, '37, p. 64; Dec. 25, '37, p. 56.)				
Bride Wore Red, The (G) 804....	Jean Crawford-Franchot Tone....	Oct. 8, '37	103	Oct. 2, '37
(Exploitation: Nov. 13, '37, p. 62; Nov. 20, '37, p. 92; Dec. 11, '37, p. 78.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor....	Aug. 20, '37	110	Aug. 21, '37
(Exploitation: Nov. 13, '37, p. 62.)				
Captains Courageous (G) 717....	F. Barthelmess-Spencer Tracy....	June 25, '37	116	Apr. 3, '37
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 31, '37, p. 82; Aug. 7, '37, pp. 91, 92; Aug. 21, '37, pp. 76, 78; Aug. 28, '37, p. 97; Sept. 4, '37, pp. 95, 97; Oct. 2, '37, p. 77.)				
Conquest (A) 805....	Greta Garbo-Charles Boyer....	Oct. 22, '37	112	Oct. 30, '37
(Exploitation: Dec. 4, '37, p. 70; Oct. 11, '37, p. 76; Jan. 8, '38, p. 82.)				
Day at the Races, A (G) 730....	Marx Brothers-Allan Jones....	June 11, '37	111	June 10, '37
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 10, '37, p. 86; July 17, '37, p. 89; Apr. 7, '37, p. 91; Oct. 16, '37, p. 84; Jan. 22, '38, pp. 64, 67; Apr. 2, '38, p. 57.)				
Double Wedding (G) 807....	William Powell-Myrna Loy....	Oct. 15, '37	87	Sept. 25, '37
(Exploitation: Dec. 11, '37, p. 77; Jan. 8, '38, p. 82; Mar. 19, '38, p. 74.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer....	July 2, '37	89	July 3, '37
Everybody Sing (G) 819....	Allan Jones-Judy Garland....	Feb. 4, '38	91	Jan. 22, '38
Firefly, The (G) 809....	Jeanette MacDonald-Allan Jones....	Nov. 5, '37	131	July 24, '37
(Exploitation: Dec. 4, '37, pp. 71, 76; Dec. 25, '37, pp. 55, 58; Jan. 15, '38, p. 70.)				
First Hundred Years, The (G) 826	Robt. Montgomery-V. Bruce....	Mar. 11, '38	73	Mar. 12, '38
Girl of the Golden West (G) 827....	Jeanette MacDonald-N. Eddy....	Mar. 18, '38	121	Mar. 19, '38
(See production article, Feb. 5, '38, p. 16.)				
Good Earth, The (A) 741....	Paul Muni-Luise Rainer....	Aug. 6, '37	139	Feb. 6, '37
(See production article, July 11, '36, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85; Apr. 3, '37, p. 69; May 1, '37, p. 83; May 15, '37, pp. 96, 99; June 12, '37, p. 84; July 10, '37, p. 87; Aug. 7, '37, pp. 90, 92; Sept. 18, '37, pp. 82, 85; Oct. 2, '37, p. 76; Oct. 9, '37, p. 67; Oct. 23, '37, p. 82; Jan. 15, '38, p. 64; Jan. 29, '38, p. 84.)				
Good Old Soak (G) 728....	Wallace Beery-Betty Furness....	Apr. 23, '37	76	Apr. 24, '37
(Exploitation: May 29, '37, p. 67; June 26, '37, p. 121.)				
Hell Divers (re-issue) (G).....	Clark Gable-Wallace Beery....	June 4, '37	109	Dec. 28, '31
Judge Hardy's Children (G) 828	Lewis Stone-Mickey Rooney....	Mar. 25, '38	77	Mar. 26, '38
Last Gangster, The (A) 810....	Edw. G. Robinson-Rose Stradner....	Nov. 12, '37	81	Nov. 12, '37
(Exploitation: Feb. 26, '38, p. 69; Mar. 5, '38, p. 60.)				
Live, Love and Learn (G) 808....	Robt. Montgomery-R. Russell....	Oct. 29, '37	78	Oct. 23, '37
London by Night (G) 740....	George Murphy-Rita Johnson....	July 30, '37	69	July 24, '37
Love Is a Headache (G) 821....	Gladys George-Franchot Tone....	Jan. 14, '38	73	Jan. 15, '38
Madame X (A) 806....	Gladys George-Warren William....	Oct. 1, '37	72	Oct. 2, '37
Manhattan Melodrama (re-issue) (G).....	C. Gable-M. Loy-W. Powell....	July 2, '37	90	Apr. 28, '34
Mannequin (G) 820....	Joan Crawford-Spencer Tracy....	Jan. 21, '38	95	Dec. 18, '37
(Exploitation: Feb. 5, '38, p. 86; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59.)				
Man-Proof (A) 817....	Myrna Loy-Franchot Tone....	Jan. 7, '38	71	Dec. 18, '37
(Exploitation: Dec. 25, '37, p. 56.)				
Married Before Breakfast (G) 736	Robt. Young-Florence Rice....	June 18, '37	70	June 26, '37
Merrily We Live (G) 825....	Constance Bennett-Brian Aherne....	Mar. 4, '38	95	Feb. 26, '38
My Dear Miss Aldrich (G) 803....	Edna May Oliver-W. Pidgeon....	Sept. 17, '37	73	Sept. 11, '37
Naughty Marietta (re-issue) (G).....	Jeanette MacDonald-E. Eddy....	Aug. 6, '37	105	Mar. 2, '36
(Exploitation: Dec. 25, '37, p. 56.)				
Navy Blue and Gold (G) 811....	Lionel Barrymore-Robt. Young....	Nov. 19, '37	94	Nov. 20, '37
Night Must Fall (A) 727....	Robt. Montgomery-R. Russell....	Apr. 30, '37	117	Apr. 10, '37
Nobody's Baby (G) 729....	Patsy Kelly-Robt. Armstrong....	Apr. 23, '37	67	Feb. 6, '37
Of Human Hearts (G) 822....	Walter Huston-James Stewart....	Feb. 11, '38	105	Feb. 12, '38
Paradise for Three (G) 818....	Frank Morgan-Robt. Young....	Jan. 28, '38	75	Jan. 22, '38
Parnell (G) 722....	Clark Gable-Myrna Loy....	June 4, '37	119	June 12, '37
(See production article, Feb. 13, '37, p. 16.)				
Pick a Star (G) 735....	Jack Haley-Patsy Kelly	May 21, '37	70	Apr. 24, '37

(THE RELEASE CHART--CONT'D)

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Romeo and Juliet (G) 1100....	Norma Shearer-Leslie Howard....	Apr. 16,'37....	127.	July 17,'38	
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)					
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy....	Dec. 24,'37....	122.	Dec. 25,'37	
(See production article, Nov. 6,'37, p. 34; Apr. 2,'38, p. 58.)					
Saratoga (G) 742.....	Clark Gable-Jean Harlow.....	July 23,'37....	94.	July 24,'37	
(Exploitation: Aug. 28,'37, p. 98.)					
Song of the City (G) 724.....	Dean Jeffries-Margaret Lindsay....	Apr. 2,'37....	69.	Mar. 27,'37	
They Gave Him a Gun (A) 731.....	S. Tracy-G. George-F. Tene....	May 14,'37....	94.	May 15,'37	
Thirteenth Chair, The (G) 732.....	Madge Evans-Henry Daniell....	May 7,'37....	66.	May 8,'37	
Thoroughbreds Don't Cry (G) 813.....	Mickey Rooney-Judy Garland....	Nov. 26,'37....	80.	Nov. 20,'37	
(Exploitation: Feb. 26,'38, p. 69.)					
Topper (G) 738.....	Constance Bennett-Cary Grant....	July 16,'37....	97.	July 17,'37	
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 29,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 68; Feb. 19,'38, p. 86.)					
Trader Horn (re-issue) (G).....	Harry Carey-Edwina Booth....	May reissue....	126.	Jan. 24,'31	
Way Out West (G) 734.....	Laurel and Hardy.....	Apr. 16,'37....	64.	Jan. 2,'37	
(Exploitation: July 17,'37, p. 92.)					
Women Men Marry, The (A).....	J. Hutchinson-George Murphy....	Sept. 10,'37....	61.	Sept. 11,'37	
Yank at Oxford, A 823 (G).....	Robt. Taylor-M. O'Sullivan....	Feb. 16,'38....	103.	Jan. 29,'38	
(Exploitation: Mar. 12,'38, pp. 63, 64; Mar. 19,'38, p. 78; April 2,'38, p. 57.)					
You're Only Young Once (G) 815.....	Lewis Stone-Mickey Rooney....	Dec. 10,'37....	77.	Nov. 27,'37	

Coming

David Copperfield (reissue) (G) 533.....	F. Bartholomew-W. C. Fields....	133.	Jan. 19,'35	
Hold That Kiss.....	Dennis O'Keefe-M. O. Sullivan....	13.	38f.	
Lord Jeff.....	F. Bartholomew-Mickey Rooney....	10.	38f.	
Marie Antoinette.....	Norma Shearer-Tyrone Power....			
(See production article, Mar. 26,'38, p. 16.)				
Mutiny on the Bounty (reissue) (G).....	Clark Gable-F. Tene....	135.	Nov. 9,'35	
Port of the Seven Seas (A) 829.....	Wallace Beery-M. O'Sullivan....	81.	Apr. 9,'38	
San Francisco (reissue) (G).....	Clark Gable-J. MacDonald....	117.	July 4,'36	
Shopworn Angel.....	Margaret Sullivan-Jas. Stewart....			
Swiss Miss 830.....	Laurel and Hardy.....	29.	38f.	
(See production article, Feb. 26,'38, p. 16.)				
Test Pilot 831.....	C. Gable-M. Loy-S. Tracy.....	22.	38f.	
(See "In the Cutting Room," Jan. 8,'38.)				
Three Comrades.....	Robt. Taylor-Margaret Sullivan....	6.	38f.	
(See "In the Cutting Room," Mar. 12,'38.)				
Treasure Island (reissue) (G) 403.....	Wallace Beery-J. Cooper....	105.	Aug. 17,'34	
Toy Wife, The.....	Luise Rainer-Melvyn Douglas....	3.	38f.	
Yellow Jack.....	R. Montgomery-Virginia Bruce....	20.	38f.	

MONOGRAM

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Atlantic Flight (G).....	Dick Merrill-Paula Stone....	Aug. 25,'37....	59.	Sept. 25,'37	
Blazing Barriers (G).....	Edw. Arnold, Jr.-F. McKlancy....	July 4,'37....	65.	Nov. 20,'37	
Boy of the Streets (G).....	Jackie Cooper-Maureen O'Connor....	Dec. 8,'37....	76.	Dec. 11,'37	
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70; Mar. 5,'38, p. 60; Mar. 19,'38, p. 74; Apr. 9,'38, p. 56.)					
Bride for Henry, A (G).....	Anne Nagle-Warren Hull....	Sept. 29,'37....	58.	Oct. 2,'37	
Code of the Rangers.....	Tim McCoy....			Mar. 9,'38f.	
County Fair (G).....	John Arledge-Mary Lou Lender....	Nov. 24,'37....	72.	Nov. 20,'37	
Danger Valley.....	Jack Randall-Louis Wilde....	Nov. 3,'37....	53.		
Federal Bullets (G).....	Terry Walker-Milburn Stone....	Oct. 30,'37....	61.	Oct. 30,'37	
Female Fugitive.....	Evelyn Venable-Craig Reynolds....	Apr. 15,'38....	58.		
(See "In the Cutting Room," Mar. 19,'38.)					
God's Country and the Man.....	Tom Keene....	Sept. 2,'37....	56.		
Hoosier Schoolboy (G).....	Mickey Rooney-Anne Nagle....	July 7,'37....	62.	July 3,'37	
Land of Fighting Men.....	Jack Randall....	Mar. 11,'38f.			
Legion of Missing Men.....	Ralph Forbes.....	Dec. 28,'37....	62.		
Luck of Roaring Camp.....	Owen Davis, Jr.-Joan Woodbury....	Nov. 17,'37....	59.		
My Old Kentucky Home (G).....	Grant Richards-Evelyn Venable....	Feb. 9,'38....	72.	Feb. 12,'38	
Outer Gate.....	Ralph Morgan-Kay Linaker....	Aug. 4,'37....	62.		
Painted Trail (G).....	Tom Keene....	Feb. 16,'38....	50.	Mar. 19,'38	
Paradise Isle (G).....	Warren Hull-Movita.....	July 21,'37....	73.	Aug. 14,'37	
(Exploitation: Sept. 18,'37, p. 83.)					
Phantom Ranger, The.....	Tim McCoy....	Apr. 6,'38f.			
Port of Missing Girls (G).....	Judith Allen-Milburn Stone....	Feb. 23,'38....	65.	Mar. 5,'38	
Riders of the Dawn (G).....	Jack Randall-Peggy Keys....	July 14,'37....	55.	Aug. 21,'37	
Romance of the Rookies.....	Tom Keene-Beryl Wallace....	Dec. 15,'37....	53.		
Rose of the Rio Grande (G).....	Movita-John Carroll....	Mar. 16,'38....	60.	Apr. 2,'38	
Saleslady (G).....	Anne Nagle-Weldon Heyburn....	Feb. 2,'38....	65.	Jan. 29,'38	
Shadows of the Orient (G).....	Regis Toomey-Esther Ralston....	Aug. 18,'37....	69.		
Stars Over Arizona (G).....	Jack Randall-Kathleen Elliot....	Sept. 22,'37....	62.	Sept. 25,'37	
Telephone Operator.....	Judith Allen-Craig Withers....	Dec. 8,'37....	62.		
Thirteenth Man.....	Weldon Heyburn-I. Courtney....	June 30,'37....	70.		
West of Rainbow's End.....	Tim McCoy-Nora Lane....	Jan. 12,'38....	57.		
Where Trails Divide.....	Tom Keene....	Oct. 13,'37....	59.		
Where the West Begins.....	Jack Randall....	Feb. 2,'38f.			

Coming

Gunsmoke Trail.....	Jack Randall....	27.	38f.	
Marines Are Here, The.....	June Travis-Gordon Oliver....	4.	38f.	
Private Nurse.....	Sally Blane-John Arledge....	May 18,'38f.		

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Romance of the Limberlost.....	Jean Parker-Eric Linden....	May 13,'38f.			
Two Gun Justice.....	Tim McCoy.....				

PARAMOUNT

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Angel (A) 3714.....	Marlene Dietrich-H. Marshall....	Oct. 29,'37....	98.	Sept. 25,'37	
(Exploitation: Jan. 29,'38, p. 84.)					
Artists and Models (G) 3702.....	Jack Benny-Gail Patrick....	Aug. 13,'37....	97.	Aug. 7,'37	
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)					
Barrier, The (G) 3716.....	Leo Carrillo-Jean Parker....	Nov. 12,'37....	90.	Nov. 6,'37	
(See production article, Sept. 18,'37, p. 14.)					
Big Broadcast of 1938 (G) 3730.....	W. C. Fields-Martha Raye....	Feb. 18,'38....	90.	Feb. 12,'38	
(See production article, Nov. 20,'37, p. 14.)					
Blonde Trouble 3701.....	Johnny Downs-E. Whitney....	Aug. 6,'37....	67.	Aug. 7,'37	
Blossoms on Broadway (G) 3718.....	Edward Arnold-Shirley Ross....	Nov. 19,'37....	82.	Nov. 20,'37	
(See production article, Sept. 25,'37, p. 16.)					
Bluebeard's Eighth Wife (A).....	Claudette Colbert-Gary Cooper....	Mar. 25,'38....	84.	Mar. 26,'38	
Born to the West 3721.....	John Wayne-Marsha Hunt....	Dec. 10,'37....	66.		
Buccaneer, The (G) 3728.....	Fredric March-Franciska Gaal....	Feb. 4,'38....	126.	Jan. 15,'38	
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73; Feb. 26,'38, p. 68; Mar. 5,'38, p. 61; Mar. 12,'38, p. 64; Mar. 26,'38, p. 68; Apr. 2,'38, p. 57.)					
Bulldog Drummond Comes Back (G) 3725.....	J. Barrymore-Louise Campbell....	Sept. 24,'37....	64.	Sept. 11,'37	
Bulldog Drummond's Peril (G).....	J. Barrymore-Louise Campbell....	Mar. 18,'38....	66.	Mar. 12,'38	
Bulldog Drummond's Revenge (G) 3725.....	J. Barrymore-Louise Campbell....	Jan. 7,'38....	60.	Nov. 6,'37	
Cassidy of Bar 20 (G) 3758.....	Wm. Boyd-Frank Darlen....	Feb. 25,'38....	56.	Feb. 12,'38	
Dangerous to Know (A) 3732.....	Anna May Wong-Akim Tamiroff....	Mar. 11,'38....	70.	Mar. 5,'38	
Daughter of Shanghai (G) 3722.....	Anna May Wong-Chas. Bickford....	Dec. 17,'37....	67.	Dec. 18,'37	
Double Or Nothing (G) 3707.....	Bing Crosby-Martha Raye....	Sept. 17,'37....	95.	Aug. 21,'37	
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)					
Easy Living (G) 3652.....	Jean Arthur-Edw. Arnold....	July 16,'37....	88.	July 10,'37	
Ebb Tide (A) 3719.....	Oscar Homolka-Frances Farmer....	Nov. 26,'37....	94.	Oct. 2,'37	
Every Day's a Holiday (A) 3726.....	Mae West-Edmund Lowe....	Jan. 14,'38....	80.	Dec. 25,'37	
(Exploitation: Mar. 12,'38, pp. 62, 64, 66.)					
Exclusive (G) 3653.....	F. MacMurray-Frances Farmer....	July 30,'37....	85.	July 31,'37	
Forlorn River (G) 3650.....	June Martel-Larry Crabbe....	July 2,'37....	56.	July 3,'37	
Great Gambini, The (G) 3648.....	Akim Tamiroff-Marlan Marsh....	June 25,'37....	70.	July 24,'37	
Her Jungle Love (G).....	Dorothy Lamour-Ray Milland....	Apr. 15,'38....	78.	Mar. 26,'38	
High, Wide and Handsome (G) 3710.....	Irene Dunne-Randolph Scott....	Oct. 1,'37....	112.	July 24,'37	
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)					
Hills of Old Wyoming (G) 3689.....	William Boyd-George Hayes....	Apr. 16,'37....	79.	Apr. 17,'37	
Hold 'Em Navy (G) 3715.....	Lew Ayres-Mary Carlisle....	Nov. 5,'37....	67.	Oct. 23,'37	
Hopalong Rides Again (G) 3753.....	William Boyd-George Hayes....	Sept. 8,'37....	65.	Aug. 21,'37	
Hotel Haywire (G) 3645.....	Leo Carrillo-Mary Carlisle....	June 4,'37....	68.	May 22,'37	
I Met Him in Paris (G) 3644.....	Claudette Colbert-M. Douglas....	May 28,'37....	86.	May 29,'37	
(Exploitation: Oct. 9,'37, p. 67.)					
Internes Can't Take Money (A) 3639.....	Barbara Stanwyck-Joel McCrea....	Apr. 9,'37....	79.	Apr. 17,'37	
(Exploitation: Aug. 28,'37, p. 98.)					
King of Gamblers (A) 3640.....	Lloyd Nolan-Claire Trevor....	Apr. 23,'37....	78.	Apr. 24,'37	
Last Train from Madrid (G) 3646.....	Lew Ayres-Dorothy Lamour....	June 11,'37....	77.	June 12,'37	
Love on Teast 3720.....	Stella Ardler-John Payne....	Dec. 3,'37....	65.		
Make Way for Tomorrow (G) 3641.....	Beulah Bondi-Victor Moore....	Apr. 30,'37....	92.	May 1,'37	
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)					
Midnight Madonna (G) 3649.....	Warren William-Mady Correll....	July 2,'37....	65.	June 12,'37	
Mountain Muse (G) 3647.....	Bob Burns-Martha Raye....	June 18,'37....	77.	June 19,'37	
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)					
Murder Goes to College (G) 3633.....	Roscoe Karns-Marsha Hunt....	Mar. 5,'37....	71.	Mar. 6,'37	
Night Club Scandal (G) 3717.....	Lynne Overman-J. Barrymore....	Nov. 19,'37....	70.	Oct. 23,'37	
Night of Mystery, A (A) 3643.....	Roscoe Karns-Ruth Coleman....	May 21,'37....	75.	May 22,'37	
North of the Rio Grande (G) 3670.....	William Boyd-George Hayes....	June 25,'37....	70.	June 26,'37	
On Such a Night (A) 3704.....	Karen Morley-Grant Richards....	Aug. 27,'37....	73.	Aug. 21,'37	
(Exploitation: Nov. 6,'37, p. 66.)					
Partners in Crime 3711.....	Lynne Overman-Roscoe Karns....	Oct. 8,'37....	62.		
Partners of the Plains (G) 3755.....	Wm. Boyd-George Hayes....	Jan. 28,'38....	68.	Dec. 11,'37	
Plainsman, The (G) 3624.....	Gary Cooper-Jean Arthur....	Jan. 1,'37....	113.	Nov. 28,'36	
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 86; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75; Apr. 9,'38, p. 54.)					
Romance in the Dark (G) 3731.....	Gladys Swarthout-John Boles....	Mar. 4,'38....	80.	Feb. 18,'38	
Rustler's Valley (G) 3671.....	William Boyd-George Hayes....	July 23,'37....	60.	July 10,'37	
Scandal Street (G) 3729.....	Lew Ayres-Louise Campbell....	Feb. 11,'38....	62.	Feb. 12,'38	
She Asked for It (G) 3708.....	Wm. Gargan-Orlen Hayward....	Sept. 17,'37....	68.	Sept. 4,'37	
She's No Lady (G) 3703.....	Ann Dvorak-John Trent....	Aug. 20,'37....	62.	Aug. 7,'37	
Sophie Lang Goes West (G) 3706.....	Gert Michael-Larry Crabbe....	Sept. 10,'37....	65.	Sept. 4,'37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Souls at Sea (G) 3705.....	Gary Cooper-George Raft.....	Sept. 3, '37	92	Aug. 14, '37	
(See production article, Jan. 30, '37, p. 16; Jan. 8, '38, p. 81; Feb. 19, '38, p. 82.)					
Texas Trail (G) 3754.....	William Boyd-George Hayes.....	Nov. 28, '37	63	Oct. 9, '37	
This Way Please (G) 3712.....	C. (Buddy) Rogers-Betty Grable.....	Oct. 15, '37	63	Sept. 18, '37	
Thrill of a Lifetime (G) 3727.....	Eleanor Whitney-Johnny Downs.....	Jan. 21, '38	72	Nov. 13, '37	
Thunder Trail (G) 3713.....	Gilbert Roland-Marsha Hunt.....	Oct. 22, '37	58	Oct. 2, '37	
(Exploitation: May 29, '37, p. 67.)					
Tip-off Girls (G).....	Lloyd Nolan-Mary Carlisle.....	Apr. 1, '38	60	Mar. 19, '38	
True Confession (A) 3723.....	C. Lombard-Fred MacMurray.....	Dec. 24, '37	84	Nov. 20, '37	
(Exploitation: Apr. 9, '38, p. 54.)					
Turn Off the Moon (G) 3642.....	Chas. Ruggles-Eleanor Whitney.....	May 14, '37	80	May 29, '37	
Wells Fargo (G) 3724.....	Joel McCrea-Frances Dee.....	Dec. 31, '37	115	Dec. 11, '37	
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59.)					
Wild Money 3651.....	Edward Everett Horton.....	July 9, '37	69		

Coming

Bar 20 Justice.....	Wm. Boyd-Russell Hayden.....	June 24, '38			
Boo-Boo.....	Colin Tapley-Suratna Asmaka.....	July 29, '38			
College Swing.....	Martha Ray-Burns & Allen.....	Apr. 29, '38			
(See "In the Cutting Room," Feb. 12, '38; exploitation: Mar. 26, '38, p. 71.)					
Cocanut Grove.....	F. MacMurray-Harriet Hilliard.....	May 20, '38			
(See "In the Cutting Room," Mar. 26, '38.)					
Doctor Rhythm.....	Bing Crosby-Beatrice Lillie.....	May 6, '38			
(See "In the Cutting Room," Jan. 15, '38.)					
Heart of Arizona 3757.....	Wm. Boyd-Natalie Moorhead.....	Apr. 22, '38			
(See "In the Cutting Room," Jan. 22, '38.)					
Hunted Men.....	Lloyd Nolan-Mary Carlisle.....	May 27, '38			
(See "Crime Gives Orders," "In the Cutting Room," Mar. 26, '38.)					
Men With Wings.....	Fred MacMurray-Ray Milland.....				
Prison Farm.....	Lloyd Nolan-Mary Carlisle.....	June 17, '38			
Professor Beware.....	Harold Lloyd-Phyllis Welsh.....	July 15, '38			
(See production article, Feb. 19, '38, p. 16.)					
Sing, You Sinners.....	Bing Crosby-Fred MacMurray.....				
Spawn of the North.....	George Raft-Dorothy Lamour.....				
Stolen Heaven.....	Gene Raymond-Olympa Bradna.....	May 13, '38			
(See "In the Cutting Room," Feb. 12, '38.)					
Texan, The.....	Randolph Scott-Joan Bennett.....				
Tropic Holiday.....	Dorothy Lamour-Ray Milland.....	July 1, '38			
(See "In the Cutting Room," Mar. 26, '38.)					
You and Me.....	George Raft-Sylvia Sydney.....	June 3, '38			
(See "In the Cutting Room," Feb. 26, '38.)					

REPUBLIC

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Affairs of Cappy Ricks, The (G) 6027.....	Walter Brennan-Mary Brian.....	May 24, '37	56	June 5, '37	
All Over Town (G) 6020.....	Olson and Johnson.....	Sept. 8, '37	61	Aug. 26, '37	
Arizona Gunfighter 7121.....	Bob Steele-Jean Carmen.....	Sept. 20, '37	56		
Boothill Brigade 6328.....	Johnny Mack Brown-C. Rochelle.....	Aug. 2, '37	53		
Boots and Saddles (G) 7108.....	Gene Autry-Judith Allen.....	Oct. 4, '37	59	July 31, '37	
Born To Be Wild (G) 7020.....	Ralph Byrd-Doris Weston.....	Feb. 16, '38	66	Feb. 26, '38	
Bulldog Drummond at Bay (G) 6025.....	John Lodge-Dorothy Mackall.....	July 31, '37	62	Nov. 13, '37	
Call of the Yukon.....	Beverly Roberts-Richard Arlen.....	Apr. 11, '38			
Call the Mesquiteers (G) 7115.....	Three Mesquiteers-Lynn Roberts.....	Mar. 7, '38	55	Mar. 5, '38	
Colorado Kid (G) 7123.....	Bob Steele-Marian Weldon.....	Dec. 6, '37	55	Dec. 18, '37	
Come On, Cowboys (G) 6317.....	Bob Livingston-Ray Corrigan.....	May 24, '37	57	May 29, '37	
Dangerous Holiday (G) 6026.....	Bob Mould-Lynn Roberts.....	June 7, '37	57	July 31, '37	
Doomed at Sundown 6337.....	Bob Steele-Lorraine Hayes.....	June 7, '37	53		
Duke Comes Back, The (G) 7018.....	Allan Lane-Heather Angel.....	Nov. 29, '37	64	Dec. 11, '37	
Escape by Night (G) 7015.....	Wm. Hall-Anne Nagel.....	Sept. 20, '37	64	Sept. 4, '37	
Exiled to Shanghai (G) 7019.....	June Travis-Wallace Ford.....	Dec. 20, '37	64	Dec. 18, '37	
Feud Maker, The 7126.....	Bob Steele.....	Apr. 4, '38	55		
Glamorous Night (G) 7017.....	Mary Ellis-Victor Jory.....	Dec. 6, '37	60	May 15, '37	
Gun Lords of Stirrup Basin 6336.....	Bob Steele-Louise Stanley.....	May 10, '37	53		
Gunsmoke Ranch 6316.....	Bob Livingston-Ray Corrigan.....	May 5, '37	56		
Guns in the Dark 6326.....	Johnny Mack Brown-C. Rochelle.....	Apr. 14, '37	56		
Heart of the Rockies 7111.....	Bob Livingston-Ray Corrigan.....	Sept. 6, '37	56		
Hollywood Stadium Mystery (G) 7021.....	Nell Hamilton-Evelyn Venable.....	Feb. 21, '38	65	Mar. 5, '38	
Invisible Enemy (G) 7023.....	Alan Marshal-Tala Birell.....	Apr. 4, '38	65	Mar. 26, '38	
It Could Happen to You 6016.....	Alan Baxter-Andrea Leeds.....	June 28, '37	64		
(See "In the Cutting Room," May 15, '37.)					
King of the Newsboys (G) 7009.....	Low Ayres-Helen Mack.....	Mar. 18, '38	68	Mar. 19, '38	
Lady Behave! (G) 7005.....	Sally Eilers-Nell Hamilton.....	Jan. 5, '38	70	Jan. 1, '38	
Law Man Is Born, A 6327.....	Johnny Mack Brown-I. Meredith.....	June 21, '37	61		
Mama Runs Wild (G) 7008.....	Mary Boland-Ernest Truex.....	Jan. 19, '38	67	Dec. 25, '37	
Manhattan Merry-Go-Round (G) 7001.....	Phil Regan-Ann Dvorak.....	Nov. 13, '37	84	Nov. 13, '37	
(Exploitation: Jan. 15, '38, p. 70.)					
Meet the Boy Friend (G) 6018.....	Carol Hughes-David Carlyle.....	July 12, '37	63	July 31, '37	
Michael O'Halloran (Spec.).....	Wynne Gibson-Warren Hull.....	May 15, '37	67		
(See "In the Cutting Room," Apr. 10, '37.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Old Barn Dance, The (G) 7102.....	Gene Autry-Smiley Burnette.....	Jan. 29, '38	60	Jan. 15, '38	
Outlaws of Sonora 7116.....	Bob Livingston-Ray Corrigan.....	Apr. 14, '38			
Outside of Paradise (G) 7007.....	Phil Regan-Penny Singleton.....	Feb. 7, '38	68	Feb. 19, '38	
Paroled—To Die (G) 7124.....	Bob Steele-Kathleen Elliott.....	Jan. 10, '38	55	Jan. 15, '38	
Portia on Trial (A) 6001.....	Frieda Inescort-Walter Abel.....	Nov. 8, '37	72	Nov. 6, '37	
Prison Nurse (G) 7008.....	Henry Wilcoxon-Marian Marsh.....	Mar. 1, '38	87	Mar. 12, '38	
Public Cowboy No. 1 (G) 7105.....	Gene Autry-Ann Rutherford.....	Aug. 23, '37	59	Oct. 9, '37	
Purple Vigilantes (G) 7114.....	Three Mesquiteers.....	Jan. 24, '38	58	Feb. 5, '38	
Range Defenders (G) 6318.....	Bob Livingston-Ray Corrigan.....	June 30, '37	56	July 24, '37	
Red Rope, The 6338.....	Bob Steele-Lois January.....	July 19, '37	60		
Rhythm in the Clouds (G) 6017.....	Warren Hull-Patricia Ellis.....	June 21, '37	62	July 3, '37	
Ridin' the Lone Trail 7122.....	Bob Steele-Claire Rochelle.....	Nov. 1, '37	56		
Routin' Tootin' Rhythm (G) 6307.....	Gene Autry-Armida.....	May 12, '37	60	May 8, '37	
Sea Racketeers (G) 6019.....	Weldon Heyburn-Jeanne Madden.....	Aug. 16, '37	67	Aug. 14, '37	
Sheik Steps Out, The (G) 6008.....	Ramon Novarro-Lola Lane.....	Sept. 6, '37	66		
Springtime in the Rockies (G) 7101.....	Gene Autry-Polly Rowles.....	Nov. 15, '37	60	Nov. 27, '37	
Thunder in the Desert 7125.....	Bob Steele-Louise Stanley.....	Feb. 21, '38	56		
Trigger Trio 7112.....	Ray Corrigan-Max Terhune.....	Oct. 18, '37	56		
Wild Horse Rodeo (G) 7113.....	Three Mesquiteers.....	Dec. 6, '37	58	Dec. 18, '37	
Wrong Road, The (G) 7016.....	Richard Cromwell-Helen Mask.....	Oct. 11, '37	62	Sept. 25, '37	
Yodelin' Kid from Pine Ridge (G) 6308.....	Gene Autry-Betty Bronson.....	June 14, '37	60	June 26, '37	
Youth on Parole (G) 6022.....	Gordon Oliver-Marian Marsh.....	Oct. 4, '37	62	Oct. 23, '37	

Coming

Arson Gang Busters (G) 7022.....	Bob Livingston-Rosalind Keith.....	Mar. 28, '38	65	Apr. 9, '38	
Gangs of New York.....	Chas. Bickford-Ann Dvorak.....				
Romance on the Run.....	Donald Woods-Patricia Ellis.....				
Under Western Stars.....	Roy Rogers-Smiley Burnette.....	Apr. 20, '38			

RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Annapolis Salute (G) 802.....	James Ellison-Marsha Hunt.....	Sept. 10, '37	65	Aug. 21, '37	
Behind the Headlines (G) 727.....	Lee Tracy-Diana Gibson.....	May 14, '37	58	June 12, '37	
Big Shot, The (G) 735.....	Guy Kibbee-Cora Witherspoon.....	July 23, '38	60	July 31, '37	
Border Cafe (G) 730.....	John Beal-Armida.....	June 4, '37	67	May 29, '37	
Breakfast for Two (G) 737.....	Barbara Stanwyck-H. Marshall.....	Oct. 22, '37	65	Oct. 9, '37	
(Exploitation: Feb. 19, '38, p. 83.)					
Bringing Up Baby (G) 739.....	Kath. Hepburn-Cary Grant.....	Feb. 18, '38	102	Feb. 19, '38	
(Exploitation: Mar. 19, '38, p. 72.)					
Condemned Women (A) 813.....	Louis Hayward-Sally Eilers.....	Mar. 18, '38	77	Mar. 12, '38	
Crashing Hollywood 816.....	Lee Tracy-Joan Woodbury.....	Jan. 7, '38	61		
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)					
Damsel in Distress, A (G) 738.....	Fred Astaire-Burns & Allen.....	Nov. 19, '37	101	Nov. 27, '37	
(Exploitation: Jan. 22, '38, pp. 64, 66; Jan. 29, '38, pp. 83, 86.)					
Danger Patrol (G) 812.....	John Beal-Sally Eilers.....	Dec. 3, '37	60	Nov. 20, '37	
Double Danger (G) 820.....	Preston Foster-Whitney Bourne.....	Jan. 28, '38	62	Jan. 29, '38	
Everybody's Doing It (G) 817.....	Sally Eilers-Preston Foster.....	Jan. 14, '38	67	Jan. 1, '38	
Fight for Your Lady (G) 808.....	John Boles-Ida Lupine.....	Nov. 5, '37	67	Oct. 2, '37	
Fit for a King (G) 848.....	Joe E. Brown-Helen Mack.....	Oct. 15, '37	73	Sept. 4, '37	
Flight from Glory (G) 738.....	Chester Morris-Whitney Bourne.....	Aug. 20, '37	67	Aug. 14, '37	
Forty Naughty Girls (G) 803.....	James Gleason-Zasu Pitts.....	Sept. 24, '37	63	Sept. 4, '37	
Hawaii Calls (G) 846.....	Bobby Breen-Juanita Quigley.....	Mar. 11, '38	72	Mar. 5, '38	
Hideaway (G) 733.....	Fred Stone-Marjorie Lord.....	Aug. 13, '37	58	July 31, '37	
High Flyers (G) 810.....	Wheeler and Woolsey.....	Nov. 26, '37	70	Nov. 20, '37	
Hitting a New High (G) 814.....	Lily Pons-John Howard.....	Dec. 24, '37	85	Dec. 4, '37	
Hollywood Cowboy (G) 733.....	George O'Brien-Cecilia Parker.....	May 28, '37	64	July 31, '37	
Joy of Living (G) 825.....	Irene Dunne-D. Fairbanks, Jr.....	Apr. 15, '38	90	Mar. 26, '38	
Life of the Party, The (G) 801.....	Gene Raymond-Harriet Hilliard.....	Sept. 3, '37	77	Aug. 28, '37	
(Exploitation: Oct. 23, '37, p. 82.)					
Living on Love (G) 809.....	James Dunn-Whitney Bourne.....	Nov. 12, '37	61	Oct. 30, '37	
Maid's Night Out (G) 822.....	Joan Fontaine-Allan Lane.....	Mar. 4, '38	65	Mar. 12, '38	
Make a Wish (G) 745.....	Bobby Breen-Basil Rathbone.....	Aug. 27, '37	77	Sept. 4, '37	
Meet the Missus (G) 729.....	Victor Moore-Helen Broderick.....	June 4, '37	60	May 29, '37	
Music for Madame (G) 804.....	Nino Martini-Joan Fontaine.....	Oct. 1, '37	81	Sept. 18, '37	
New Faces of 1937 (G) 732.....	Joe Penner-Harriet Hilliard.....	July 2, '37	100	July 10, '37	
(Exploitation: Oct. 9, '37, p. 70.)					
Night Spot (G) 821.....	Allan Lane-Joan Woodbury.....	Feb. 25, '38	60	Mar. 12, '38	
(Exploitation: Mar. 12, '38, p. 62.)					
On Again—Off Again (G) 725.....	Wheeler and Woolsey.....	July 9, '37	68	July 17, '37	
Outcasts of Poker Flat, The (G) 710.....	Preston Foster-Joan Muir.....	Apr. 16, '37	68	Mar. 20, '37	
Quick Money (G) 811.....	Fred Stone-Dorothy Moore.....	Dec. 10, '37	59	Nov. 27, '37	
Radio City Revels (G) 823.....	Bob Burns-Jack Oakley.....	Feb. 11, '38	90	Feb. 5, '38	
Rat, The (A) 862.....	Ruth Chatterton-Anton Walbrook.....	Jan. 21, '38	73	Nov. 27, '37	
Riding On Air (G) 771.....	Joe E. Brown-Florence Rice.....	June 18, '37	71	June 12, '37	
Saturday's Heroes (G) 805.....	Van Heflin-Marian Marsh.....	Oct. 8, '37	60	Sept. 18, '37	
Shall We Dance (G) 724.....	Fred Astaire-Ginger Rogers.....	May 7, '37	116	May 8, '37	
(Exploitation: June 19, '37, p. 85; July 31, '37, p. 80.)					
She's Got Everything (G) 818.....	Gene Raymond-Ann Sothorn.....	Dec. 31, '37	72	Dec. 18, '37	
Snow White and the Seven Dwarfs (G) 891 (Special).....	Walt Disney.....	Feb. 4, '38	86	Dec. 25, '37	
(Musical analysis, Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60.)					

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Minutes	Reviewed
Stage Door (G) 806	Kath. Hepburn-Ginger Rogers	Oct. 8, '37	92	Sept. 16, '37
(See production article, Aug. 14, '37, p. 16; exploitation: Dec. 11, '37, pp. 77, 78; Dec. 25, '37, pp. 54, 58; Feb. 19, '38, p. 84; Apr. 9, '38, p. 56.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16, '37	70	July 17, '37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21, '37	74	June 5, '37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29, '37	65	Oct. 2, '37
This Marriage Business (G) 824	Victor Moore-Vicki Lester	Apr. 8, '38	70	Mar. 19, '38
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30, '37	109	July 17, '37
(Exploitation: Aug. 28, '37, p. 86; Sept. 4, '37, p. 96; Sept. 26, '37, p. 68; Oct. 16, '37, p. 84; Nov. 27, p. 80; Dec. 11, '37, p. 78.)				
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook	Nov. 12, '37	113	Sept. 25, '37
(Exploitation: Nov. 6, '37, p. 56; Feb. 19, '38, p. 84; Mar. 12, '38, p. 64.)				
Windjammer 783	George O'Brien-Constance Worth	Aug. 6, '37	58	
(See "In the Cutting Room," May 29, '37.)				
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31, '37	70	Jan. 1, '38
You Can't Beat Love (G) 731	Preston Foster-Jean Fontaine	June 25, '37	62	June 5, '37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mask	Apr. 30, '37	61	May 1, '37

Coming

Blind Alibi	Richard Dix-Whitney Bourns	May 20, '38		
(See "In the Cutting Room," Apr. 9, '38.)				
Go Chase Yourself 825	Joe Penner-Lucille Ball	Apr. 22, '38		
(See "In the Cutting Room," Mar. 12, '38.)				
Gun Law	George O'Brien-Rita Oshmen			
Having Wonderful Time 819	Ginger Rogers-D. Fairbanks, Jr.	May 27, '38		
(See "In the Cutting Room," Oct. 9, '37.)				
Law of the Underworld (A) 827	Chester Morris-Anne Shirley	May 6, '38	60	Mar. 19, '38
Muddled Deal	Joan Fontaine-D. DeMarney			
Saint in New York	Louis Hayward-Kay Sutton			
(See "In the Cutting Room," Mar. 19, '38.)				
Vivacious Lady 740	Ginger Rogers-James Stewart	May 13, '38		
(See "In the Cutting Room," Jan. 15, '38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Minutes	Reviewed
All Baba Goes to Town (G) 818	Eddie Cantor-June Lang	Oct. 29, '37	81	Oct. 23, '37
(Exploitation: Jan. 29, '38, p. 85; Feb. 5, '38, p. 84; Feb. 19, '38, p. 83; Feb. 26, '38, p. 70.)				
Angel's Holiday (G) 754	Jane Withers-Robert Kent	4, '37	71	May 8, '37
Baroness and the Butler (A) 835	Annabella-William Powell	Feb. 18, '38	80	Feb. 19, '38
Big Business (G) 759	Jed Prouty-Spring Byington	June 18, '37	61	Apr. 17, '37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3, '37	70	Nov. 13, '37
Born to Suffer 807	Mr. & Mrs. Martin Johnson	Sept. 10, '37	75½	
(Exploitation: Jan. 8, '38, p. 80; Jan. 15, '38, p. 70.)				
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9, '37	58	June 26, '37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10, '37	60	Oct. 30, '37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7, '37	83	May 8, '37
(Exploitation: June 19, '37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16, '37	58	July 10, '37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14, '38	66	Jan. 8, '38
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11, '38	78	Dec. 11, '37
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21, '38	71	Nov. 6, '37
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21, '37	71	
(See "In the Cutting Room," Mar. 6, '37.)				
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22, '37	68	Aug. 7, '37
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7, '38	60	Jan. 1, '38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5, '37	81	Oct. 2, '37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12, '37	62	Sept. 25, '37
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14, '37	85	Mar. 8, '37
(re-issue)				
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26, '37	77	Nov. 13, '37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26, '37	71	Oct. 23, '37
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck	May 14, '37	59	Mar. 6, '37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871	Will Rogers	Aug. 13, '37	81	May 5, '37
(re-issue)				
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28, '38	102	Jan. 29, '38
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14, '38	61	
(See "In the Cutting Room," Dec. 11, '37.)				
Held (G) 816	Shirley Temple-Jean Hersholt	Oct. 15, '37	88	Oct. 16, '37
(Exploitation: Dec. 4, '37, p. 70.)				
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24, '37	58	July 17, '37
In Old Chicago (G) 840	Tyrone Power-Allee Faye	Apr. 15, '38	110	Jan. 8, '38
(See production article, Sept. 4, '37, p. 48.)				
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4, '38	84	Jan. 29, '38
Island in the Sky (G) 843	Gloria Stuart-Michael Whalen	Apr. 1, '38	67	Mar. 19, '38
It Happened Out West 745	Paul Kelly-Judith Allen	May 7, '37	56	
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12, '37	79	Sept. 28, '37
King George VI Coronation 870	Color Special	July 15, '37	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23, '37	63	June 5, '37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8, '37	84	Oct. 9, '37
Life Begins in College (G)				

Title	Star	Rel. Date	Minutes	Reviewed
810	Ritz Bros.-Gloria Stuart	Oct. 1, '37	94	Oct. 2, '37
(Exploitation: Nov. 13, '37, p. 68; Jan. 1, '38, pp. 57, 60; Feb. 5, '38, p. 84.)				
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31, '37	84	Dec. 25, '37
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25, '38	64	Jan. 8, '38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20, '37	75	Aug. 14, '37
Mr. Moto's Gamble 841	Peter Lorre-Keye Luke	Mar. 25, '38		
(See "In the Cutting Room," Mar. 12, '38.)				
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13, '37	68	July 24, '37
Raw Hide (G) 842	Smith Ballew-Evalyn Knapp	Apr. 8, '38	59	Mar. 19, '38
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple-Gloria Stuart	Mar. 18, '38	81	Mar. 12, '38
Roll Along Cowboy 812	Smith Ballew-Cecelia Parker	Oct. 8, '37	55	
Sally, Irene and Mary (G) 827	Allee Faye-Fred Allen	Mar. 4, '38	85½	Mar. 5, '38
(Exploitation: Apr. 9, '38, p. 53.)				
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19, '37	79	Nov. 13, '37
(Exploitation: Feb. 5, '38, p. 82.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15, '37	57	Feb. 13, '37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11, '37	74	Aug. 7, '37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25, '37	64	
(See "In the Cutting Room," May 1, '37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2, '37	92	June 19, '37
(See production article, Mar. 13, '37, p. 16.)				
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7, '38	70	Jan. 13, '38
Thank You, Mr. Moe (G) 831	Peter Lorre-Jane Regan	Dec. 24, '37	67	Nov. 27, '37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3, '37	78	Aug. 28, '37
(Exploitation: Oct. 9, '37, p. 66; Dec. 11, '37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27, '37	66	Apr. 17, '37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 26, '37	99	
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21, '37	82	June 12, '37
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen	Mar. 11, '38	69	Feb. 5, '38
Wee Willie Winkle (G) 760	Shirley Temple-V. McLaglen	July 30, '37	99	July 3, '37
(Exploitation: July 10, '37, p. 88; Aug. 7, '37, p. 92; Sept. 4, '37, pp. 94, 97; Oct. 9, '37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27, '37	56	Sept. 11, '37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter	Sept. 17, '37	85	Sept. 11, '37
(Exploitation: Nov. 13, '37, p. 62; Feb. 5, '38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10, '37	64	July 24, '37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3, '37	99	July 31, '37
(Exploitation: Jan. 8, '38, p. 82.)				

Coming

Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche			
Battle of Broadway, The (G)	Victor McLaglen-Louise Hovick	Apr. 22, '38	84	Apr. 2, '38
Four Men and a Prayer	Loretta Young-Richard Green	Apr. 29, '38		
(See "In the Cutting Room," Apr. 9, '38.)				
Handle with Care	Jane Lange-Dick Baldwin			
Hello Hollywood	Jane Withers-Gloria Stuart			
Josette 839	Simone Simon-Don Ameche	June 3, '38		
(See "In the Cutting Room," Jan. 29, '38.)				
Kentucky Moonshine 844	Ritz Brothers-Tony Martin	May 13, '38		
Kidnapped	Warner Baxter-F. Bartholomew	May 27, '38		
(See "In the Cutting Room," Feb. 26, '38.)				
Little Miss Broadway	Shirley Temple-Jimmy Durante			
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson	June 24, '38	63	Oct. 30, '37
(Reviewed under the title, "Look Out, Mr. Moto.")				
Mysterious Mr. Moto	Peter Lorre-Mary Maguire			
Racing Blood	Lynn Bari-Dennis Moore			
Rascals (G)	Jane Withers-Robt. Wilcox	May 20, '38	79	Apr. 9, '38
Three Blind Mice	Loretta Young-Joel McCrea			
Trip to Paris (G)	Jed Prouty-Shirley Deane	May 6, '38	63	Mar. 26, '38
We're Going to Be Rich	Gracie Fields-Victor McLaglen			

UNITED ARTISTS

Title	Star	Rel. Date	Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14, '38	83	Aug. 14, '37
Adventures of Marco Polo (A)	Gary Cooper-Sigrid Gurie	Apr. 15, '38	104	Feb. 19, '38
(Exploitation: Mar. 5, '38, p. 60.)				
Adventures of Tom Sawyer (G)	Tommy Kelly-May Robson	Feb. 11, '38	91	Feb. 19, '38
(See production article, Oct. 9, '37, p. 18.)				
Dark Journey (G)	Vivian Leigh-Conrad Veidt	July 2, '37	82	Mar. 6, '37
Dead End (G)	Sylvia Sydney-Joel McCrea	Aug. 27, '37	93	Aug. 7, '37
(Exploitation: Sept. 18, '37, p. 86; Sept. 25, '37, p. 71; Nov. 20, '37, p. 88; Dec. 11, '37, p. 78.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Apr. 15, '38	91	Jan. 15, '38
Dreaming Lips (A)	Ellis Bergner-Raymond Massey	May 28, '37	78	Mar. 6, '37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8, '37	83	May 22, '37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19, '37	82	Oct. 9, '37
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18, '38	73	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Goldwyn Follies, The (G)....."Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou.....Feb. 4,'38			109	Jan. 29,'38	
(See production article, Nov. 13,'37, p. 14; exploitation: Mar. 12,'38, pp. 63, 63; Mar. 19,'38, pp. 72, 74; Mar. 26,'38, pp. 69, 72.)					
Hurricane, The (G).....Dorothy Lamour-Jon Hall.....Dec. 24,'37			102	Nov. 13,'37	
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73; Mar. 5,'38, p. 60.)					
I Met My Love Again (G).....Joan Bennett-Henry Fonda.....Jan. 28,'38			80	Jan. 15,'38	
Knight Without Armour (G).....Marlene Dietrich-Robt. Donat.....July 23,'37			107	June 19,'37	
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)					
Love from a Stranger (A).....Ann Harding-Basil Rathbone.....May 14,'37			87	Feb. 13,'37	
Men Are Not Gods (A).....Miriam Hopkins-Gert. Lawrence.....Jan. 22,'37			82	Jan. 2,'37	
Murder on Diamond Row (G).....Edmund Lowe-Ann Todd.....Dec. 10,'37			77	Sept. 11,'37	
(Reviewed under the title, "The Squeaker.")					
Nethlag Sacred (G).....Carole Lombard-Fredric March.....Nov. 26,'37			75	Nov. 27,'37	
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84; Mar. 23,'38, p. 68.)					
Prisoner of Zenda (G).....Ronald Colman-M. Carroll.....Sept. 3,'37			101	Sept. 4,'37	
(Exploitation: Dec. 18,'37, p. 64.)					
Stand-In (A).....Leslie Howard-Jon Blondell.....Oct. 29,'37			91	Oct. 9,'37	
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)					
Stella Dallas (A).....Barbara Stanwyck-John Boles.....Aug. 6,'37			111	July 31,'37	
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 86; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83; Mar. 19,'38, p. 74.)					
Storm in a Teacup (G).....Vivien Leigh-Rex Harrison.....Feb. 25,'38			88	June 12,'37	
Walt Disney's Academy Award Revue.....Five Award Winners.....June 18,'37			44		
Walter Wanger's Vagabond 1938 (G).....Warner Baxter-Jean Bennett.....Sept. 17,'37			108	Aug. 7,'37	
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)					
When Thief Meets Thief (A).....D. Fairbanks, Jr.-V. Hobson.....June 4,'37			67	May 6,'37	
(Reviewed under the title, "Jump for Glory.")					
Woman Chases Man (G).....Miriam Hopkins-Joel McCrea.....May 7,'37			71	May 1,'37	
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)					
You Only Live Once (A).....Sylvia Sydney-Henry Fonda.....Jan. 29,'37			86	Jan. 30,'37	
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)					

Coming

Adventuress, The.....Madeleine Carroll-Henry Fonda.....					
(See "In the Cutting Room," Mar. 26,'38.)					
Algiers.....Charles Boyer-Sigrid Gurie.....					
Mademoiselle Docteur (A).....Dita Parlo-John Loder.....			77	Dec. 18,'37	
Mutiny in the Mountains.....Raymond Massey-Valerie Hobson.....					
Over the Moon.....Merle Oberon-Rex Harrison.....					
Return of the Scarlet Pimpernel, The (G).....Barry Barnes-Sophie Stewart.....			29,'38	88	Nov. 13,'37
South Riding (A).....Edna Best-Ralph Richardson.....				90	Jan. 22,'38
Young in Heart, The.....Janet Gaynor-D. Fairbanks, Jr.....					

UNIVERSAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Adventure's End (G) 2036.....John Wayne-Diana Gibson.....Dec. 5,'37			63	Nov. 13,'37	
Armored Car (G) 1004.....Robert Wilcox-Judith Barrett.....June 20,'37			64	Aug. 14,'37	
As Good as Married (G) 1012.....John Boles-Doris Nolan.....May 9,'37			81	May 1,'37	
Behind the Mike 2030.....Wm. Gargan-Judith Barrett.....Sept. 26,'37			68		
Black Aces 2050.....Buck Jones-Kay Linaker.....Sept. 5,'37			58		
Black Doll (G) 2014.....Nan Grey-Donald Woods.....Jan. 30,'38			66	Jan. 22,'38	
Border Wolves 2056.....Bob Baker-Connie Moore.....Feb. 25,'38			57		
Boss of Lonely Valley 2082.....Buck Jones.....Nov. 14,'37			59		
California Straight Ahead (G) 1030.....John Wayne-Louise Latimer.....May 2,'37			67	Apr. 8,'37	
Carnival Queen 2026.....Dorothea Kent-Robert Wilcox.....Oct. 3,'37			68		
"Crime" of Dr. Hallet, The (G) 2017.....Ralph Bellamy-J. Hutchinson.....Mar. 11,'38			68	Mar. 12,'38	
Courage of the West 2054.....Bob Baker-Lols January.....Dec. 5,'37			57		
(See "In the Cutting Room," Sept. 11,'37.)					
Empty Saddles (G) 1043.....Buck Jones-Louise Brooks.....Dec. 20,'36			62	Oct. 24,'36	
Forbidden Valley 2035.....Noah Beery, Jr.-F. Robinson.....Feb. 13,'38			67		
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)					
Girl with Ideas, A (G) 2015.....Wendy Barrie-Walter Pidgeon.....Nov. 7,'37			68½	Nov. 6,'37	
Goodbye Broadway (G) 2012.....Alice Brady-Chas. Winninger.....Apr. 1,'38			70	Mar. 26,'38	
I Cover the War (G) 1016.....John Wayne-Gwen Gaze.....July 4,'37			68	July 10,'37	
Idol of the Crowds (G) 2037.....John Wayne-Shella Bromley.....Oct. 10,'37			62½	Oct. 2,'37	
Jury's Secret, The (G) 2019.....Fay Wray-Kent Taylor.....Jan. 16,'38			65	Jan. 15,'38	
Lady Fights Back, The (G) 2035.....Irene Hervey-Kent Taylor.....Sept. 19,'37			63	Oct. 28,'37	
Last Stand, The 2029.....Bob Baker-Constance Moore.....Apr. 1,'38					
Law for Tombstone 2051.....Buck Jones-Muriel Evans.....Oct. 10,'37			59		
Let's Make a Night of It (G) 2041.....C. (Buddy) Rogers-Jane Clyde.....Mar. 25,'38					
Love in a Bungalow (G) 1009.....Kent Taylor-Nan Grey.....July 27,'37					
Mad About Music (G) 2002.....Deanna Durbin-Herbert Marshall.....Mar. 4,'38					
Man in Blue, The (G) 1020.....Robert Wilcox-Nan Grey.....May 30,'37					
Man Who Cried Wolf, The (G) 2023.....Tom Brown-Barbara Read.....Aug. 29,'37					
Merry-Go-Round of 1938 (G) 2006.....Bert Lahr-Alice Brady.....Nov. 14,'37					
Midnight Intruder (G) 2016.....Louis Hayward-Barbara Read.....Feb. 6,'38					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Night Key (G) 1024.....Boris Karloff-Jean Rogers.....May 2,'37			67	Apr. 24,'37	
(Exploitation: May 22,'37, p. 87.)					
Nurse from Brooklyn 2022.....Sally Eilers-Paul Kelly.....Apr. 15,'38			67		
(See "In the Cutting Room," Mar. 12,'38.)					
Oh, Doctor! (G) 1013.....Edward Everett Horton.....May 16,'37			67	Apr. 24,'37	
(Exploitation: May 22,'37, p. 87.)					
100 Men and a Girl (G) 2001.....Deanna Durbin-Adolphe Menjou.....Sept. 12,'37			84	Sept. 11,'37	
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)					
Prescription for Romance (G) 2013.....Wendy Barrie-Kent Taylor.....Dec. 12,'37			66	Dec. 16,'37	
Reckless Living (G) 2021.....Robt. Wilcox-Nan Grey.....Apr. 8,'38			65	Apr. 2,'38	
Reported Missing (G) 1006.....Wm. Gargan-Jean Rogers.....Aug. 15,'37			63	Aug. 7,'37	
Road Back, The (G) 1005.....Richard Cromwell-John King.....Aug. 1,'37			103	June 26,'37	
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)					
Singing Outlaw, The 2055.....Bob Baker-Jean Barelay.....Jan. 23,'38			56		
Smoke Tree Range 1046.....Buck Jones-Muriel Evans.....June 6,'37			59		
Some Blondes Are Dangerous 2018.....Noah Beery, Jr.-Dorothea Kent.....Nov. 28,'37					
Spy Ring, The (G) 2033.....Wm. Hall-Jane Wymann.....Jan. 9,'38					
State Police (G) 2029.....John King-Constance Moore.....Mar. 18,'38					
Sudden Bill Dorn 2053.....Buck Jones-Evelyn Brent.....Dec. 19,'37					
That's My Story 2034.....Claudia Morgan-Wm. Lundigan.....Oct. 24,'37					
(See "In the Cutting Room," July 3,'37.)					
Trouble at Midnight (G) 2020.....N. Beery, Jr.-Catherine Hughes.....Oct. 17,'37			68	Nov. 20,'37	
We Have Our Moments (G) 1017.....Sally Eilers-James Dunn.....Mar. 28,'37					
West Bound Limited 1008.....Lyle Talbot-Polly Rowles.....July 11,'37					
Westland Case, The (G) 2024.....Preston Foster-Carol Hughes.....Oct. 31,'37					
Wildcatter, The 1015.....Scott Colton-Jean Rogers.....June 6,'37					
Wings Over Honolulu (G) 1011.....Wendy Barrie-Ray Milland.....May 23,'37					
You're a Sweetheart (G) 2004.....Alice Faye-George Murphy.....May 23,'37					
(Exploitation: Feb. 12,'38, p. 72; Apr. 2,'38, p. 58.)					

Coming

Air Devils.....Dick Purcell-Beryl Wallace.....May 13,'38					
Hell's Kitchen.....V. McLaglen-Beatrice Roberts.....May 20,'38					
(See "In the Cutting Room," Apr. 9,'38.)					
Lady in the Morgue.....Preston Foster-Patricia Ellis.....Apr. 22,'38					
(See "In the Cutting Room," Mar. 19,'38.)					
Letter of Introduction.....E. Bergen-"Charlie McCarthy".....Aug. 19,'38					
Rage of Paris, The.....D. Darrleux-D. Fairbanks, Jr.....June 24,'38					
Sinners in Paradise.....John Boles-Madge Evans.....May 6,'38					
(See "In the Cutting Room," Mar. 26,'38.)					

WARNER BROTHERS (See also First National)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Accidents Will Happen (G) 222.....	Ronald Reagan-Gloria Blondell.....	Apr. 9,'38†.....	62.	Feb. 26,'38	
Another Dawn (A) 106.....	Kay Francis-Errol Flynn.....	June 26,'37.....	73.	Apr. 10,'37	
(See production article, Mar. 6,'37, p. 16.)					
Blazing Sixes 129.....	Dick Foran-Heien Valkis.....	June 12,'37.....	55.		
Blondes at Work 255.....	Glenda Farrell-Barton MacLane.....	Feb. 5,'38†.....			
Devil's Saddle Legion, The 130.....					
	Dick Foran-Anne Nagel.....	Aug. 14,'37.....	52.		
Expensive Husbands (G) 223.....	Beverly Roberts-Patricia Knowles.....	Nov. 27,'37†.....	62.	Sept. 11,'37	
Fly-Away Baby (G) 125.....	Glenda Farrell-Barton MacLane.....	June 19,'37.....	60.	June 12,'37	
First Lady (G) 210.....	Kay Francis-Preston Foster.....	Dec. 4,'37†.....	82.	Sept. 11,'37	
(Exploitation: Feb. 19,'38, p. 84.)					
Footloose Helress 123.....	Craig Reynolds-Ann Sheridan.....	Aug. 21,'37.....			
(See "In the Cutting Room," Apr. 10,'37.)					
Great Garrick, The (G) 209.....	Brian Aherne-O. de Havilland.....	Oct. 30,'37.....	89.	Oct. 2,'37	
He Couldn't Say No (G) 221.....	Frank McHugh-Jane Wymann.....	Mar. 19,'38†.....	57.	Dec. 11,'37	
(Reviewed under the title, "Larger Than Life.")					
Invisible Menace (G) 224.....	Boris Karloff-Marie Wilson.....	Jan. 22,'38†.....	55.	Oct. 23,'37	
(Reviewed under the title, "Without Warning.")					
It's Love I'm After (G) 207.....	Leslie Howard-Bette Davis.....	Nov. 20,'37†.....	90.	July 31,'37	
Jezebel (G) 204.....	Bette Davis-Henry Fonda.....	Mar. 26,'38†.....	*103.	Mar. 12,'38	
Kid Comes Back, The (G) 214.....	Wayne Morris-June Travis.....	Feb. 12,'38†.....	61.	Jan. 30,'37	
(Reviewed under the title, "Don't Pull Your Punches.")					
Kid Galahad (G) 102.....	Edw. G. Robinson-Bette Davis.....	May 29,'37.....	101.	May 6,'37	
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)					
Life of Emile Zola, The (G) 203.....					
	Paul Muni-Gale Sondergaard.....	Oct. 2,'37†.....	116.	July 10,'37	
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72.)					
Love, Honor and Behave (A) 216.....	Wayne Morris-Priscilla Lane.....	Mar. 12,'38†.....	71.	Feb. 19,'38	
Marry the Girl (G) 116.....	Hugh Herbert-Mary Boland.....	July 1,'37.....	68.	Aug. 14,'37	
Over the Wall (G) 212.....	Dick Foran-June Travis.....	Apr. 2,'38†.....	66.	Apr. 2,'38	
Public Wedding 126.....	Jane Wymann-William Hopper.....	July 10,'37.....	58.		
Penrod and His Twin Brother (G) 226.....					
	Billy and Bobby Mauch.....	Feb. 26,'38†.....	63.	Jan. 15,'38	
(See "In the Cutting Room," Oct. 30,'37.)					
Sergeant Murphy (G) 218.....	Ronald Reagan-Mary Maguire.....	Jan. 1,'38†.....	57.	Dec. 11,'37	
Singing Marine, The (G) 101.....	Dick Powell-Doris Weston.....	July 3,'37.....	105.	July 10,'37	
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, p. 68, 71.)					
Slim (G) 114.....	Pat O'Brien-Henry Fonda.....	June 12,'37.....	80.	July 3,'37	
Swing Your Lady (G) 211.....	H. Bogart-Louise Fazenda.....	Jan. 8,'38†.....	79.	Jan. 6,'38	
(Exploitation: Feb. 26,'38, p. 68; Mar. 19,'38, p. 76; Mar. 26,'38, p. 69; Apr. 2,'38, p. 56.)					
Tovarich (G) 201.....	Claudette Colbert-Charles Boyer.....	Dec. 25,'37†.....	98.	Dec. 4,'37	
Varsity Show (G) 202.....	Dick Powell-Fred Waring.....	Sept. 4,'37†.....	121.	Aug. 21,'37	
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)					

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Bondage (G) 125.....	Jean Muir-Gordon Oliver.....	June 19,'37.....	60.	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan.....	Sept. 11,'37.....	64.	July 24,'37

Coming

Amazing Dr. Cllterhouse, The. Edw. G. Robinson-C. Trevor.....				
(See "In the Cutting Room," Apr. 9,'38.)				
Angels with Dirty Faces.....	James Cagney-Pat O'Brien.....			
Boy Meets Girl.....	James Cagney-Pat O'Brien.....			
Cowboy from Brooklyn.....	Dick Powell-Priscilla Lane.....			
(See "In the Cutting Room," Feb. 19,'38.)				
Crime School.....	Gale Page-H. Bogart.....	May, 28,'38.....		
(See "In the Cutting Room," Feb. 26,'38.)				
Defense Rests, The.....	Ronald Reagan-Mary Maguire.....			
Four's a Crowd.....	E. Flynn-O. de Havilland-R. Russell.....			
Garden of the Moon.....	Pat O'Brien-Margaret Lindsay.....			
Gold Diggers in Paris.....	Rudy Vallee-Rosemary Lane.....			
(See "In the Cutting Room," Mar. 19,'38.)				
In Every Woman's Life.....	Kay Francis-John Litel.....			
Little Miss Thoroughbred.....	Ann Sheridan-John Litel.....			
(See "Little Lady Luck," "In the Cutting Room," Feb. 12,'38.)				
Men Are Such Fools.....	Wayne Morris-Priscilla Lane.....	May 21,'38.....		
(See "In the Cutting Room," Jan. 22,'38.)				
Penrod's Double Trouble (G).....	Billy and Bobby Mauch.....	*60.	Apr. 2,'38	
Singing Cop, The.....	Dick Foran-Ann Sheridan.....			
White Banners.....	Claude Rains-Fay Bainter.....			
(See "In the Cutting Room," Feb. 26,'38.)				

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook.....	Herman Brix.....	Victory.....	Dec. 10,'37.....	58.	
Dawn to Dusk.....	Margaret Morris.....	Advance.....	Nov. 1,'37.....		
Dead March, The (A).....	Boake Carter.....	Imperial.....	Sept. 15,'37.....	73.	Sept. 11,'37
Dynamite Delaney.....	Weldon Heyburn.....	Imperial.....	Jan. 2,'38.....	80.	
Harlem on the Prairie (G).....	Herbert Jeffries.....	Associated.....	Dec. 9,'37.....	*55.	Nov. 27,'37
Heroes of the Alamo (G).....	Earl Hodgins.....	Sunset.....	Aug. 19,'37.....	*75.	Aug. 7,'37
Lost Ranch.....	Tom Tyler.....	Victory.....	Nov. 30,'37.....	56.	
Million Dollar Racket (G).....	Herman Brix.....	Victory.....	Oct. 1,'37.....	62.	Nov. 20,'37
Nation Aflame (G).....	Noel Madison.....	Treasure.....	Oct. 16,'37.....	76.	Oct. 23,'37
Night Nurse.....	Joby Jordan.....	Advance.....	Jan. 15,'38.....		
Now Is the Time.....	Joby Jordan.....	Advance.....	Nov. 15,'37.....		
Orphan of the Pecos.....	Tom Tyler.....	Victory.....	Dec. 30,'37.....	55.	
Rangers Roundup (G).....	Fred Scott.....	Spectrum.....	Feb. 15,'38.....	*55.	Feb. 5,'38
Roaring Six Guns.....	Kermit Maynard.....	Ambassador-Conn.....	Oct. 15,'37.....		
Squadron "B".....	Margaret Morris.....	Advance.....	Sept. 15,'37.....		
Swing It, Professor (G).....	Pinky Tomlin.....	Ambassador-Conn.....	Nov. 15,'37.....	*60.	Nov. 13,'37
Three Legionnaires (G).....	Robt. Armstrong.....	General.....	June 15,'37.....	*60.	Mar. 27,'37
What Price Vengeance? (G).....	Lyle Talbot.....	Rialto.....	June 1,'37.....	57.	June 12,'37
With Pleasure, Madame.....	Conrad Nagel.....	Imperial.....	Apr. 15,'37.....		
Young Dynamite.....	Frankie Darro.....	Ambassador-Conn.....	Sept. 15,'37.....		

Coming

Adventures of Chico (G).....	Nature Film.....	Woodard Bros.....	Apr. 10,'38.....	60.	Nov. 27,'37
Delinquent Parents.....	Doris Weston.....	Progressive.....	July 1,'38.....		
Scandal House.....	Adrienne Ames.....	Progressive.....	July 15,'38.....		
Wayward Daughters.....	Verna Hillie.....	Progressive.....	July 1,'38.....		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That.....	Polish Film.....	Hoffberg.....	Oct. 15,'37.....	82.	
Adam's Tree (G).....	Elsa Merlini.....	Cine Lux.....	Jan. 10,'38.....	78.	Feb. 5,'38
Affairs of Maupassant, The (A).....	Lili Darvas.....	Gallie.....	Feb. 11,'38.....	84.	Feb. 12,'38
Al Chet.....	Jewish Film.....	Foreign Cinema Arts.....	Jan. 1,'38.....	90.	
Alibi, The (A).....	Erich Von Stroheim.....	B. N. Film.....			95.
Angel's Pit, The (A).....	Amedeo Nazzari.....				June 25,'37
All Men Are Wild.....	Paul Javor.....	Hungaria.....	Oct. 21,'37.....	9 rls.	
Anniversary.....	Imre Raday.....	Hungaria.....	Dec. 10,'37.....	10 rls.	
Bank Holiday (G).....	John Lodge.....	General.....			86.
Big Fella (G).....	Paul Robeson.....	British Lion.....			73.
Bride from Toroeke.....	Paul Javor.....	Hungaria.....	Oct. 1,'37.....	10 rls.	
Bronze Sentries (G).....	Fosco Giuseppi.....	Fenorama.....			Oct. 2,'37
Business in Distress.....	Czech Film.....	Hoffberg.....	Oct. 15,'37.....	90.	
Call, The (G).....	Jean Vonnell.....	Best.....	Mar. 28,'38.....	75.	Apr. 2,'38
Club de Femmes (A).....	Danielle Darrieux.....	Mayer-Burstyn.....	Oct. 19,'37.....	89.	Oct. 23,'37
Dance Program (A).....	Marie Bell.....	A.F.E. Corp.....			120.
Don Quixote (G).....	Chaliapin.....	World.....	Sept. '37.....	78.	July 8,'37
Dybbuk, The (A).....	A. Morewski.....	Geist.....	Apr. 15,'38.....	120.	Mar. 19,'38
Edge of the World, The (A).....	Finlay Currie.....	British I. E. Co.....			80.
Eighty Miles an our.....	Gy Kabos.....	Hungaria.....	Nov. 19,'37.....	8 rls.	
Emil Und Die Detektive.....	Fritz Rasp.....	International.....			77.
Fury Over Spain (G).....		Modern Film.....			55.
Gang Show, The (G).....	Ralph Reader.....	General.....			May 1,'37
Generals Without Buttons (A).....	Jean Murat.....	Mayer-Burstyn.....	Feb. 4,'38.....	80.	Jan. 29,'38
Gobsek (A).....	Leonid Leonidov.....	Amkino.....			74.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Grand Illusion (A).....	Erich von Stroheim.....	World.....	120.	July 3,'37
(Reviewed under the title, "La Grande Illusion.")				
Greece of 1938.....	Newsreels.....	Norton.....	Jan. 9,'38.....	90.
Green Fields (G).....	Helen Beverley.....	Collective.....	Oct. 11,'37.....	105.
Gueule D'Amour (A).....	Jean Gabin.....	A. C. E.....		95.
Heart for Heart.....	Pager-Szorenyi.....	Danubia.....	Apr. 17,'38.....	83.
Help! I Have Inherited.....	Irene Agay.....	Danubia.....	Dec. 24,'37.....	88.
Hotel Springtime.....	Gy Kabos.....	Hungaria.....	Nov. 30,'37.....	10 rls.
"Housemaster" (G).....	Otto Kruger.....	Assoc. British.....		95.
I Married for Love.....	Kabos-Radal.....	Danubia.....	Feb. 4,'38.....	84.
I Picked You for My Husband.....	Paul Javor.....	Hungaria.....	Nov. 4,'37.....	9 rls.
I See Ice (G).....	George Formby.....	Assoc. British.....		81.
In the Far East (G).....	N. Begollubov.....	Amkino.....	Oct. 19,'37.....	81.
Jolly Paupers.....	Jewish Film.....	Foreign Cinema Arts.....	Mar. 1,'38.....	65.
Jericho (G).....	Paul Robeson.....	General.....		77.
Kainourgea Zoe.....	Rita Karmen.....	Norton.....	Nov. 7,'37.....	115.
Kathleen (G).....	Sally O'Neill.....	Hoffberg.....	Jan. 22,'38.....	75.
King's People, The (G).....	John Drinkwater.....	Mindlin.....	May 11,'37.....	70.
La Daminella di Bard (G).....	Emma Grammatina.....	I. C. I.....	Feb. 5,'38.....	77.
Lady Seeks Room.....	Zilahi-Kabos.....	Danubia.....	Mar. 10,'38.....	91.
Life and Loves of Beethoven (G).....	Harry Baur.....	World.....	Dec. 15,'37.....	82.
Lie of Nina Petrovna, The (A).....	Fernand Gravet.....	Lenauer.....	Mar. 29,'38.....	80.
Loves of DuBarry.....	Gitta Alpar.....	Hoffberg.....	Mar. 30,'38.....	78.
Lower Depths, The (A).....	Jean Gabin.....	Mayer-Burstyn.....	Oct. 15,'37.....	95.
Luck of the Irish.....	Richard Hayward.....	Guaranteed.....	Mar. 15,'38.....	63.
Lucrezia Borgia (A).....	Edwige Feuillere.....	European.....	Oct. 12,'37.....	78.
Mademoiselle Dosteur (A).....	Dita Parlo.....	United Artists.....		105.
Make Up (G).....	N. Asther-J. Clyde.....	Assoc. British.....		70.
Man Sometimes Errs.....	A. Tekes.....	Hungaria.....	Feb. 4,'38.....	10 rls.
Mayerling (A).....	Charles Boyer.....	Pax Films.....	Sept. 13,'37.....	91.
(Exploitation: Nov. 6,'37, p. 56.)				
Merlusse (G).....	Henri Poupon.....	French M. P.....	Jan. '38.....	67.
Mery Comes to Town (G).....	Zasu Pitts.....	Sound City.....		77.
Meseanto.....	Pertzel-Torzs.....	Danubia.....	Oct. 15,'37.....	87.
Miracle of Lourdes.....	John Bara.....	Danubia.....	Nov. 1,'37.....	62.
Monastery (G).....	Monastic Film.....	World.....	Apr. 1,'38.....	55.
(Exploitation: Feb. 19,'38, p. 84.)				
Mutiny of the Elsinore, The (G).....	Paul Lukas.....	Assoc. British.....		77.
My Daughter Is Different.....	Jurray-Kabos.....	Danubia.....	Oct. 20,'37.....	88.
Noches de Gloria (A).....	Esperanza Iris.....	Bueno.....		95.
Nocturno (A).....	Ria Byron.....	Schwab.....		90.
Old Curiosity Shop, The.....	Dickens Story.....	Hoffberg.....	Dec. 12,'37.....	74.
Orage (A).....	Charles Boyer.....	Daven-Lauer.....		105.
Orphan Boy of Vienna (G).....	Hans Olden.....	General.....		77.
Pearls of the Crown (A).....	Sascha Gulytry.....	Lenauer.....		115.
Reborn.....	Elene Papadake.....	Norton.....	Dec. 5,'37.....	90.
Room No. 111.....	Javor-Lazar.....	Danubia.....	Apr. 1,'38.....	91.
Ruler, The (G).....	Emil Jannings.....	Amer.-Tobis.....	Oct. 15,'37.....	120.
Silver Blaze (G).....	Arthur Wontner.....	Assoc. British.....		70.
Sister Mary.....	Javor-Sved.....	Danubia.....	Oct. 10,'37.....	91.
Sisters in Arms (G).....	J. Sully-J. Day.....	C. U. C.....		125.
Ski Chase.....	Hannes Schneider.....	World.....	Feb. 15,'38.....	73.
Song of the Lark.....	Czech Film.....	Hoffberg.....	Dec. 8,'37.....	90.
Spanish Earth, The (A).....		Prometheus.....	Aug. 20,'37.....	58.
Sport of Love, The.....	Gy Kabos.....	Hungaria.....	Dec. 24,'37.....	8 rls.
Student's Romance, The (G).....	Patric Knowles.....	Hoffberg.....	Oct. 10,'37.....	July 9.....
Sutyl, the Lucky Child.....	Adam Klari.....	Hungaria.....	Jan. 11,'38.....	74.
Tempest in Charda.....	Javor-Lazar.....	Danubia.....	Jan. 7,'38.....	90.
Tender Enemy.....	Simone Berriau.....	World.....	Mar. 30,'38.....	65.
Texas Mammy.....	Fedak.....	Danubia.....	Feb. 18,'38.....	89.
Thirteen, The (A).....	Ivan Novoseltsev.....	Amkino.....		85.
This Is China.....		Guaranteed.....	Dec. 1,'37.....	68.
Three Spinners.....	Rajnay-Kabos.....	Danubia.....	Oct. 30,'37.....	72.
T-Kies Koff.....	Jewish Film.....	Foreign Cinema Arts.....	May 15,'38.....	102.
Toml (G).....	Pecsi-Adam.....	Danubia.....	Sept. 11,'37.....	81.
True Love.....	Sophea Demogloy.....	Norton.....	Oct. 3,'37.....	85.
Two Prisoners.....	Paul Javor.....	Hungaria.....	Oct. 12,'37.....	10 rls.
Uncivilized (A).....	Dennis Hoey.....	Box Office.....	Nov. 23,'37.....	77.
Vessel of Wrath (A).....	Chas. Laughton.....	Assoc. British.....		95.
Village Rogue, The.....	M. Dayka.....	Hungaria.....	Jan. 21,'38.....	10 rls.
Voice of India.....	Hoefler Expedition.....	Hoffberg.....	Jan. 28,'38.....	70.
World's in Love, The (A).....	Marta Eggerth.....	Viennese.....	May 18,'37.....	65.
Yellow Roses.....	Kabos.....	Danubia.....	Mar. 1,'38.....	90.

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankle Away	May 13/38	
Andy Clyde		
Big Squirr, The (10-2-37)	Sept. 17/37	18
Charlie Chase		
Bury the Hatchet (8-21-37)	Aug. 6/37	19
Calling All Curtains	Oct. 1/37	10
Calling All Doctors	July 22/37	19 1/2
Cash and Carry (9-11-37)	Sept. 3/37	18 1/2
(3 Stooges)		
Cuckoo Land	Mar. 25/38	16 1/2
Doggone Mixup (2-12-38)	Feb. 4/38	18 1/2
Fiddling Around (2-19-38)	Jan. 21/38	17 1/2
(Collins-Kennedy)		
From Bad to Worse	June 4/37	17
Charlie Chase		
Goofs and Saddles	July 2/37	17 1/2
Gracie at the Bat	Oct. 29/37	17 1/2
Andy Clyde		
Grips, Grunts and Groans (3-27-37)	Jan. 15/37	19
(3 Stooges)		
He Done His Duty (12-18-37)	Dec. 10/37	17 1/2
Andy Clyde		
Jump, Chump, Jump	Apr. 15/38	19 1/2
Andy Clyde		
Knee Action (2-27-37)	Jan. 9/37	17
Andy Clyde		
Lodge Night	June 11/37	18
Andy Clyde		
Man Bites Love Bug (1-22-38)	Dec. 24/37	18
Charlie Chase		
Mind Needer, The	Apr. 29/38	18
Charlie Chase		
Oh What a Knight (Herman Bing)	Nov. 22/37	10 1/2
Old Maid Mule, The (4-2-38)	Mar. 4/38	17 1/2
Andy Clyde		
Playing the Ponies (10-23-37)	Oct. 15/37	17
(3 Stooges)		
Sitter Downers, The (11-27-37)	Nov. 26/37	18
(3 Stooges)		
Tassels in the Air	Apr. 1/38	18
Termites of 1938 (1-22-38)	Jan. 7/38	17
(3 Stooges)		
Time Out for Trouble (4-2-38)	Mar. 18/38	16 1/2
Charlie Chase		
Wee Wee Monsieur (3-26-38)	Feb. 18/38	17
(3 Stooges)		
Wrong Miss Wright, The	June 18/37	17
Charlie Chase		

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec. 15/37	10 1/2
Drug Store Follies (9-11-37)	Sept. 3/37	10 1/2
Rooftop Follies (10-16-37)	Oct. 1/37	11
Timberland Revels (11-27-37)	Nov. 5/37	10

COLOR RHAPSODIES

Air Hostess, The	Oct. 22/37	8
Big Birdcast, The	Apr. 14/38	
Bluebird's Baby (3-12-38)	Jan. 21/38	7
Foolish Bunny, The (4-2-38)	Mar. 26/38	6
Gifts from the Air	Dec. 18/37	7 1/2
(re-issue)		
Hollywood Picnic (1-15-38)	Dec. 18/37	8
Herse on the Merry-Go-Round, The (3-26-38)	Feb. 17/38	6 1/2
Indian Serenade	July 16/37	8
Little Match Girl (11-27-37)	Nov. 5/37	8 1/2
Seary Crows (9-11-37)	Aug. 20/37	8
Spring Festival (8-21-37)	Aug. 6/37	8
Stork Takes a Holiday, The	June 11/37	8
Swing, Monkey, Swing (10-2-37)	Sept. 10/37	7 1/2

COLUMBIA TOURS

Haft's Black Napoleon (8-21-37)	Aug. 6/37	9
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Title	Rel. Date	Min.
Pirate Parts of the Caribbean	July 2/37	9
COMMUNITY SING (1st Series)		

Community Sing (No. 3) (6-5-37)	May 20/37	10
Community Sing (No. 4)	June 18/37	10 1/2
Community Sing (No. 5) (9-11-37)	July 24/37	10 1/2

(2nd Series)		
No. 1 (9-11-37)	Aug. 20/37	10
No. 2 (10-16-37)	Sept. 17/37	10
No. 3 (10-16-37)	Oct. 15/37	10 1/2
No. 4 (12-11-37)	Nov. 28/37	10 1/2
No. 5	Feb. 5/38	10
No. 6	Feb. 25/38	10
No. 7 (3-26-38)	Mar. 18/38	10
No. 8	Apr. 25/38	

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec. 18/37	3 rls.
Goose Girl, The	May 30/37	3 rls.
Old Woman in the Woods, The	Apr. 23/37	3 rls.

KRAZY KAT CARTOONS

18. Krazy's Race of Time (6-26-37)	May 6/37	7
19. Masque Raid, The	June 25/37	7
20. Railroad Rhythm	Nov. 20/37	9 1/2
21. Sad Little Guinea Pigs	Feb. 22/38	6 1/2
22. Auto Clinic, The	Mar. 4/38	6 1/2
23. Little Buckaroo	Apr. 11/38	6

SCRAPPY CARTOONS

Canine Capers	Sept. 16/37	6 1/2
Clock Goes 'Round and 'Round (11-20-37)	Nov. 6/37	5 1/2
Dizzy Ducks (12-19-38)	July 18/37	6 1/2
Fire Plug, The (11-13-37)	Oct. 16/37	6
New Homestead, The (2-12-38)	Jan. 7/38	7
Scrappy's Music Lesson	June 4/37	7
Scrappy's News Flashes (1-22-38)	Dec. 8/37	6
Scrappy's Playmates	Mar. 25/38	1 r.
Scrappy's Trip to Mars	Feb. 4/37	7

SCREEN SNAPSHOTS

No. 9	May 22/37	10
No. 10	June 4/37	9
No. 11	June 25/37	10 1/2
No. 12 (10-16-37)	Aug. 13/37	10
No. 13 (10-16-37)	Sept. 10/37	10

(New Series)

No. 1 (10-16-37)	Sept. 17/37	10
No. 2	Oct. 15/37	9 1/2
No. 3 (12-11-37)	Nov. 18/37	9 1/2
No. 4	Dec. 24/37	10
No. 5 (1-22-38)	Jan. 7/38	9 1/2
No. 6 (3-5-38)	Feb. 4/38	10
No. 7 (4-2-38)	Mar. 4/38	10
No. 8	Apr. 1/38	
No. 9	Apr. 29/38	

SPECIAL

SPORT THRILLS

Cadet Champion (12-11-37)	Dec. 17/37	9
Feminine Fun	Feb. 18/38	10
Fit to Win (6-12-37)	May 7/37	9 1/2
Future Stars	Aug. 30/37	9
Golf Magic (9-11-37)	Aug. 16/37	9
Riding the Waves	June 4/37	10
Set 'Em Up	Oct. 29/37	9 1/2
Snow Foolin' (2-12-38)	Jan. 21/38	10
Sport of the Seasons	June 25/37	9
Sport's Greatest Thrills (8-21-37)	Aug. 3/37	8
Sport Stamina	Apr. 10/38	
Trotting Thoroughbreds (10-16-37)	Sept. 30/37	9 1/2
Unusual Hunting (3-26-38)	Mar. 15/38	10

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38)	Dec. 10/37	9 1/2
Little Jack Horner (10-2-37)	Sept. 16/37	6 1/2
Silver Threads (12-11-37)	Nov. 12/37	10 1/2

WORLD IN COLOR

City of the Golden Gate (11-20-37)	Oct. 10/37	9 1/2
El Salvador (2-12-38)	Jan. 15/38	9
Quebec	Mar. 25/38	

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38)	Feb. 25/38	10
Ask Uncle Sol (10-23-37)	Oct. 8/37	11
Big Apple, The (10-2-37)	Sept. 17/37	9

Title	Rel. Date	Min.
Calling All Crooners (12-4-37)	Nov. 19/37	10 1/2
How to Dance the Shag	Dec. 17/37	8
Leve Goes West (1-15-38)	Dec. 31/37	10 1/2
Miss Lonely Hearts (10-30-37)	Sept. 24/37	10 1/2
Pet Luck (8-14-37)	Aug. 6/37	11
Rhythm Saves the Day (12-4-37)	Oct. 29/37	11
Trailer Paradise	Nov. 26/37	9

TERRY-TOONS

Barnyard Boss, The	Dec. 24/37	6 1/2
Billy Goat's Whiskers, The	Dec. 10/37	6 1/2
Bugs Beetle and His Orchestra	Jan. 21/38	6 1/2
Close Shave, A	Oct. 1/37	6 1/2
Dancing Bear, The (11-6-37)	Oct. 15/37	6 1/2
Dog and the Bone, The (11-27-37)	Nov. 12/37	6
Farmer Al Falfa in Trailer Life	Aug. 20/37	5 1/2
Gandy the Goose (3-19-38)	Mar. 4/38	6
Happy and Lucky	Mar. 18/38	6 1/2
His Off Day	Feb. 4/38	6 1/2
Homeless Pup, The	July 23/37	7
Just Ask Jupiter (2-19-38)	Feb. 18/38	6
Kiko's Cleaning Day (10-2-37)	Sept. 17/37	6 1/2
Lion Hunt, The (1-15-38)	Jan. 7/38	7
Maid in China	Apr. 29/38	1 r.
Mechanical Cow, The	June 25/37	7
Mountain Romance, A	Apr. 1/38	6 1/2
Paper Hangers, The (8-14-37)	July 30/37	7
Pink Elephants	July 9/37	7
Play Ball	June 11/37	6
Robinson Crusoe's Broadcast	Apr. 15/38	1 r.
Saw Mill Mystery, The	Oct. 29/37	6 1/2
Timid Rabbit, The	Nov. 26/37	6 1/2
Villain Still Pursued Her	Sept. 3/37	6 1/2

TREASURE CHEST

Grey Owl's Little Brother	Dec. 24/37	10
How to Ski	Aug. 20/37	11
Kingdom for a Horse	Apr. 22/38	10
Music from the Stars	Mar. 25/38	11
Not so Dumb	Dec. 10/37	9
Ornamental Swimming	June 4/37	10
Private Life of the Gannets (9-25-37)	Sept. 10/37	11
Return of the Buffalo	Apr. 8/38	9 1/2
Sky Fishing (3-26-38)	Feb. 25/38	9 1/2
Songbirds of the North Woods (2-12-38)	Feb. 11/38	10

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37)	Aug. 6/37	19
Air Parade (2-12-38)	Jan. 14/38	19
Bashful Ballerina (10-2-37)	Sept. 17/37	20
Bashful Buckaroo, The	Dec. 3/37	19 1/2
Beautiful But Dummies	Mar. 25/38	17
Cupid Takes a Holiday (2-19-38)	Feb. 4/38	15
Cute Crime	Apr. 29/38	2 rls.
Dates and Nuts (1-15-38)	Dec. 31/37	19
Dime a Dance	Dec. 24/37	19 1/2
Getting an Eyeful (1-22-38)	Jan. 21/38	18
Girls Ahoy!	June 11/37	17
Going, Going, Gone	Oct. 6/37	18
Hamlet and Eggs	June 18/37	18
Heir Today	Nov. 5/37	18
Hi-Ho Hollywood	Jan. 7/38	18
Hurray for Hooligan (12-4-37)	Nov. 19/37	17
Kee-Koo Correspondence Skool, The	Nov. 19/37	18
Love and Onions (3-26-38)	Mar. 11/38	19
Meet the Bride	Oct. 29/37	17
Miss They Missed, The (2-12-38)	Jan. 28/38	18
Montague the Magnificent (8-14-37)	Aug. 27/37	18
Playboy Number One (12-4-37)	Nov. 26/37	17
Silly Night (10-23-37)	Oct. 1/37	19
Sing for Sweetie	Apr. 15/38	2 rls.
Slacks Appeal	Aug. 13/37	19
Smart Way, The (10-30-37)	Oct. 15/37	18
Sweeties	Sept. 3/37	15
That's the Spirit	June 25/37	17
Timid Ghost, The	Sept. 24/37	18
Uncle Sol Solves It	Feb. 11/38	15
Wanna Be a Model?	Feb. 25/38	16
Who's Crazy?	Aug. 20/37	19
Will You Stop! (10-2-37)	Sept. 10/37	17
Who's Who?	Oct. 22/37	20

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson	July 16/37	10
Bamboo (5-29-37)	July 16/37	10
Blow, Bugle, Blow	June 15/37	10
Broadway Dance Parade	June 15/37	10
Hollywood Magic (5-29-37)	July 16/37	10
In Shanghai (6-5-37)	July 16/37	10
Isle of Paradise	July 30/37	20
Skating on Your Feet	Jan. 14/38	
Spanish Interlude, A	June 15/37	

COLOR

Catalina Island	Nov. 12/37	
Personalities on Parade		
Yellowstone Park		

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Early in the Morning		8
Old Prospector, The		8

NOVELTIES

Napoleon's Waterloo		8
Nere		8

PORT O' CALL

City of the Sun		8
Last Resort, The		8
Mother Ganges		8

WORLD IN COLOR

Dream Harbor		8
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MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday (4-2-38)	Feb. 5/38	9
Cleaning House (3-5-38)	Feb. 19/38	8
Poultry Pirates		

CRIME DOESN'T PAY

No. 10—It May Happen to You (8-14-37)	June 5/37	21
No. 11—Soak the Poor (10-2-37)	Aug. 21/37	16
No. 12—Give Till It Hurts (11-13-37)	Sept. 18/37	20
No. 13—Behind the Criminal (12-4-37)	Oct. 30/37	21
No. 14—What Price Safety	Feb. 5/38	21
No. 15—Miracle Money	Mar. 26/38	21

FITZPATRICK TRAVEL TALKS

Beautiful Budapest	Apr. 16/38	9
Chile, Land of Charm (11-20-37)	Oct. 30/37	9
Copenhagen	Nov. 27/37	9
Floral Japan	July 24/37	8
Glimpses of Austria	Feb. 19/38	9
Glimpses of New Brunswick (4-2-38)	Mar. 19/38	8
Glimpses of Peru (10-2-37)	Sept. 4/37	8
Land of Incas	Dec. 25/37	8
Natural Wonders of the West (2-5-38)	Jan. 22/38	9
Serene Siam (6-26-37)	Oct. 2/37	9
Stockholm, Pride of Sweden (11-13-37)	Oct. 2/37	9

HARMAN-ISING

(Happy Harmonies)

32—Wayward Pups (8-14-37)	July 10/37	9
33—Bosko and the Cannibals	Aug. 28/37	10
34—Little Buck Cheeser (1-8-38)	Dec. 15/37	8
35—Bosko in Bagdad	Jan. 1/38	10
36—Pipe Dream	Feb. 5/38	8
37—Little Bantamweight	Mar. 12/38	8

HISTORICAL MYSTERIES

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(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
MUSICAL COMEDIES			Installment Collector, The July 2, '37.10....			You Took the Words Right			Old M.H., The Nov. 5, '37†.9....		
Billy Rose's Casa Manana	Revue	Mar. 26, '38†21....	Fred Allen			Out of My Heart (2-19-38).....	Jan. 28, '38†.7....		Pluto's Quinpupelets	Nov. 28, '37†.9....	
Canary Comes Across, The	(2-5-38)	Jan. 29, '38†21....	Let's Go Latin (9-25-37).....	Sept. 10, '37†11....		GRANTLAND RICE SPORTLIGHTS			Self Control (1-22-38) Feb. 11, '38†.8....		
Girl's Best Years, A	(2-20-37)	Dec. 25, '37.10....	Xavier Cugat and Orch.			(NEW SERIES)			NU-ATLAS PRODUCTIONS		
Our Gang Follies of 1938	(1-8-38)	Dec. 18, '37†21....	Listen to Lucas (2-26-38).....	Feb. 18, '38†10....		No. 37—Swing Stars	(5-22-37)	May 14, '37.10....	Devil's Ham (1-22-38).....	Apr. 28, '38†10....	
Stroke of Genius.....	Feb. 5, '38†11....		Meet the Maestros.....	Jan. 7, '38†.7....		No. 38—Pan-American			Latin Rhythm (3-5-38).....	Feb. 18, '38†11....	
Sunday Night at Treadador	(10-23-37)	Oct. 2, '37†20....	Night in Manhattan.....	July 30, '37.11....		Champion (7-3-37)	June 11, '37.10....		No Sale (4-2-38).....	Mar. 11, '38†11....	
OUR GANG			Oh Kay, Rhythm (1-8-38).....	Dec. 17, '37†10....		No. 39—Rhythm of the			Phoney Boy (12-25-37).....	Nov. 19, '37†11....	
Bear Facts (4-2-38)	Mar. 5, '38†11....		Queens of Harmony.....	Aug. 20, '37†11....		Game (7-10-37)	July 9, '37.10....		Radio Hookup, A.....	Jan. 25, '38†10....	
Came the Brown.....	Apr. 16, '38†11....		Phil Spitalny and Grlr Orch.			No. 40—Aquabats.....	Aug. 13, '37†10....		Rhythm in a Night Court	(9-4-37)	Sept. 24, '37†.9....
Canned Fishing.....	Feb. 12, '38†11....		Star Reporter, No. 3.....	Mar. 10, '38†.7....		No. 41—Pleeking Pete	(10-2-37)	Sept. 10, '37†10....	Skyline Revue.....	Apr. 1, '38†11....	
Fishy Tales.....	Aug. 28, '37.11....		MUSICAL ROMANCE			No. 42—Four Smart Dogs	(10-16-37)	Oct. 8, '37†10....	Sweet Shoe (1-1-38).....	Jan. 14, '38†11....	
Framing Youth (10-2-37).....	Sept. 11, '37†11....		(In Color)			No. 43—Pick Your Favorite	(11-6-37)	Nov. 5, '37†10....	PATHE NEWS		
Mail and Female.....	Nov. 13, '37†11....		Schubert's Serenade.....	July 23, '37.9....		No. 44—Ball Tossers.....	Dec. 3, '37†.7....		Released twice a week		
Night 'n' Gales.....	July 24, '37.11....		PARAGRAPHS			No. 45—Water, Water			PATHE PARADE		
Pigskin Palooka (11-27-37).....	Oct. 23, '37†11....		Accent on Beauty (1-8-38).....	Dec. 31, '37†10....		Everywhere (1-15-38).....	Dec. 31, '37†10....		No. 1 (10-16-37).....	Sept. 10, '37†13....	
Roamin' Holiday (7-31-37).....	June 12, '37.11....		California Giant.....	Jan. 28, '38†.7....		Winners (2-26-38).....	Jan. 28, '38†10....		No. 2 (12-18-37).....	Nov. 5, '37†11....	
Three Men in a Tub.....	Mar. 26, '38†10....		Aviator Shorty.....	July 23, '37.10....		No. 46—Good Looking			No. 3 (1-22-38).....	Dec. 31, '37†10....	
PETE SMITH SPECIALTIES			Circus Comes to Town, The	(7-3-37).....	June 25, '37.10....	No. 47—A Fascinating			No. 4 (2-26-38).....	Feb. 25, '38†10....	
Candid Cameramanlase	(1-1-38)	Dec. 11, '37†.9....	Inventor, The (10-23-37).....	Nov. 5, '37†11....		Adventure (2-26-38).....	Feb. 25, '38†10....		No. 5.....	Apr. 22, '38†11....	
Death of Champian	(11-27-37)	Nov. 20, '37†10....	It's a Good Stunt (9-25-37).....	Sept. 10, '37†10....		No. 48—Cops and Robbers.....	Mar. 25, '38†10....		No. 6.....	June 17, '38†.7....	
Equestrian Aerobatics.....	Aug. 14, '37.8....		Jungle Glimpses.....	Mar. 25, '38†10....		UNUSUAL OCCUPATIONS			PATHE REVIEWS		
Friend Indeed (1-1-38).....	Jan. 1, '38†10....		Killer of the Tonto.....	Aug. 13, '37†10....		(In Color)			Released once a month		
Jungle Juveniles (11-6-37).....	Oct. 2, '37†.9....		Tuna.....	Dec. 3, '37†.7....		No. 1.....	Aug. 6, '37†.1 fl.		Released seven times a year		
Jungle Juveniles, No. 2	(2-8-38)	Jan. 29, '38†.9....	PARAMOUNT PICTORIAL			No. 2 (10-16-37).....	Oct. 8, '37†10....		RADIO FLASH COMEDIES		
La Savate (4-9-38).....	Mar. 12, '38†.8....		No. 10—Sailboat Time—			No. 3 (1-22-38).....	Dec. 10, '37†10....		Many Unhappy Returns.....	Oct. 22, '37†17....	
Olympic Ski Champions	(11-7-36)	July 3, '37.10....	Twilight on the Trail—			No. 4 (2-26-38).....	Feb. 11, '38†10....		Stupor-Visor, The (1-22-38).....	Feb. 25, '38†17....	
Penny's Part (color).....	Apr. 9, '38†.9....		Magnetic Music (5-22-37).....	May 7, '37.10....		No. 5.....	Apr. 15, '38†.7....		RADIO MUSICAL COMEDIES		
Pigskin Champion	(9-25-37)	Aug. 14, '37.11....	No. 11—Fishing Highlights.....	June 4, '37.11....		SPECIAL 3-REEL SHORT			Harris in the Spring	(12-25-37)	Dec. 3, '37†20....
(Exploitation: Oct. 30, '37, p. 87.)			No. 12—(7-3-37).....	July 2, '37.10....		(Distributed by Paramount)			Mississippi Moods	(7-31-37)	July 23, '37.17....
Romance of Radium	(10-23-37)	Oct. 23, '37.10....	NEW SERIES			River, The (12-11-37).....	31....		That Man Samson.....	May 28, '37.19....	
Ski Skill (4-10-37).....	Oct. 23, '37.10....		No. 1—Ain't Nature Old			RKO RADIO			Twenty Girls and a Band	(1-22-38)	Apr. 8, '38†18....
Ski Skill (Reviewed under the title, "Ski Thrill")			Fashioned—Where East			CONDOR MUSICALS			RKO PATHE SPORTSCOPE		
Sports on Ice.....	July 24, '37.10....		Meets West—Hollywood			Frozen Affair, A (8-26-37).....	Sept. 17, '37†10....		In the Swim (3-5-38).....	Feb. 18, '38†10....	
Three on a Rope (3-26-38).....	Feb. 19, '38†10....		Musie Man.....	Aug. 6, '37†.1 fl.		Murder in Swing Time	(9-4-37)	Sept. 27, '37†10....	Swinging Mallets.....	Apr. 1, '38†10....	
RE-ISSUES (1937-8)			No. 2—Let's Count Horses			Prairie Swinger	(12-25-37)	Oct. 15, '37†10....	White Magic.....	Jan. 28, '38†10....	
Beau Hunks (9-5-31).....	Sept. 18, '37†13....		—Nova Scotia Faces the			LEON ERROL COMEDIES			Windward Way.....	Mar. 11, '38.10....	
Blotto (2-15-30).....	Oct. 30, '37†26....		Sea—Record Making	(9-18-37)	Sept. 3, '37†10....	Berth Quake.....	May 6, '38†16....		SMART SET		
County Hospital (4-23-32).....	Jan. 22, '38†17....		No. 3—Modern Czecho-			Dummy Owner, The	(1-1-38)	Jan. 7, '38†19....	Buckaroo Broadcast	(3-26-38)	Apr. 22, '38†18....
Perfect Day, The (3-18-27).....	Dec. 11, '37†20....		slovakia—Southern			His Pest Friend.....	Mar. 11, '38†18....		Rhythm Wranglers	(12-25-37)	Dec. 17, '37†19....
ROBERT BENCHLEY			Sketches—Doling Broad-			Rented Riot, A.....	Nov. 5, '37†17....		SPECIAL		
How to Figure Income Tax	(4-9-38)	Mar. 19, '38†.8....	way in Style (10-16-37).....	Oct. 1, '37†10....		Should Wives Work	(10-9-37)	Sept. 10, '37†10....	Quintupland (2-26-38).....	Feb. 18, '38†19....	
How to Start the Day	(10-16-37)	Sept. 11, '37†10....	No. 4—Tropical Toppers—			HEADLINER SERIES			SPORTS WITH BILL CORUM		
Music Made Simple.....	Apr. 16, '38†.7....		Huckleberry Harvest—			4—Swing Fever.....	July 25, '37.20....		Beach Sports.....	June 4, '37.9½....	
Night at the Movies, A	(11-20-37)	Nov. 6, '37†10....	Steel Never Dies	(11-6-37)	Nov. 5, '37†10....	1937-38			Golf Timing (8-21-37).....	July 23, '37.11....	
SPECIAL			No. 5.....	Dec. 3, '37†.7....		No. 1—Trailing Along	(10-16-37)	Oct. 8, '37†16....	Royal Steeds.....	July 2, '37.10....	
Jimmy Fidler's Personality	Parade (1-29-38).....	Jan. 8, '38†20....	No. 6.....	Jan. 7, '38†.7....		No. 2—Musie Will Tell	(1-1-38)	Feb. 11, '38†17....	WORLD ON PARADE		
New Audioscopes, The	(2-5-38)	8....	No. 7—(2-26-38).....	Feb. 4, '38†10....		EDGAR KENNEDY COMEDIES			Florida Cowboy.....	June 11, '37.9½....	
PARAMOUNT			No. 8.....	Mar. 4, '38†.7....		Dumb's the Word.....	June 11, '37.18....		Jungle Playmate.....	July 30, '37.9....	
BETTY BOOP CARTOONS			POPEYE THE SAILOR			Ears of Experience (1-1-38).....	Jan. 28, '38†18....		Workshops of Old Mexico.....	July 9, '37.11....	
Be Up to Date (2-26-38).....	Feb. 25, '38†.7....		Football Toucher Downer.....	Oct. 15, '37†.7....		Edgar and Goliath	(12-25-37)	Nov. 19, '37†17....	20TH CENTURY-FOX		
Candid Candidate, The	(9-25-37)	Aug. 27, '37†.7....	Fowl Play.....	Dec. 17, '37†.7....		MARCH OF TIME			ADVENTURES OF THE		
Ding Dong Doggies.....	July 23, '37†.7....		House Builder-Upper, The.....	Mar. 18, '38†.7....		No. 12.....	July 9, '37.18....		NEWSREEL CAMERAMAN		
Foxy Hunter, The.....	Nov. 26, '37†.1 fl.		I Like Babies and Infants	(10-2-37)	Sept. 17, '37†.7....	No. 13.....	Aug. 6, '37.18....		Bone Bender Parade, The	(8-14-37)	Aug. 6, '37.10....
Honest Love and True.....	Mar. 25, '38†.7....		I Never Change My			1937-38			Filming Modern Youth.....	Oct. 1, '37†.7....	
Impractical Joker, The	(7-3-37)	June 18, '37.7....	Attitude.....	Aug. 20, '37†.7....		No. 1 (9-11-37).....	Sept. 3, '37†17....		Filming Nature's Wonders.....	Dec. 3, '37†.7....	
New Deal Show, The	(10-16-37)	Oct. 22, '37†.7....	Learn Politeness (2-26-38).....	Feb. 18, '38†.7....		No. 2.....	Oct. 1, '37†20....		Laughing at Fate	(11-27-37)	Nov. 5, '37†.9½....
Riding the Rails (2-26-38).....	Jan. 28, '38†.7....		Let's Celebrate.....	Jan. 21, '38†.7....		No. 3.....	Oct. 29, '37†21....		Motor Manlase (9-25-37).....	Sept. 3, '37†10....	
Service with a Smile.....	Sept. 24, '37†.7....		Lost and Foundry.....	July 16, '37.7....		No. 4.....	Nov. 26, '37†20....		Trailing Animal Steries	(1-22-38)	Jan. 14, '38†.9....
Zula Hula (1-15-38).....	Dec. 24, '37†.7....		Morning, Noon and Night			No. 5 (1-1-38).....	Dec. 25, '37†18....		MAGIC CARPET SERIES		
COLOR CLASSICS			Club (6-26-37).....	June 18, '37.7....		No. 6.....	Jan. 21, '38†16....		Dude Ranch, The.....	Oct. 8, '37†.7....	
Car-Tune Portrait, A	(7-3-37)	June 25, '37.7....	Paneless Window Washer,			No. 7.....	Feb. 18, '38†19....		Italian Libya (12-4-37).....	Nov. 12, '37†10....	
Educated Fish (11-13-37).....	Oct. 29, '37†.7....		The (2-27-37).....	Jan. 22, '37.7....		No. 8.....	Mar. 18, '38†19....		Land of the Maple Leaf	The (1-22-38)	Dec. 10, '37†10....
Little Lamby (1-8-38).....	Dec. 31, '37†.7....		Popeye the Sailor Meets			No. 9.....	Apr. 15, '38†.7....		Mexican Mural (10-16-37).....	Sept. 3, '37†.9½....	
Peeping Penguins (9-18-37).....	Aug. 27, '37†.7....		All Baba and the Forty			No. 10.....	May 13, '38†.7....		Modern Dixie (2-12-38).....	Jan. 28, '38†10....	
Tears of an Onion.....	Feb. 25, '38†.7....		Thieves.....	Nov. 26, '37†.2 fl.		No. 11.....	June 10, '38†.7....		Portraits of Portugal	(8-7-37)	Aug. 6, '37.10....
HEADLINERS			PARAMOUNT SOUND NEWS			MICKEY MOUSE			UNITED ARTISTS		
Friml Favorites (7-3-37).....	June 4, '37†.11....		Two Editions Weekly			Boat Builders.....	Feb. 25, '38†.7....		MICKEY MOUSE		
Rudolph Friml, Jr., and Orch.			POPULAR SCIENCE			Cloak Cleaners, The	(8-28-37)	Oct. 15, '37†.8....	110. Magiclan Mickey.....		
From the Minuet to the Big	Apple.....	Nov. 19, '37†.7....	(In Color)			Donald's Better Self	(2-26-38)	Mar. 11, '38†.8....	111. Mickey's Amateurs		
Himber Harmonies (2-26-38).....	Jan. 28, '38†11....		No. 6.....	July 2, '37.11....		Donald's Nephews.....	Apr. 15, '38†.8....		112. Moose Hunters.....		
Hollywood Star Reporter,	No. 2 (10-16-37).....	Oct. 29, '37†11....	NEW SERIES			Donald's Ostrich (1-1-38).....	Dec. 10, '37†.9....		SILLY SYMPHONIES		
Hula Heaven (10-16-37).....	Oct. 1, '37†11....		No. 1 (9-18-37).....	Sept. 3, '37†10....		Hawaiian Holiday	(9-4-37)	Sept. 24, '37†.8....	112. Little Hiawatha		
Eddie Peabody			No. 2 (11-20-37).....	Nov. 12, '37†10....		Lonesome Ghosts (12-25-37).....	Dec. 24, '37†.8....		113. Modern Inventon		
			No. 3.....	Jan. 14, '38†.7....		Mickey's Trailer.....	May 6, '38†.8....		(6-26-37).....		
			No. 4.....	Mar. 18, '38†.7....		Moth and the Flame, The	(3-19-38)	Apr. 1, '38†.8....	(6-26-37).....		
			SCREEN SONGS						(6-26-37).....		
			Magic on Broadway.....	Nov. 26, '37†.1 fl.					(6-26-37).....		
			Jay Freeman and Orch.						(6-26-37).....		
			Please Keep Me in Your						(6-26-37).....		
			Dreams (5-22-37).....	May 28, '37.8....					(6-26-37).....		
			Henry King and Orch.						(6-26-37).....		
			Thanks for the Memory.....	Mar. 25, '38†.8....					(6-26-37).....		
			Whispers in the Dark	(10-9-37)	Sept. 24, '37†.7....				(6-26-37).....		
			You Came to My Rescue.....	July 30, '37.8....					(6-26-37).....		
			Shen Fields and Orch.						(6-26-37).....		

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July 26, '37	10...
No. 39 (10-23-37)	Oct. 18, '37	9...
No. 40 (12-4-37)	Nov. 1, '37	9...
No. 41 (12-11-37)	Nov. 15, '37	9...
No. 42	Nov. 22, '37	9...
No. 43	Dec. 6, '37	9...
No. 44	Jan. 3, '38	9...
No. 45 (2-26-38)	Jan. 29, '38	9...
No. 46	Feb. 28, '38	9...
No. 47	Mar. 21, '38	9 1/2...
No. 48	Apr. 11, '38	9...
No. 49	Apr. 25, '38	1 r. l.
No. 50	May 9, '38	9...

MEANY-MINY-MOE CARTOONS

Air Express (10-2-37)	Sept. 20, '37	6...
Country Store (8-7-37)	July 5, '37	7...
Fireman's Plenie (10-16-37)	Aug. 16, '37	8 1/2...
Ostrich Feathers (10-2-37)	Sept. 6, '37	7...
Rest Resort (10-16-37)	Aug. 23, '37	7...

MENTONE MUSICAL COMEDIES

All Aboard (11-6-37)	Dec. 1, '37	17...
Alpine Cabaret (8-14-37)	Aug. 4, '37	10...
Bargain Matinee (3-20-37)	Apr. 14, '37	10...
Cocktail Party, The		
(5-15-37)	May 12, '37	10...

Down on the Barn		
(2-26-38)	Feb. 23, '38	17...
Hawaiian Capers (9-18-37)	Sept. 8, '37	17...
High Jack N' the Show	May 18, '38	9...
Latin Hi-Hattin'	Apr. 27, '38	17...
Oh, Say Can You Hear?		
(12-18-37)	Dec. 29, '37	15...
Rhapsody in Zoo (12-11-37)	Jan. 26, '38	15 1/2...
Shoes with Rhythm		
(5-15-37)	June 9, '37	10...
Show for Sale (10-30-37)	Nov. 3, '37	21...
Singling Bandit, The		
(7-3-37)	July 7, '37	16...
Somewhere in Paris		
(3-5-38)	Mar. 23, '38	17...
Teddy Bergman's Bar-B-Q		
(10-16-37)	Oct. 6, '37	19...

OSWALD CARTOONS

Dumb Cluck (12-11-37)	Dec. 20, '37	7...
Feed the Kitty	Mar. 14, '38	7...
Football Fever (12-4-37)	Nov. 15, '37	7...
Keeper of the Lions		
(11-13-37)	Oct. 18, '37	7...
Lampighter, The	Jan. 10, '38	7...
Love Sick (11-6-37)	Oct. 4, '37	8...
Man Hunt (2-26-38)	Feb. 7, '38	7...
Mechanical Handy Man		
(10-30-37)	Nov. 8, '37	7...
Mysterious Jug, The		
(12-11-37)	Nov. 29, '37	7...
Nellie, the Sewing Machine		
Girl	Apr. 11, '38	7...
Playful Pup, The		
(7-31-37)	July 12, '37	7...
Trade Mice	Feb. 28, '38	7...
Trailer Thrills (5-15-37)	May 3, '37	7...
Willy Weasels, The	June 7, '37	7...
Yekel Boy Makes Good		
(3-12-38)	Feb. 21, '38	7...

STRANGER THAN FICTION SERIES

No. 36—Novelty (4-17-37)	May 24, '37	8...
No. 37—Novelty (7-3-37)	June 21, '37	8 1/2...
No. 38—Novelty (5-15-37)	July 19, '37	9...
No. 39—Novelty (7-24-37)	Aug. 16, '37	9...
No. 40—Novelty (9-18-37)	Sept. 6, '37	9...
No. 41—Novelty	Oct. 4, '37	9...
No. 42—Novelty	Nov. 1, '37	9...
No. 43—Novelty (12-4-37)	Nov. 29, '37	9...
No. 44—Novelty (12-11-37)	Dec. 27, '37	9...
No. 45—Novelty (2-26-38)	Jan. 17, '38	9...
No. 46—Novelty (2-26-38)	Feb. 21, '38	9...
No. 47—Novelty	Mar. 14, '38	9...
No. 48—Novelty	Apr. 4, '38	8 1/2...

UNIVERSAL SPECIAL

Bombing of the U. S. S.		
Panay	Dec. 30, '37	23...
Breathless Moments		
(2-26-38)	Feb. 28, '38	19...
Hollywood Screen Test		
(8-14-37)	Aug. 30, '37	21...

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Nickel Lowdown	May 1, '37	10...
Charles Kemper		
Vitaphone Funsters		
(8-12-37)	May 29, '37	11...
Johnny Burke		
Vaude-Festival	June 26, '37	11...
Fritz and Jean Hubert		

Title	Rel. Date	Min.
Vaudeville Hits	July 17, '37	10...
Elaine Arden		
Vitaphone Broadwayites	Aug. 21, '37	10...
Medley-Dupree		

BROADWAY BREVITIES

Movio Mania	May 8, '37	20...
Dave Apollon		
Musical Operation, A.	May 15, '37	20...
Frank Gaby-Virginia Verrill		
Day at Santa Anita	May 22, '37	18...
Sybil Jason		
Sound Defects (6-12-37)	June 5, '37	22...
Rufe Davis		
Joe Palooka in "Thirst Aid"	June 12, '37	20...
Robt. Norton-Beverly Phalen		
Rhythm Roundup, The	June 19, '37	21...
Estelle Taylor		
Little Pioneer, The		
(7-10-37)	July 3, '37	19...
Sybil Jason		
Newsboy's Nocturne		
(7-10-37)	July 10, '37	20...
Lane, Tree & Edwards		
Flowers from the Sky	July 24, '37	22...
Josephine Huston		
Cut Out for Love	Aug. 2, '37	10...
Donald Novis-Dorothy Dare		
Du Barry Did All Right	Aug. 7, '37	10...
Irene Bordoni		
Doctor Cupid	Sept. 4, '37	10...
Ken Murray-Oswald		
Postal Union	Sept. 11, '37	10...
Georgie Price		
Littlest Diplomat, The		
(9-11-37)	Sept. 25, '37	20...
Sybil Jason		
Ups and Downs	Oct. 9, '37	10...
Hal LeRoy		
Starlets (11-20-37)	Oct. 23, '37	20...
Toot Sweet	Nov. 6, '37	10...
Fifi D'Orsay-Rufe Davis		
Joe Palooka in "Calling		
All Kinds"	Nov. 20, '37	17...
Man Without a Country, The	Nov. 27, '37	10...
John Little		
Here's Your Hat	Dec. 11, '37	2 rls.
Cookle Bowers		
One On the House	Dec. 18, '37	2 rls.
Willie, West, McGinty		
Wedding Yells	Jan. 1, '38	20...
Ken Murray-Oswald		
Script Girl	Jan. 15, '38	10...
Cross and Dunn		
Romance Road	Jan. 29, '38	19...
Walter Cassel-Anne Nagel		
Candid Kid, The (2-26-38)	Feb. 12, '38	20...
Josephine Huston		
Waiting Around (2-26-38)	Feb. 20, '38	20...
Frank Libuse		
Little Me	Mar. 5, '38	10...
Wini Shaw		
Romance of Louisiana	Mar. 12, '38	10...
Addison Richards		
Under the Wire	Mar. 26, '38	10...
Joe and Asbestos		
Got a Match	Apr. 9, '38	10...
Joan Abbott		

COLORTOUR ADVENTURE

(In Color)

Alpine Grandeur	May 15, '37	10...
Gateway to Africa		
(6-12-37)	June 12, '37	10...
Land of the Magyar		
(7-10-37)	July 3, '37	10...
Crossing the Sahara	Aug. 14, '37	10...
Long Bright Land (9-11-37)	Sept. 25, '37	10...
It's Work	Oct. 23, '37	10...
Mysterious Ceylon	Nov. 20, '37	10...
Land of the Kangaroo		
(11-20-37)	Dec. 18, '37	10...
India's Millions	Jan. 8, '38	10...
Malayan Jungles (2-5-38)	Feb. 5, '38	10...
What the World Makes	Mar. 12, '38	10...
Crossroads of the Orient	Apr. 2, '38	10...

FLOYD GIBBONS'

"YOUR TREASURE ADVENTURE"

Attie of Terror (9-11-37)	Sept. 18, '37	12...
Playing with Danger		
(11-20-37)	Oct. 30, '37	13...
Danger—High Voltage	Dec. 4, '37	1 r. l.
Alibi Mark	Dec. 25, '37	1 r. l.
Bolted Door, The (2-5-38)	Jan. 22, '38	13...
Hit and Run (2-26-38)	Feb. 19, '38	12...
Shopgirl's Evidence	Mar. 19, '38	10...
LOONEY TUNES		
No. 35—Porky and Gabby		
(6-12-37)	May 15, '37	8...
No. 36—Porky's Building	June 19, '37	8...

Title	Rel. Date	Min.
No. 37—Porky's Super Service (7-10-37)	July 3, '37	8...
No. 38—Porky's Bad Time		
(8-14-37)	July 24, '37	7...
No. 39—Porky's Railroad		
(8-14-37)	Aug. 7, '37	7...
No. 40—Get Rich Porky	Aug. 28, '37	7...
No. 41—Porky's Garden	Sept. 11, '37	7...
No. 42—Rover's Rival	Oct. 9, '37	7...
No. 43—The Case of the Stuttering Pig	Oct. 30, '37	7...
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13, '37	7...
No. 45—Porky's Hero Agency	Dec. 4, '37	7...
No. 46—Porky's Poppa	Jan. 15, '38	7...
No. 47—Porky at the Croadero	Feb. 5, '38	7...
No. 48—What Price Porky	Feb. 26, '38	7...
No. 49—Porky's Phoney Express (2-26-38)	Mar. 19, '38	11...

MELODY MASTERS

Jack Denny and Orch.	May 29, '37	10...
Ellsco Grenet and Orch.		
(6-19-37)	June 19, '37	10...
Lennie Hayton and Orch.		
(7-10-37)	July 10, '37	10...
David Mendoza and Orch.		
(8-21-37)	July 31, '37	10...
Russ Morgan and Orch.	Sept. 11, '37	10...
Milt Britton and Orch.	Oct. 2, '37	10...
Mai Hallett and Orch.	Oct. 23, '37	10...
Arnold Johnson and Orch.		
(9-11-37)	Nov. 13, '37	10...
Jan Rubini and Orch.	Dec. 4, '37	1 r. l.
Henry King and Orch.	Dec. 25, '37	1 r. l.
Leon Navara and Orch.	Jan. 15, '38	10...
Erle Madriguera and Orch.		
(2-5-38)	Jan. 29, '38	10...
Carl Hoff and Orch.	Feb. 12, '38	10...
Benny Meroff and Orch.	Mar. 5, '38	10...
Mike Riley and Orch.	Mar. 26, '38	10...

MERRIE MELODIES

(In Color)

No. 38—Streamlined Greta Green (6-12-37)	June 19, '37	8...
No. 39—Sweet Sioux (7-10-37)	June 26, '37	8...
No. 40—Egghead Rides Again	July 17, '37	8...
No. 41—Plenty o' Money and You	July 31, '37	7...
No. 42—Sunbonnet Blue	Aug. 21, '37	7...
No. 43—Speaking of the Weather (8-21-37)	Sept. 4, '37	7...
No. 44—Dog Daze	Sept. 18, '37	7...
No. 45—I Wanna Be A Sailor	Sept. 25, '37	7...
No. 46—The Lyn' Mouse	Oct. 16, '37	7...
No. 47—Little Red Walking Hood	Nov. 6, '37	7...
No. 48—Woods Are Full of Cuckoos	Dec. 4, '37	1 r. l.
No. 49—September in the Rain	Dec. 18, '37	1 r. l.
No. 50—Daffy Duck and Egghead	Jan. 1, '38	7...
No. 51—My Little Buckaroo	Jan. 29, '38	7...
No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7...
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7...
No. 54—A Star Is Hatched	Apr. 2, '38	7...

PICTORIAL REVIEWS

No. 11—Milk—Rugs	June 19, '37	10...
No. 12—Pianos—Art		
(8-14-37)	July 17, '37	10...
No. 13—Books—Furs	Aug. 28, '37	10...

(NEW SERIES)

No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept. 18, '37	10...
No. 2—Mauch Twins—Table Tennis	Oct. 16, '37	10...
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13, '37	10...
No. 4—Boxers—Dolls	Dec. 11, '37	10...
No. 5—Ice Cream—Jockeys (1-29-38)	Jan. 8, '38	11...
No. 6—Hockey—Shoes (2-5-38)	Feb. 5, '38	10...
No. 7—(2-26-38)	Mar. 5, '38	10...
No. 8—Song Writers—Bowling	Apr. 2, '38	10...
VITAPHONE NOVELTIES		
Double Talk (6-5-37)	June 26, '37	10...
Edgar Bergen—"Charlie McCarthy"		
All American Drawback (11-20-37)	Nov. 6, '37	11...
Edgar Bergen—"Charlie McCarthy"		

Title	Rel. Date	Min.
VITAPHONE VARIETIES		
Neekin' Party, A (9-11-37)	Sept. 4, '37	11...
Edgar Bergen—"Charlie McCarthy"		
Puppet Love (9-11-37)	Oct. 2, '37	11...
Salliel's Puppets		
Roping 'Em Alive	Nov. 6, '37	11...
Vitaphone Frolics (11-20-37)	Dec. 4, '37	10...
Jack & Loretta Clemens		
Unreal Newsreel	Jan. 8, '38	10...
Ski Flight	Jan. 22, '38	9...
Alibi Time (2-19-38)	Feb. 12, '38	11...
Radio Ramblers		
Vitaphone Gambols	Mar. 19, '38	10...
Chaz Chase		
Mr. & Mrs. Jesse Crawford	Apr. 9, '38	10...

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29, '37	20...

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8, '37	10...
Men of Ships	Sept. 10, '37	9...
Paper Hanger, The	Sept. 1, '38	10...
(Cartoon)		

OTHER PRODUCT

Title	Rel. Date	Min.
DEVILIN		
Hong Kong, Gateway to China (2-19-38)	11...	
Manila (2-26-38)	11...	
Old Towns of Normandy		
(4-9-38)	10...	
Singapore (2-26-38)	11...	

MODERN

America Marching On (1-29-38)	10...	
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)	11...	
SANDERS		
Life in Lapland (2-12-38)	Feb. 18, '38	8 1/2...

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37)	Sept. 1, '37	20...
Frank Buck-C. Henry (15 episodes)		
Mysterious Pilot, The (12-25-37)	Dec. 9, '37	21...
Capt. Frank Hawks (15 episodes)		
Secret of Treasure Island, The (4-9-38)	Mar. 17, '38	19...
Don Terry-Gwen Gaze (15 episodes)		

REPUBLIC

Dick Tracy Returns 7201	Aug. 20, '38	10...
Ralph Byrd (15 episodes)		
Fighting Devil Dogs, The 7501	May 28, '38	10...
Lee Powell-Herman Brix		
Hawk of the Wilderness 7301	Dec. 3, '38	10...

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

The general belief is that the world revolves every 24 hours, but a fellow out here has proven that to be a phony notion. He told the school professor that he put a rock on the top of a post one night and the next morning it was still there, and he asked how it could still be there if the world turned over.

This reminded us of a cartoon where the owner of a racehorse at the county fair got up behind the jockey and said, "I am going along with you to see if I can find out why my nag never wins a race."

While we haven't been there for several years, we still remember Nampa, Idaho. Nampa has a very fine theatre and manager Brown treated us royally when we called on him.

An item in the paper says that the Senate purchased a jackass for \$4,500 to improve the strain. Gosh, but that's a lot of money for a mule. We supposed they have a pretty good strain in the Senate right now.

The paper tells of a woman who said that her husband left her so much property to worry over that she sometimes wishes he hadn't died. That's the trouble with a lot of these husbands. There's no darn sense of a man leaving his wife a lot of stuff to worry over that way.

There's also the man who was induced by a crook to put \$1,700 in an envelope and he would put it in his safety box to remain until his return, when it would have grown to \$20,000. He waited seventeen years for the man to return and then had the envelope opened and, instead of \$20,000, it contained some leaves from an old magazine. The fools are not all dead yet.

The other day we went down to one of the pool halls to see if we could get one of the relief boys to spade our garden. He asked us how much we'd pay and we said we thought \$3.50 a day ought to be about right, but he said, "Not on your life; I don't work for starvation wages for nobody." These boys ought to be furnished with roller skates. Walking around pool tables on these hard floors is liable to give them flat feet. The Government ought to do something about this.

The other day we went to Norfolk and went through the clinic. The doctor examined everything except our carburetor and he gave us some capsules to swallow that would choke an ox and he told us to go to bed for a couple of weeks, but how in thunder is a man to lie in bed when the Moon theatre is playing such pictures as it is.

Billy Youngclaus, who operates a theatre in Grand Island, Neb., writes us that he wants the HERALD. There is this about Billy, he always knows what he wants and when he wants it.

EVENTS COVERED IN THE NEWSREELS

MOVIE TONE NEWS—No. 60, Vol. 20.—President reviews Army Day parade....Levine pleads for return of kidnaped son....Italian Mission land in Japan....Easter lilies picked in Massachusetts hothouse....King Farouk attends military maneuvers....Steamships icebound in Lake Michigan....Lew Lehr....Aviation....Helen Wills Moody on comeback trail....Model speedboats display speed....Girls show lariat looping skill....Deer stocked in Virginia.

MOVIE TONE NEWS—No. 61, Vol. 20.—Chicago swept by freak snow storm....Air maneuvers held in France....Reindeers corralled in Lapland....Boyne City fishermen hold gala celebration....Australian fleet displays sea power....Fashions....Well is sunk more than 15,000 feet....Lew Lehr....Surf board fans in New Zealand....Amateur boxing....Girls practice boxing....Horse racing.

NEWS OF THE DAY—No. 258, Vol. 9.—Newsreels' aid enlisted in nationwide hunt for kidnaped boy....France rushes gigantic arms program....Mussolini sends envoys to Japan....Circus cheers crippled tots....President reviews Army Day parade....Beauty hint for men....Turkdom awaits possible match race between War Admiral and Seabiscuit.

NEWS OF THE DAY—259, Vol. 9.—United States rushes air defense program....Mussolini rewards those bereaved by Spanish war....Chief Justice Hughes 76 years old....Britain's rulers encourage slum clearance....The Woman's Page....Man made lightning....College students war on "hidden taxes"....Helen Wills Moody on comeback trail....Rugby puzzles New Yorkers.

PARAMOUNT NEWS—No. 71.—New subway gives Londoners thrill....Horses found alive following fire....French munitions factories speed production....Yosemite Falls has biggest ice cone....Freak spring snow storms....G-men rush hunt for kidnaped boy....Levine appeals for aid....President reviews Army Day parade.

PARAMOUNT NEWS—No. 72.—Diving stars practice in Pasadena....Hopkins puts work plan before Senate....Chief Justice Hughes celebrates 76th birthday....School youngsters learn defense lessons in Czechoslovakia....Maple syrup yield may break record....Snow and dust storms hit Texas....Students hit at taxes....Stunt fliers test reconstructed planes.

RKO PATHE NEWS—No. 75, Vol. 9.—Newsreel aids search for kidnaped boy....America celebrates war anniversary....Ice climbers scale Yosemite Valley cliffs....Henry Picard wins Masters' golf title....Four year old in Bowling tournament....War scare spurs French arms program.

RKO PATHE NEWS—No. 76, Vol. 9.—Raging blizzard sweeps Midwest....Helen Wills Moody starts comeback....Hopkins testifies at relief hearing....Boy Scouts search for Levine boy....Government begins farm community....Fashions....Refugees seek haven in America....English rugbiers swamp all-east team.

UNIVERSAL NEWSREEL—No. 656, Vol. 10.—Congress votes TVA probe....French rush new armaments....Army celebrates its day....Asks kidnaped son's return....Family ends 3,000 mile journey....21 hurt in grain bin blast....Spring in London and New York....Skinners crown "king mule"....Bar bouncers go to college....Pickets wear black hoods....Circus cheers crippled kids.

UNIVERSAL NEWSREEL—No. 657, Vol. 10.—Blizzards sweep half of nation....20,000 homeless in floods....British speed war transport....Russians study snow tactics....Italy honors dead in Spain....Sculpture shown out-doors....Reorganization bill killed....Northwest celebrates anniversary....Fashions....Students hit at taxes....Fathers learn how to care for babies....Wild ducks stymie golfers.

If our health will permit, and if we can get some gasoline, and if our hired girl doesn't run off with the ice man, we are going down and call on those Jayhawker boys whether they want to see us or not. Fried spring chicken is the basis of our menu. This is a hint to Mrs. George Moore of the Plainville theatre.

If sending telegrams of protest to our Senators is to be construed in the nature of coercion or bribes, it looks like the common herd is to be kept out of the alfalfa.

Curtis, Nebraska, is down where they raise such big corn, and Curtis is surrounded by corn fields in every direction, and this is the town where Fay Gardner operates the Star theatre, and Fay writes us that he wants the HERALD. He proves that he wants it by sending us his check. Thanks Fay, you are going to get it, and we are going to try and come and see you some time.

There now, here comes the doctor. Guess we better hike for bed.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumist

Trailer Made, Inc., headed by E. Schwartz, opened its Los Angeles office last week, and planned to start theatre servicing immediately. The company's New York office will be moved to 35 West 45th Street in about two weeks.

National Decency Legion Classifies Nine Pictures

Of nine pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, four were listed as unobjectionable for adults, one was cited as objectionable in part and one was condemned, as follows:

Class A-1, Unobjectionable for General Patronage: "Heroes of the Alamo," "Penrod's Double Trouble," "Stolen Heaven." Class A-2, Unobjectionable for Adults: "Un Carnet de Bal" (French), "Gaiety Girls," "Nobleza Gaucha" (Spanish), "Trionfo dell'Amore" (Italian). Class B, Objectionable in Part: "Battle of Broadway." Class C, Condemned: "The Lie of Nina Petrovna" (French).

RKO Signs Another "Time" Contract

March of Time, for the fourth consecutive year, this week signed a distribution contract with RKO. In celebration of the event Roy E. Larsen and Louis De Rochemont of March of Time on Tuesday night gave an informal dinner at which Ned E. Depinet, in charge of world distribution for RKO, was guest of honor. Other guests included Cresson E. Smith, Barret McCormick, Harry Michelson and Ralph Rolan of RKO; C. D. Jackson and Daniel Longwell of Life; Charles Stillman of Time, and John R. Wood, Jr., and Albert E. Sindlinger, of March of Time.

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BARGAINS 35 AND 16MM SOUND PROJECTORS. Will trade for cushioned theatre seats. COLLIE, 419 Houston Street, Chattanooga, Tenn.

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ONE PAIR LATE MODEL DEVRY PORTABLES with 1,000' magazines \$400; one pair Holmes educator model with 2,000' magazines \$550; soundheads for Simplex \$50 per pair; Mazda lamps \$25 per pair; one late Bell & Howell 16mm sound projector complete used 40 hours \$450. BUSER, SOUND ENGINEERING CO., 3313 Olive, St. Louis, Mo.

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DEVRY PORTABLE 35MM SOUND PROJECTOR, complete! A-1 condition, \$147.00. MAJESTIC, 5004-06 Olcott Ave., East Chicago, Indiana.

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SPECIAL BUYS—2 POWERS 6B EQUIPMENT with sound—excellent condition, \$300; Powers 6B with RCA equipment, \$450. Wire deposit. CROWN, 614 Ninth Avenue, New York.

BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—\$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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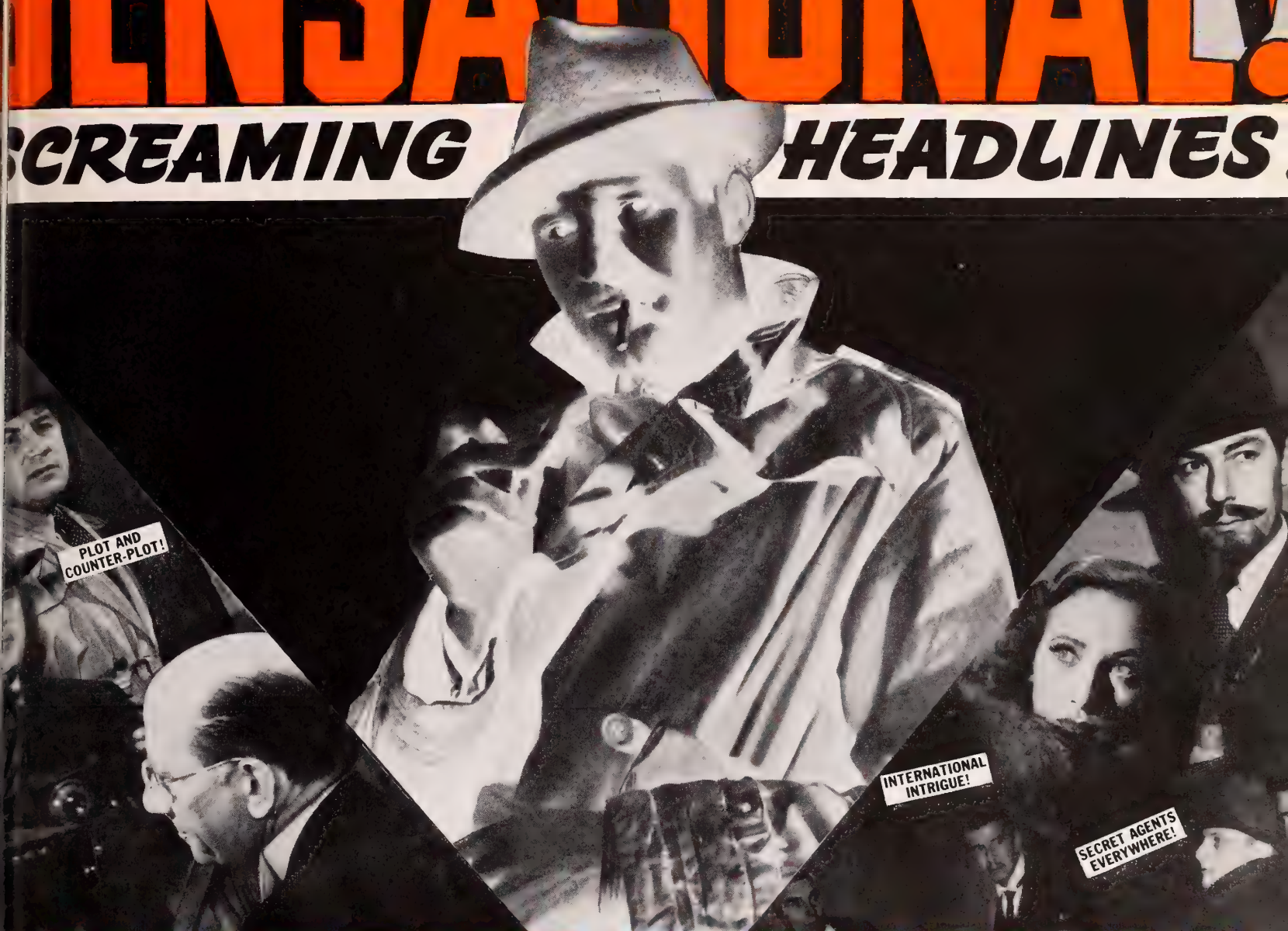
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THIS ENVELOPE
HOLDS A NATION'S SECRETS
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"COLLEGE SWING" with George Burns and
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Edward Everett Horton • Ben Blue • Betty Grable • Jackie Coogan
Florence George • John Payne • A Paramount Picture
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Based on an Adaptation by Frederick Hazlitt Brennan of an Idea by Ted Lesser.



MOTION PICTURE HERALD



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PARAMOUNT PLANS 58 FEATURES

VOL. 131, NO. 4

APRIL 23, 1938

BIGGEST

in 16 months at
Capitol, N. Y.





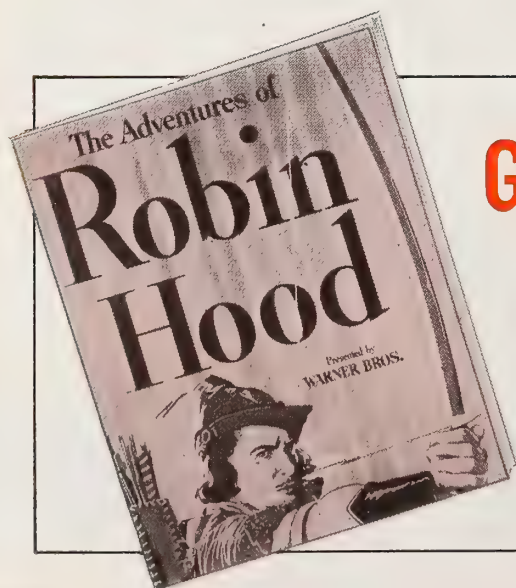
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**HE INDUSTRY'S
LEADING COMPANY ANNOUNCES
ITS 1938-39 PRODUCT ON PAGE 19**

•

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 131, No. 4



April 23, 1938

ASKING *for* PROHIBITION

REFUSAL, after much pressure and argument, of the State Board of Regents of New York to permit the showing of "The Birth of a Baby" in the theatres of the state is a decision to have been anticipated.

The insistence of Martin Quigley, and his publications, that the picture was to be held unsuitable for entertainment screens and general audiences, made amply manifest in the pages of *Motion Picture Herald* for the month past, has been based on plain showings of simple facts.

The unwisdom of entertainment showings and the unfitness of the product for such purposes is too obvious and conspicuous to permit of even a pretense of intelligent disagreement. Two elements of pressure have been observable: those who would take profit at any price, and those who would make propaganda at any cost, to others.

The action of the Board of Regents is a decision in behalf of both the amusement screen and its public.

A disservice, meanwhile, is done to the screen when motion pictures call down upon it external regulative prohibitions. That is asking for trouble, destroying the prided "freedom of the art". Enough pride would avoid the invitation to reproof, reproach.



EXPERTS *and* IDEAS

NO OTHER art has ever so enjoyed the anxious concerns of so many persons, institutions and interests which would help it attend to its own business, entirely with advice, as the motion picture. Most newspaper editorial pages have at least one self-constituted expert on the movies, intermittently engaged in explaining just what they ought to do and be.

At the moment there's a ripple of attentions to that element of Mr. Will Hays' annual report, recently made public, which repeated and reiterated in substance the utterance against propaganda on the screen made by Mr. Martin Quigley at Williamstown last summer.

"Propaganda with a capital P can ordinarily be detected instantaneously in any form of art," remarks, for example, the "Daily News" of Logan, Ohio. *"An overzealousness in attempting to avoid it, however, can induce a kind of oversensitiveness in the faculty of detecting odors, and lead to the indiscriminate rejection of all material bearing the faintest scent of an idea."*

"It might be good to remind them (picture producers) also that an effort toward no end but entertainment in a superficial sense is as likely to produce exceedingly dull fare as effort toward no end but propagandizing. Entertainment is more than skin deep..."

It is entirely possible that the press, including our Ohio contemporary, can leave that little problem up to the industry to solve for itself.

FURTHER there is no evidence whatever that "entertainment is more than skin deep." Examination of the nature of the art wares and expression of all sorts consumed by

the majority would indicate no clamor for ideas. Persons with ideas are commonly not in the market for synthetic stimuli from the arts. Happily they are few in number. The vast preponderance of the population is of the sit-and-take-it order of mind which makes box office customers and consumers of easy-to-read papers, periodicals and books. They are, bless 'em, the customers.

The essence of success in the merchandising of all the arts is in new tellings of old stories. There are no new ideas, but some of the old ones are pretty good yet.

Sift out the best sellers of a quarter of a century of the feature picture, or of any number of centuries of the stage or literature, and see what you get.

Inevitably and always, those who contend for "ideas" and messages in the entertainment media have some of their own they want delivered.



SPEAKING of the stage this same Logan *Daily News* remarks: "It might be good to remind them that Broadway a few years ago discovered, greatly to its profit, that theatre goes long undernourished on theatrical whipped cream would stampede a show that served them something they could get their teeth into. . . ."

What the stage of Broadway did really discover was that the motion picture had taken its flow of mass customers and that it had to make and present specialized minority audience product of specialized appeal, resulting in entertainment that could find a supporting audience in the great concentrations of population in New York, but not nationally. The acquisition of some of this material for the screen also got the motion picture into abundant trouble—with the customers.

When the country really "got their teeth" into it there was a call for the Lavoris.



HARVESTING THE TARES

HERE and there about the land arise laments that "Bingo" parties and other chance games, conducted by various churches, lodges, sewing circles and such, are proving costly competition for motion picture theatres. And that is a part of the harvest that the motion picture reaps from its depression-born folly of making its theatres lottery houses some years ago. It was then and thereby that the nation was infected. The recrudescence of the lottery represents social decomposition, in which there is no abiding profit.



BLOCKHEAD SLUMP

DUE to the style debacle in women's hats, now in its second painful year, business has gone to pot in a little backwoods village theatre down south. It is in the poplar belt, where they specialize in cutting big thirty-inch trees to make the eight-by-eight sections of clear softwood so desired by the makers of hat blocks. Now the milliners are throwing their absurd hats together without blocks, and they look it. Meanwhile the payroll is off at the hatblock mill. There ought to be a law.

This Week

Independents

Important in the general preview of product to come for the 1938-39 season are the plans of the independent producers, more numerous than ever and claiming a substantial portion of the market. From that sector come approximately 100 features of 600 odd produced annually. Activity in the states right field this year is expected to be stimulated by policies of centralization being adopted by the larger companies and by the continued demand created by the double bill situation.

Plans of producers in this portion of the industry are reported on pages 12, 13 and 14.

Paramount Product

Paramount Pictures will release 58 features; 104 short subjects, including a single two-reeler, and the regular 104 issues of Paramount News, during the 1938-39 season, sales executives were told by Neil Agnew, vice-president, at a meeting last Friday and Saturday in Washington. Mr. Agnew identified 16 of the 58 features and announced that the remainder of the 1938-39 program would be further identified on the coast within two weeks by Adolph Zukor, production chief. Mr. Agnew expressed confidence that the public's interest in screen entertainment and its attendance at motion picture theatres would increase during the new season. It was because of this belief, Mr. Agnew said, that Paramount decided against any decrease in the number of pictures to be produced in the approaching season.

The 16 titles announced by Mr. Agnew are included in a story on page 15.

Convention

More than 200 delegates are expected to attend the fourth annual national convention of the Variety Clubs of America which will be held in Cincinnati Saturday and Sunday. Ned Depinet of RKO will head a delegation of home office executives from New York. Special cars will leave from several cities. A business meeting will be held Saturday and the national banquet on Sunday.

Target of Italians

Hollywood "is a cheat" like the mirages of the Sahara, says one of several writers in Rome who en masse are attacking the production center for drawing the best of film talent from Europe. They call it sabotage, with stars, directors and technicians kept "idling away on the shelf until their usefulness is gone."

The Italian writers' complaints of Europe's "sacrifices" to Hollywood are recorded by Joseph D. Ravotto on page 17.

Cooperative Ads

Jack Cohn, vice-president of Columbia Pictures, this week warned exhibitors that the methods employed by a small group of theatre operators is jeopardizing the continuance of cooperative advertising campaigns, a plan under which distributors and exhibitors share the costs of local advertising for certain pictures. The "chiseling methods" of some exhibitors, Mr. Cohn said, have forced Columbia to establish a lineage department which keeps a close check on theatres' local advertising. He also declared that cooperative campaigns, in the future, will be offered by his company only to exhibitors who have displayed their willingness to carry out their part of the agreements.

Details are on page 18.

Technic

Technical progress in the industry and examination and discussion of new and proposed tools and processes for use in motion picture production will be given thorough attention next week at the spring meeting of the Society of Motion Picture Engineers which opens Monday in Washington, D. C.

The program and titles of papers are on page 52.



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In the Newsreels	Page 85
Short Subjects on Broadway	Page 17
Technological	Page 58
Jenkins' Colyum	Page 85
What the Picture Did for Me	Page 60

Open Warfare

Decision of the General Council of the Cinematograph Exhibitors Association to break off round table discussions with the Kinematograph Renters Society and declare open war over the vexed problem of grading and rentals precipitated the British film trade into a struggle which has been long in the making. The decisive action, authorized by the exhibitors' council, will take the form of press and direct mail propaganda and the publication of the KRS "secret" list of "A" films with suitable commentary.

Aubrey Flanagan outlines the fight on page 55.

Chicago Theatres

Chicago's motion picture theatres, during 1937, had a total seating capacity of 338,000 or one seat for each nine residents, according to a recreational survey report made public this week by Arthur J. Todd, of the department of sociology and anthropology of Northwestern University. Although the seating capacity was approximately the same in 1926, there was a 20 per cent decrease in the number of houses since then, the report shows.

The report is discussed in an article on page 50.

Farm and Film

Four dollars and 70 cents is the average annual per family expenditure for motion pictures made by America's 32,000,000 farming population, whose land and buildings are estimated to be worth some \$58,000,000,000, and from which they receive an estimated \$9,000,000,000 in cash income yearly from their farm marketings.

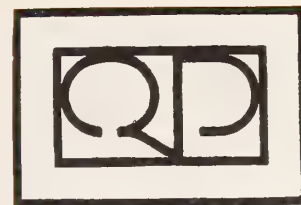
The expenditures range from less than 50 cents for poverty-stricken sharecropper families in Georgia and Mississippi, to \$9 per family in New Jersey, and \$13 in California.

Farming families' film expenditures were determined by the Department of Agriculture, Bureau of Home Economics. Its report appears on page 49.

Licensing Plan

New York City's proposed licensing plan which would force motion picture companies to produce 10 per cent of their annual output in New York, has won the approval of "one of the largest producing companies," according to the sponsor of the measure, Hugh Quinn, city councilman.

Although Mr. Quinn declined to identify the company, "for obvious reasons," he said he has conferred with officials of the organization and that they expressed a willingness to cooperate in the plan, provided at least one other company would join the movement.



Adjudged a Lottery

Ruling that Bank Night is a lottery, the United States Post Office Department this week denied the use of the mails to Affiliated Enterprises. An appeal to the Federal courts from the ruling, Washington observers said, will mean that the company will either regain the use of the mails or be forced to discontinue the chance game entirely. It was also pointed out that if the company attempts to continue Bank Night without the use of the mails there are criminal statutes which can be invoked.

These and other angles of the latest Bank Night ruling are explained on page 160.

Denies Blocking Probe

By a vote of five to two, the Federal Communications Commission this week refused to adopt the Payne-Craven resolution submitted last week, explaining that the commission investigation of monopoly is not an attempt to forestall a Congressional inquiry and putting the commission on record as not opposed to a Congressional probe.

The only members voting for adoption were the sponsors of the resolution, Commissioners George H. Payne and T. A. M. Craven.

Representative Lawrence J. Connery, Democrat, of Massachusetts, last week urged that the House immediately make an investigation of its own into conditions in the radio industry.

Marketing Projector

Actual marketing of International Projector Corporation's Simplex Four Star Sound System, described in detail in the February 12th issue of MOTION PICTURE HERALD, was announced to the trade press by Earle G. Hinds, president of General Theatres Equipment, Inc., at a luncheon last Thursday.

The new equipment, designed with complete access to the patented sound devices of both Western Electric and RCA and reconciling in the machine itself the industry's patent rights, is being distributed through the facilities of National Theatre Supply Company.

Reorganization

Conferences in London among four of the five director-owners of United Artists resulted in a unanimous agreement on reorganization of the operating set-up of the company. The announcement was made Tuesday after newspaper reports stated that the London discussions were on plans for the purchase by Alexander Korda and Samuel Goldwyn of the stock held in the company by Mary Pickford, Charles Chaplin and Douglas Fairbanks.

Details are on page 46.

WPA Radio Shows

The first nationwide effort of the Federal Government to revive the road for theatrical touring companies will be started within 30 days by the WPA Federal Theatre Project, it was disclosed at a meeting of the project's national policy board in New York Friday.

The board hopes to organize subscription audiences in at least 200 communities, which would be asked to underwrite all expenses except labor costs. The WPA theatre would guarantee the sponsoring community a specified number of productions.

Evan Roberts, director of the Federal Theatre's radio division, was appointed by Hallie Flanagan, national project director, to supervise the new plan.

"Zola" First Again

Of approximately 25,000 replies to the *New York Mirror's* Motion Picture Contest, which was concluded last week, "The Life of Emile Zola" was chosen as the "best" picture of the last 12 months with 11,906 votes.

The favorite film hero chosen was Paul Muni with 4,355 votes followed by Spencer Tracy and Clark Gable. The favorite film heroine was Myrna Loy with 5,674 followed by Bette Davis and Claudette Colbert.

MOTION PICTURE HERALD

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Aid from British

Joseph H. Seidelman, general foreign manager of Universal, completed important financial arrangements in behalf of the company while in London, he revealed Tuesday when he arrived in New York on the *Aquitania*.

Mr. Seidelman referred queries for details to J. Cheever Cowdin, chairman of the board of directors, who confirmed that a new financial arrangement had been made, but refused to disclose any additional information. He said he considered it a "private matter."

During his ten-week stay abroad, Mr. Seidelman completed sales and distribution deals in Great Britain and the Continent which are expected, by Universal, to increase its foreign revenue 15 to 20 per cent in the near future.

Call Action Invalid

Trustees for Grand National this week answered a Federal Trade Commission's charge of misrepresentation by asserting that the action is not valid because it was brought after the company was placed under Section 77B of the Bankruptcy Act.

Edward Alperson and Loyd Wright, trustees, also pointed out in their formal answer that since the business was turned over to them, February 25th, they have issued instructions to the sales and advertising departments to refrain from using the title "In His Steps" in connection with the film "Sins of Children."

The FTC charge was based on the claim that Grand National advertised the film as being suggested by Dr. Charles E. Sheldon's novel, "In His Steps," and that the novel was a religious story, whereas the film was a love story.

Exhibitors Meet

Meeting dates were announced this week by four exhibitor organizations, the newly formed Allied Theatres of New York, Allied of Connecticut, the Southeastern Theatres Association and the New England unit of Allied, Independent Exhibitors, Inc.

Connecticut Allied will meet in New Haven, May 26th, to elect officers.

The Independent Exhibitors will convene Tuesday in Boston and Nathan Yamins, national Allied president, will preside.

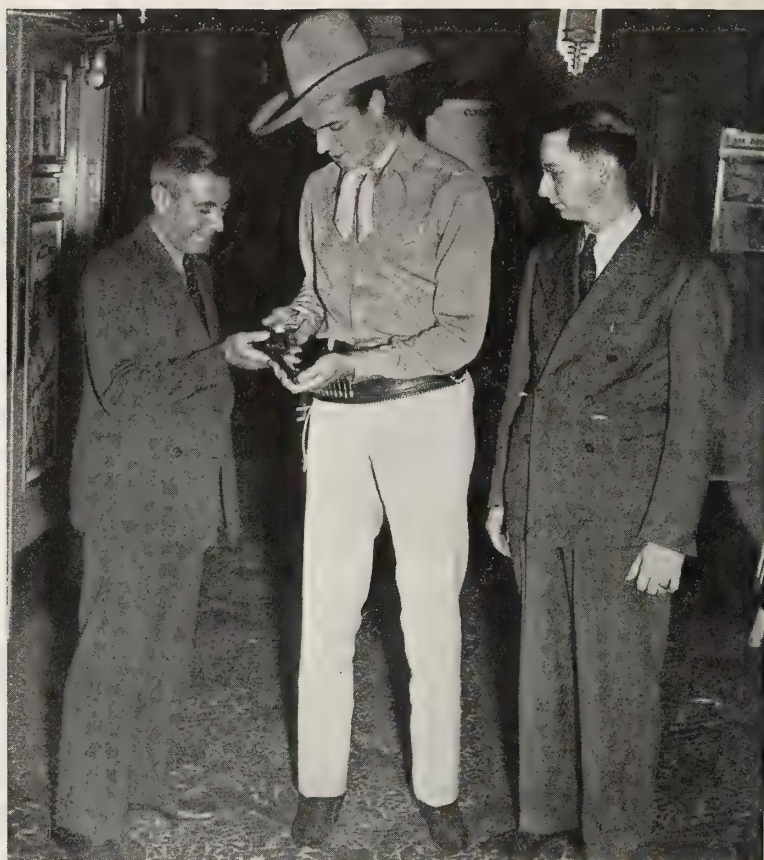
The Southeastern Theatre Owners Association, affiliated with the Motion Picture Theatre Owners of America, will hold its annual convention at the Lookout Mountain Hotel, Chattanooga, June 5th, 6th and 7th, Sam Borisky, general chairman, said.

Mr. Yamins and Abram Myers, general counsel and chairman of the Allied national board, are expected to attend the New York meeting which will be held at the Astor Hotel, May 3rd.



POPEYE'S popularity in the Argentine is attested by his unofficial enlistment in a recent political campaign, specifically in the Socialist party poster above in which the invincible sailorman, after feeding himself on the "popular vote" can of spinach, knocks out Bluto who represents "fraud, oligarchy and illegality."

This Week In Pictures



Fred V. Cannata, general manager of the Horwitz theatres, Houston, Texas; Smith Ballew, Twentieth Century-Fox cowboy star, and Glenn T. Fannin, publicity director for the theatre circuit at the Isis, Houston, during Mr. Ballew's personal appearance tour.



Norman Corwin, formerly of the publicity department of Twentieth Century-Fox home office in New York, who has become a program director for the Columbia Broadcasting System.

Italian film officials and RKO European executives, left, in Rome where Roy O. Disney, fourth from left in third row, and Reginald Armour, RKO European manager, second from left in foreground, closed a distribution contract with Societa Generale Italiana Cinematografica for "Snow White and the Seven Dwarfs" and the Disney 1938-39 cartoons.

Convention interlude. Charles Reagan, Paramount western division manager; Neil F. Agnew, Paramount vice-president in charge of distribution; Carter Baron, Loew's theatre district manager in Washington, D. C., and J. J. Unger, Paramount eastern division manager, at a cocktail party and buffet luncheon given by Mr. Baron for the delegates to the Paramount sales convention last weekend at the Shoreham Hotel in the nation's capital.



Tom Baldridge, manager of Warners' Capitol theatre in Winchester, Va., who is director-general of the 15th annual Shenandoah Apple Blossom Festival which will open, complete with Apple Blossom Queen, next Thursday.



Sidney R. Kent, president of Twentieth Century-Fox, left, and Walter J. Hutchinson, foreign manager of the company, on board the Rex before they sailed from New York to attend sales conventions in Paris, May 5th, 6th and 7th, and in London, May 12th, 13th, 14th.



The New Jersey winners in a Warner Brothers' theatre department service contest, left, receive their prizes, engraved wrist watches, from Joseph Bernhard, general manager of the theatre department. Left to right, Louis Stein, Millburn theatre; Jack Maher, Oritani theatre, Hackensack; Mr. Bernhard; Don Jacocks, New Jersey zone manager; Nat Mutnick, Union theatre, and Sig Solomon, Sanford theatre, Irvington.

PRODUCT OF 40 COMPANIES IN INDEPENDENT FIELD IN SIGHT FOR '38-'39

Continuance of Duals Favors Independents; Curtailment of "B" Features by Several Large Companies Is Called Factor

That integral part of the motion picture industry known as the "independents," producers and distributors, has before it a potential sales market for product in 1938-39 far greater than in many a season of recent years.

Contributing 100 features, or thereabouts, to the 600-feature annual requirement of the country's 15,000 theatres, the independents today are as deeply engaged in new-product formulations as are the so-called "Big Eight," buying stories, signing stars and directors, writers and cameramen, in order to present their product portfolios at the doors of exhibitors during the selling season now underway. Product from 40 independents is already in sight for the new season.

One of the greatest strengthening factors for the independent market in the new year would appear to be the trend toward curtailment, if not elimination, of the so called "Class B" feature by some of the "majors."

Double Bills Stay

There is no sign of any abatement of the double bill, "happy hunting ground" for the independent in the states right market, while the reputedly almost certain deathknell for the chance game and other forms of cash giveaway would appear further to strengthen the independents' position, requiring, as it would, further demands for product, or something, to take the place of the giveaway practice. Only this week the cash "lottery" received its greatest setback in all the long series of legal and legislative attacks against it, when the United States Government closed the mails to "Bank Night," on grounds of illegality as a lottery under postal laws.

The running this year for independents may not be expected to be as smooth as in other years, certain restrictions presenting strong possibilities that they will be required to intensify the sales and merchandising job than previously, as well as budgeting and production.

Financial backers of independents, as other financiers, are not so willing as in earlier years to part with money under unsettled conditions generally existing and in view of the precipitate rise of production costs, especially since the Screen Actors Guild labor contracts came into force.

Regardless, and quoting Maurice Conn, of the independents, "The states right market today is in its best condition in years insofar as the demand for pictures is concerned." And here many of his colleagues point to the relationship of the law of supply and demand.

Considering the reorganization or liquidation processes through which parts of the independent

CLUB REVIVES "NICKELODEON"

The Arden Club in Arden, Del., has revived the "nickelodeon" days with the showing of old silent films starring Charlie Chaplin, Harry Langdon and others. The opening show last week presented Chaplin in "The Pawnbroker." The ancient melodramas and other films of the days when pianos banged out the musical accompaniment and sound effects are shown bi-weekly.

production system were forced in recent years, indications point to a market far from a low ebb. Where some have passed on, others have as rapidly sprung into place. Within the last few weeks, the industry has received announcements of the new Ben Judell Pictures, resumption of Victory Pictures, continuance of Stan Laurel Pictures, revival of Associated Features, Inc., by Jed Buell, continuance of Fanchon Royer Productions, reorganization of Grand National, revival of Criterion Pictures by Phil Goldstone, continuance of Sol Lesser and David L. Loew as independents with increased budgets, likewise Harry Sherman Productions and Larry Darmour.

E. B. Derr's Crescent Pictures has had a contract renewal with Monogram, the while continuance in the field is expected from Coronet Pictures, Supreme Pictures and others.

Additional "new blood" in independent production and distribution appears in the formation within the fortnight of Pictures Corporation of America, by Ira Greene and Victor Halperin; Malcolm-Brown Picture Company, by Joseph R. Malcolm and John E. Brown; Frank Kassler, Inc.; American Pictures, Post Pictures, Cosmorama and Surety.

Other names presenting prominent possibilities for the independents' market in 1938-39, some new, include: Atlantic Pictures, Box Office Attractions, Castle Films, Diamond-Royce, E. B. Derr, John Doran, Front Page Productions, Imperial Pictures and Le Baron Productions, Merit Pictures, Metropolitan Pictures, Musart, George Pal, Pictorial Films, Milton Schwartzwald, Leo Seligman, Syndicate Exchanges, Vidor, Warwick Pictures, and additional possibilities now in the making.

The United Artists producers—Selznick International Pictures, Samuel Goldwyn, Inc., Ltd., Edward Small Productions and Walter Wanger Productions—were not included in this survey because theoretically they do not fall into the classification of independent producers for the purpose of this recapitulation. Likewise, Republic and Monogram, which, while giving the independent market much of the life sustained, are not necessarily independents on the states right market, in view of their both owning some of their own exchanges. GB Pictures, of course, is not an independent because its physical

distribution is handled by Twentieth Century-Fox Film.

There will be a decrease in the number of pictures next season made for "regular" or major company release channels. This is due, for the most part, to the centralization policy of majors which have decided to place most of their production activities under their own roofs, or under their direct supervision.

Evidence of this is the dropping by Paramount of contracts with B. P. Schulberg and Emanuel Cohen, and by RKO Radio of the Condor Pictures deal for George O'Brien "action pictures," with the subsequent signing of the star by RKO, and failure of various other prospective deals for releasing arrangements by independents through major channels.

Judell's New Company

Most active in the states right field at present is Ben Judell, exhibitor-distributor, who has completed three of a contemplated ten features for the present season, and has announced a program of 42 features for 1938-39, from his Progressive Pictures Corporation, of Hollywood, and including 30 "exploitation features," six outdoor adventures and six westerns. The 30, he says, will include "controversial and problem subjects," of which the first three are: "Delinquent Parents," "Wayward Daughters" and "Scandal House." Headquarters are at 7250 Santa Monica Blvd., Hollywood.

Sam Katzman's Victory Pictures, inactive since last fall, when a fire burned his equipment and sets at the old Foy Studios in Culver City, will turn out three "exploitation" features for 1938-39: "Her People," "Child Wives" and "Nobody's People." Mr. Katzman said he has a financing deal for other films underway, returning from New York last week after conferring on that matter.

Grand National is undergoing reorganization. As the co-trustees Edward Alperson and Loyd Wright proceed with their plans, it is expected that either new companies will be formed or dormant ones revived to furnish product for Grand National.

Max Alexander of Colony Pictures, Inc., is producing two Ken Maynard vehicles to be distributed by Grand National with federal court approval.

Phil Goldstone has revived his Criterion Pictures, Inc., which last year produced a remake of "Damaged Goods" for Grand National release, to make three "Renfrew of the Mounted" features, starring James Newill, for the distributor. Thus far, these two producers have the only court approved Grand National contracts for future production.

Stan Laurel Pictures, Inc., headed by the comedian and his business manager, L. A. French, has three more Fred Scott musical westerns to produce under a releasing contract with Spectrum Pictures. Mr. Laurel and Mr. French also have a contract with Scott to appear in an additional six.

Jed Buell, who last week resigned as production executive of the Laurel organization, is reviving his Associated Features for 1938-39, to produce "novelty features" for the independent

(Continued on following page)

MANY NEW COMPANIES IN ACTION

(Continued from preceding page)

market. Already planned is "The Terror of Tiny Town," a musical western with an all midget cast. Mr. Buell may also produce some features with all-Negro casts, following his "Harlem on the Prairie," now in release.

Mr. Buell will use the "Singer Midgets" in his novelties, with Fred Myton writing original scripts, Helen Gurley acting as story editor and Charles Wayne as assistant director. The company has established headquarters at 937 North Sycamore Street, Hollywood.

Others for Negro Patronage

Another new possibility for 1938-39 in the Negro-film field on the independent market is Merit Pictures, of which Richard C. Kahn is president, and which is nationally releasing its first, "Two-Gun Man from Harlem," through Sack Amusement Enterprises.

Bernard B. Ray, who formerly produced under the banner of Reliable Pictures Corporation, is inactive at present.

Another independent producer, Fanchon Royer, will states-right "Religious Racketeer," starring Mme. Harry Houdini, widow of the magician. The only woman producer in the independent field, Miss Royer says her future pictures and those for 1938-39 are not set.

Having the highest per picture budgets of independent producers releasing through major companies are David L. Loew and Sol Lesser, Mr. Lesser working as Principal Pictures.

Mr. Loew is producing for the new season a Joe E. Brown starring picture, "The Gladiator," and has another Brown story to make under the commitment with the star. This, however, may go through RKO, and not Columbia, RKO having previously released three of the Brown comedies made by the David Loew organization. The second picture is to be "Flirting with Fate."

In addition, Mr. Loew is negotiating for release by a large company of from four to six features in 1938-39, but no announcement of their nature has been made. Loew has Edward Gross now working with him as associate producer.

Loew and Lesser budgets are the only ones among independent producers, outside of the United Artists producers, to run in excess of \$150,000 per picture.

Mr. Lesser's deal with RKO Radio has been renewed for 1938-39 and for the new season he will supply three Bobby Breen features. In addition, Mr. Lesser, as head of Principal Pictures, Inc., will produce "Celluloid," original by Rupert Hughes on the history of motion picture production, and possibly some other high budget features for the new year. No releasing arrangement has been set for "Celluloid" and those to follow. He also will make six "Peck's Bad Boy," the first for RKO release.

Missing from the Twentieth Century-Fox company's recently announced feature program for 1938-39, were the Smith Ballaw westerns produced by Sol Lesser. While Lesser this week had not been officially notified of Twentieth Century's dropping of the Ballaw releasing arrangement, it is generally thought that such notification will be forthcoming. Lesser, under contracts already signed, has one more Ballaw, "Lord of the Pantamints," and "Tarzan Speaks" to deliver to Fox. In the event that Fox does not resume with the Ballaw series, of which there have been four a year, Mr. Lesser will probably drop the series entirely. He would then discontinue "B" pictures and produce only "A's." Already Lindsley Parsons, producer of the Ballaws for Lesser, has settled his contract. Probably coming next to the Loew-Lesser

Warners Set Two Regional Conventions; RKO Schedule at 48; Fox Keeps GB Films

Progress was evident this week in 1938-39 product formulations, highlighted by Paramount's announcement of 58 features (see page 15), and the decision of Warners to hold two sales conventions, in New York, May 9th-11th, and Dallas, May 16th-18th. Gradwell Sears, sales manager, said he selected Dallas in tribute to Bob O'Donnell, of Interstate Circuit.

Warners sold 50 per cent more ad sales accessories in the final week of the "Sears Sales Drive" than any other time. Rentals for the last week of the drive were 45 per cent greater than in any Warner week in ten years. Business for the entire 16-week period was reported 37 per cent above other drives.

Sam Morris, foreign head, returned this week from London with word that Warners will produce 14 features at Teddington in 1938-39, four less than this year. Jerome Jackson is the new London production manager.

Leo Spitz, RKO president, returning from Hollywood, announced 48 features for 1938-39, same number as this year. The annual convention will be held in June.

With Jules Levy and Walter Branson, RKO sales executives, working the field, RKO's "Ned Depinet Sales Drive" rounded its fifth week, with Buffalo first.

Radio this week designated Victor Moore as a star, exercised options on Milton Schwarzwald for 13 one-reelers for 1938-39, signed Gregory La Cava to produce and direct, signed Garson Kanin for the same, and arranged with Sol Lesser for three Bobby Breen features for next year.

W. Ray Johnston, president, said Monogram will release 42 features, 16 of them westerns, two Jackie Coopers, four with Boris Karloff, four Frankie Darro, three with John Carroll and Movita. The convention is at Cincinnati May 8-10.

Republic has budgeted between \$7,000,000 and \$7,500,000 for its 55 features and four serials, H. J. Yates said.

S. R. Kent, Twentieth Century-Fox president, sailed from New York to preside at a Paris sales convention, May 5th, and in London, May 12th. With him went Walter Hutchinson, foreign manager, who said 35 will be distributed in Europe.

Mr. Kent said the corporation will again distribute GB pictures in this country. MGM has \$3,000,000 budgeted on four 1938-39 features for production in England, according to Robert Ritchie, head of Metro's British studios. In Culver City, the company re-signed Henry Hull, Eleanor Powell, Anita Loos, Alan Curtis, Albert Mannheimer and W. S. VanDyke.

budget range in the independent market is the "Hopalong Cassidy" series produced by Harry Sherman Productions for Paramount. Mr. Sherman, producing Paramount's only "outside" pictures, spends \$90,000 to \$125,000 a picture. Bill Boyd, No. 2 in the MOTION PICTURE HERALD exhibitors' poll of western stars, is starred and George Hayes and Russell Hayden are featured. Mr. Sherman's deal for six Boyd westerns has been renewed by Paramount for 1938-39, and there is a possibility he may make one or two other features for the same distributor, such as "The Barrier," which he completed this season.

In virtually the same category as the Sherman budgets are the Larry Darmour pictures, starring Jack Holt. Darmour, for years in the action-film field, produces six yearly for Columbia, and his deal for 1938-39 has also been renewed. With next year's program, Mr. Darmour increases his costs, most of the rise going to Holt under a raised option.

One of the most prolific of this group of independent producers releasing through majors is Trem Carr, whose financing is so interlocked with that of Universal, his releasing company, that he is generally thought of as a Universal producer, and not as operating in an independent capacity as head of Trem Carr, Inc. He pro-

duces six Bob Baker westerns and six action pictures per year for the company, and will continue with this pace in 1938-39.

Universal has another independent producer whose product it releases—The Crime Club Productions, Inc., headed by Larry Starr and Irving Fox, which makes six mystery melodramas annually and whose pact will be continued for another term.

E. B. Derr's contract under which Monogram releases Crescent Pictures, has just been renewed for 1938-39, but the new contract provides that Derr produce eight, double the number of the old season. Four of the pictures might be from the "Secret Service" stories which Mr. Derr purchased some time ago. "Private Nurse" winds up the Derr commitment for Monogram this year.

Republic Pictures has renewed the independent-producing contract of A. W. Hackel's Supreme Pictures, which makes eight Bob Steele westerns annually.

Coronet Pictures, headed by Howard Lang with L. G. Leonard as executive producer, and another of the independents producing for major release, has three more Buck Jones westerns to do for Columbia.

Hal Roach, one of the oldest in business as

(Continued on following page)

INDEPENDENTS PLAN MUSICALS

(Continued from preceding page)

an independent releasing through a major company, is relinquishing his active interest in the production of the "Our Gang" shorts for MGM to the studio, after a dozen years, and is embarking on a new program of six "high-budget" features for the same releasing channel. MGM hereafter will produce the "Gang" shorts, with Roach, and Milton Bren, executive producer, concentrating on features.

From time to time there have been rumors on Hollywood Boulevard that producers and directors on major studio pay-rolls would set up their own independent production companies and release through majors, but reluctance of the large companies to return to a decentralization in production has been responsible, for the most part, for the failure of the deals. With production activities under one studio roof, a major company's general studio overhead may be apportioned among the budgets of the various units, making a lighter and fairer proportioned charge on each, while another advantage of centralization is the opportunity for close control of all company production activities by the studio head or heads.

Returning to independent producers aiming for states right releasing, away from major channels, Standard Pictures Corporation stands out prominently among programs scheduled for 1938-39. Headed by Barry W. Richards, Standard has taken over the old Vitagraph studio in California, where it is committed to some 32 features and 16 westerns for the new season. Mr. Richards is now in New York for releasing conferences.

Prospects are said to be bright for resumption of independent production by Howard Hughes, following his proposed flight around the world. Robert M. Savini, of Atlantic Pictures Corporation, releases reissues on former Hughes productions.

Extension of activities for next season by Boxoffice Attractions, of Hollywood, is seen in the company's announcement that it has acquired road-showing distribution rights of "Wanted," made by Sound City Films, and featuring ZaSu Pitts; also "Heritage," starring Mary Maguire. Expeditionary Films, of Australia, made "Heritage" and "Uncivilized," which Boxoffice is releasing. Sound City Films is of London.

Surety Productions, Inc., has incorporated in Los Angeles and announced plans for four features annually based on the Nick Carter novels. Production will be supervised by I. A. Allen and Samuel K. Wiesensthal and the budget for each film will be \$150,000. Camera work will start in 60 days, the announcement issued by Mr. Allen said.

With headquarters at 1033 North Cahuenga Boulevard, Hollywood, Cosmorama Productions has been formed to film current happenings not covered by newsreel cameramen, starting with "The Fishing Fleet," about Pacific Coast fishing, a 1,500 foot subject. Members of the organization are Gene Hagberg, Lennie South, Thor Loovos, J. Henry Kruse and Hank Levy.

The name of Bernarr Macfadden, physical culture proponent, as returning to independent production, was mentioned in Hollywood this week. Regardless, David Diamond and Arthur Royce have an option on 24 short stories published in Macfadden's *Liberty* magazine, ostensibly intended for film production, probably two-reelers.

John T. Doran, formerly general manager of Film Art Studios, in the Bronx, is said to

TELEVISION ON REGULAR BASIS

Television broadcasts for the New York area on a regularly scheduled basis got under way Tuesday. The schedule calls for a four-week period of experimental transmissions from the National Broadcasting Company's television station W2XBS in the Empire State tower.

The televised series is intended primarily for NBC and Radio Corporation of America officials. Amateurs in the New York area, however, who have built receiving sets, will also be able to look in on the programs.

be planning a series of six features at that plant, for release in 1938-39.

The new season may find Educational Pictures among independents, at least as a producer, in view of the termination of the E. W. Hammons company's short subject releasing contract with Twentieth Century-Fox.

Front Page Productions is now operating from New York, starting with "Austria Vanishes."

One of the most active in the states right field is Imperial Pictures, which, two weeks ago, received permission from the Securities and Exchange Commission, in Washington, to go ahead with refinancing plans. At the same time the company announced 32 features for 1938-39 financing coming, partially, from the new stock issue. The new program will consist of 10 "Blue Ribbon Specials," eight "Frontier Dramas," eight "Musical Westerns," and six "Exploitation Specials."

Foreign Subjects

Frank Kassler, Inc., is another new company, formed by Frank Kassler, in New York, to distribute French and Polish pictures here. He already has acquired distribution rights to "Dark Eyes," Vladima Tourjansky's production starring Simone Simon and Harry Baur.

Jaime Salvador, vice-president of LeBaron Productions, independent, left New York this week for Hollywood to start production of two more Spanish features.

Ralph Like is producing six "girl detective" features for 1938-39, having finished the first, "Held for Ransom," in Hollywood.

Malcolm-Browne Pictures Corporation, of 244 West 49th Street, New York, has been formed by John E. Browne, president, and Joseph R. Malcolm, of Malcolm Laboratories, as vice-president.

The company announces 20 features for 1938-39, with production in Hollywood, and added that \$400,000 already has been budgeted. The program will include eight westerns, eight action features and four specials.

Al Selig, former film press agent, is director of publicity, advertising and exploitation.

Malcolm-Browne this week signed Melvin Hirsch and Bert Kulick to the first territorial distribution contracts, for New York, and followed with sale of Boston rights to Ambassador Film, of New England.

A new Metropolitan Pictures Corporation, headed by Harry Webb, formerly a partner with Bernard Ray in Reliable Pictures, is reported in formation in Hollywood, with six "exploita-

tion melodramas" and six musical westerns in contemplation for 1938-39.

Music is in sight for the new season, with Musart Film Producers, of New York, announcing two features, the first, "Life of Tchaikowsky," to go into production in May, under direction of R. E. Von Allen, and featuring a 120-piece symphonic orchestra. Michael J. Gann, president, also said that production on a series of musical short subjects on Russian and Gypsy Folk songs will start this summer, both groups for 1938-39.

George Pal, creator of a "puppet-cartoon" process, returned to Europe last week, after conferring with Hollywood producers, and said he plans a studio on this side to make his one-reel "Puppet-Toons." David Bader, of London, continues in Hollywood as Mr. Pal's representative.

Pictorial Films, of 130 West 46th Street, New York, is proceeding with several series of shorts, including "Snow Fun," "Water Fun" and "Master of the Camera."

Organization of Pictures Corporation of America was announced in New York by Ira Greene, president. Victor Halperin, who has made 30 features variously for United Artists, Paramount and RKO, is vice-president in charge of production, and J. Burgi Contner, president of Motion Picture Supply Company, is secretary-treasurer. Budd Getschal, formerly of Universal and The Film Daily, is director of publicity and advertising.

Mr. Greene, head of Continental Film Industries, Inc., film investment bankers, said production will be at Film Art Studios, Bronx, with home offices at 729 Seventh Avenue, New York.

Five Musicals

Milton Schwartzwald will produce five musicals for 1938-39, three of them for Nu-Atlas Pictures, the others for Mentone, with production starting in New York in May. Mr. Schwartzwald will direct, assisted by Larry Williams and Bill Kelly as cameramen.

Leo Seligman, of 630 Ninth Avenue, New York, is extending his distribution activities. This week he obtained national rights to "Man's Paradise," story of Bali.

Syndicate Exchanges, New York, is reissuing Mickey Rooney pictures.

Zoli and Laci Vidor, of Hungary, now in New York from Europe, will import foreign pictures, starting with "Her Wonder Team."

J. J. Milstein, former vice-president in charge of sales for Republic, has organized Warwick Pictures, to distribute political films, starting with "The Fight for Peace," anti-war subject.

Importations

In addition, the states right system in this country usually has 65 or more features imported variously during the year. Although given limited distribution (see foreign films survey, page 12, *MOTION PICTURE HERALD*, April 16th), the pictures do represent a part of the independent market. Some of the importers of foreign films, all with headquarters in New York, and marketing through states right exchanges, are: Danubia Pictures, Malmar Pictures, Lenauer International Films, Herman Weinberg, Ufa-Film, International Cinemat, Hoffberg, Cinelux, Gallio, Cinema Arts, B. N. Films, Hungaria-Films, General Films, British Lion, Fenorama, Best Film, Mayer-Burstyn, AFE Corporation, World Film, Geist Pictures, Modern Film, Amkino, Norton, Collective, ACE Pictures, Associated British, Mindlin, I. C. I. Pictures, Guaranteed Pictures, European Pictures, Pax Films, French Motion Picture Company, Viennese Pictures, Foreign Cinema Arts, Prometheus Pictures, C. U. C. Films, American Tobis, Associated British Pictures, Daven-Lauer, Schwab, Bueno.

PARAMOUNT'S SCHEDULE REMAINS AT 58 FEATURES, 104 SHORT SUBJECTS

Sixteen of the 1938-39 Pictures Are Named at Washington Convention; 2,000 Contracts Reported on the Books

Paramount Pictures officially got its 1938-39 selling and sales convention period under way this week with a meeting of 27 home office, district and division executives, in Washington, at the Shoreham hotel.

Formally announcing a program of 58 features—about the same as 1937-38—with 104 short subjects, only one in two-reel length, and the regular 104 issues of Paramount News, Neil F. Agnew, vice-president in charge of distribution, expressed the belief that "public interest in screen entertainment and attendance at motion picture theatres will be on the increase during the coming year."

Identifying 16 of the contemplated 58 features, the Paramount executives announced that in two weeks Adolph Zukor, production chief, will further identify the remainder of the program, also the star, player and directorial assignments for most of the group.

Not formally announced at the meeting, held on Friday and Saturday, was the tabulation already of some 2,000 contracts for the new product, representing one-fifth of the 10,000 contracts sold on features this season.

Territorial Meetings Soon

New product plans and the sales policies under which they will be sold are to be relayed soon to the exchange managers, bookers and salesmen in the field at individual territorial sales meetings.

Paramount's continuance of both its feature and short subjects program at approximately the same numerical length as 1937-38, running to 58 or 60 features and 104 shorts, is contrary to a previous impression prevalent that the feature lineup would be reduced to about 50.

Mr. Agnew, forecasting increased attendance, said:

"Consequently," he said, "the studio plans no diminution in the quality or number of pictures to be produced during the next 12 months. Instead, we are going ahead with even more ambitious plans, a program definitely tailored to public taste and audience acceptance of pictures."

Of the "Wells Fargo" Type

"The success of 'Wells Fargo,' 'The Buccaneer' and other pictures of this type have convinced us that audiences the world over want more swooping, spectacular pictures of the romantic, historical type, and our production plans for the new season embrace several big pictures in this category."

He listed as among this type:

"MEN WITH WINGS," with Fred MacMur-ray, Raymond Milland and Andy Devine. William Wellman, who directed "Wings," will direct.

"UNION PACIFIC," to be produced by Cecil B. DeMille, and described as "the story of Hell on wheels and the building of an empire."

"IF I WERE KING," Justin Huntley McCarthy's story, with Ronald Colman, to be directed and produced by Frank Lloyd.

"KNIGHTS OF THE ROUND TABLE," identified as an "all-star production dealing with King Arthur's Court and its glamour and courage."

PARAMOUNT IS THIRD TO HOLD SALES MEETING

Paramount Pictures, meeting in Washington last Friday and Saturday, is the third major company to hold its annual sales convention for the discussion of product and policy for 1938-39. Metro-Goldwyn-Mayer met on March 13th, in Kansas City, where 52 features and 93 short subjects were announced (titles were published in MOTION PICTURE HERALD on March 19th), and Twentieth Century-Fox met April 2nd, in Chicago, where 59 features and 58 shorts were set (titles appeared in MOTION PICTURE HERALD on April 2nd).

Other new sales and production formulations for the new season appearing in this issue include the activities of independents for the new year, described on page 12.

"THE TEXANS," a story of the rise of the Lone Star State, starring Joan Bennett, and Randolph Scott, with May Robson and Walter Brennan, directed by James Hogan.

Tailored to Star

"Following our 'tailor made' plan," Mr. Agnew continued, "the studio will fit special material to the unique personalities of several of our stars. We have countless requests for Bob Burns in a story with a 'razor back' background, so among the pictures that Bob will appear in this year will be 'The Arkansas Traveler.'"

"S. S. Van Dine believes that Gracie Allen is a female Philo Vance, and he has written a story for her called 'The Gracie Allen Murder Case,' which will star Gracie and George Burns."

"Musicals are always good and we will have several on our program this year, all rattling good stories with music—not musical 'clam bakes' with unrelated acts popping in and out. Those fast moving stories with music will be suited to such personalities as Bing Crosby, Jack Benny and Martha Raye."

On Topical Subjects

Further development of the "tailor made plan," Mr. Agnew continued, will include immediate action "on a series of subjects that now are the center of public attention." He listed in this group:

"AIR RAID"

"CAFE SOCIETY"

"NAVY NURSE"

"ILLEGAL TRAFFIC"

"KING OF ALCATRAZ"

"TOUCHDOWN ARMY"

"CAMPUS CONFESSIONS"

"SONS OF THE LEGION"

Color will be used in at least two films, "Men with Wings" and "Tahiti," Mr. Agnew explained. Dorothy Lamour and Raymond Milland will appear in "Tahiti."

Series pictures such as the Hopalong Casidays and the Bulldog Drummonds, Mr. Agnew said, will be continued.

The short subject lineup will include a series of 12 Popeye cartoons; 12 Sally Swing cartoons, replacing the Betty Boop series; 15

Paramount headliners, 13 Paramount paragrahics, 12 Paramount pictorials, 13 Grantland Rice Sportlights, six color classic cartoons, six popular sciences, six unusual occupations and seven films in a new series, "Paramount Color Cruises."

In addition, Max Fleischer studio will produce a two-reel cartoon, the title and character of which have not been decided upon yet, Mr. Agnew said.

There will be no feature length comedy from the Fleischer studio on the Paramount schedule for 1938-39, officials explained, pointing out that no plans for such a production have been settled and that the company estimates that a minimum of 18 months would be required to complete such a production.

Among those at the Washington meeting were J. J. Unger, Charles Reagan, Robert Gillham, C. N. Odell, Fred LeRoy, Myke H. Lewis, M. A. Milligan, Harry Goldstein, G. B. J. Frawley, Ralph Libson, Allen Usher, Oscar Morgan, Hugh Braly, Milton S. Kusell, Arthur Dunne, Herman Lorber, Jack Roper, Alec Moss, Terry De Lapp, A. O. Dillenbeck and Bob Gibbs.

Operations Analyzed

Mr. Agnew called the first session to order with discussions of general policy for the new season and an analysis of the operations in the field. The meeting was adjourned to permit the executives to attend a screening of "Cocoanut Grove" at the Earle theatre. The conference was resumed at 3 P. M. and continued until 6 o'clock.

Sales problems were discussed at the Saturday session. The meeting was interrupted while the executives were entertained at the Variety Club. A buffet luncheon was given at the hotel Saturday in honor of the sales officials by Carter Barron, Loew's Washington division manager.

The company's new season sales policies and production plans will be outlined to the branch managers in each of the 11 sales districts by the district managers within the next few weeks, Mr. Agnew announced after the Washington meeting.

In districts comprising widely scattered exchanges, such as the southern, far western and Canadian, the district managers will call in the branch managers for a meeting in a centrally located city, in districts where the branches are relatively close together, such as the east and central territories, district managers will visit the exchanges individually to outline the plans.

Barney Ballaban, Paramount president, and Stanton Griffis, chairman of the executive committee, will leave New York Friday for an extended visit at the studio.

Settle "Chain Gang" Suits

Six out of a total of seven libel suits against Warner Brothers in connection with the film adaptation of the Robert E. Burns' book, "I Am a Fugitive from a Georgia Chain Gang," have been settled out of court, it was said this week in Atlanta by Vivian L. Stanley, prison commissioner. Mr. Stanley still has a case against the company pending.

'Time' To Cover Radio News

Time, weekly magazine, this week announced it will institute a radio department within the next two months. The new department will have its own staff of researchers and correspondents, the announcement said.

'BANK NIGHT' LOSES RIGHT TO MAILS, U. S. RULING GAME IS A LOTTERY

Affiliated Enterprises To Ask Injunction Against Post Office Ruling; Company's 1936 Income from Exhibitors \$769,528

by FRANCIS L. BURT
in Washington

A terse announcement by the Post Office Department last Saturday that "Postmaster James A. Farley has issued an order denying the use of the mails to Affiliated Enterprises, Inc., Denver, Col.," is held by postal officials to mark, eventually, the end of "Bank Night."

The order, the announcement continued, was issued "on the ground that the 'Bank Night Theatre Prize' distributing scheme is a lottery." Several cities and state courts also have so ruled.

The Federal Communications Commission announced that advertising Bank Night by radio was prohibited by the Communications Act.

Affiliated Enterprises will apply to the District of Columbia high court for an injunction to restrain the Post Office Department from enforcing the ruling, according to Edward Goldstein, New York representative.

If the matter goes to the courts and the department's order is upheld, it will mean the end of Bank Night, Washington observers said, pointing out that there is a federal statute, enforced by the Department of Justice, prohibiting the transportation of lottery material in interstate commerce.

It is estimated, as a result of the investigation, that the annual income of the Bank Night company is in the neighborhood of three-quarters of a million dollars.

Court reviews of fraud orders are asked infrequently, largely because the concerns against which the orders are directed are faced with practically unassailable evidence that their operations are without the pale of the law.

Added to this is the fact that many of the respondents in fraud cases are small operators who "take a chance" on making a "clean-up" before the Government catches up with them.

Affiliated Enterprises, however, is in a different category. Its operations are conceded by department officials to have been open and "above board"; no suggestion has been made that its activities have been criminal or are designed to evade any law. The only point involved is whether Bank Night, as it has been operated, is a lottery.

If, in spite of the ban upon the use of the mails, the company attempts to continue Bank Night by personal representatives or other means, department officials said, there are criminal statutes backing up the lottery prohibition of the postal regulations, which can be invoked.

Prosecution of the company, formally, started last October, was conducted under the direction of Karl A. Crowley, solicitor, who approved the findings that the scheme was a lottery as he prepared to leave the postal service to devote himself to an effort to be elected governor of Texas.

In Mr. Crowley's findings of fact, it was pointed out that Bank Night was originated by Charles U. Yaeger and Rick Ricketson. Oper-

BANK AWARDS COST EXHIBITOR \$17,500

With the dropping of Bank Night in about 250 theatres in Oklahoma, following a ruling that the game is a lottery, Hugh Marsh, Muskogee exhibitor, decided to do some figuring.

He discovered that in conducting Bank Night in his theatre during the last five years he had given away \$17,500 in awards.

ating as Affiliated Enterprises, Inc., they introduced the plan in theatres. The investigation disclosed that in 1936 the company's income from exhibitors was \$769,528.31.

Over a period of several years, the department instructed postmasters who made inquiry that they should refuse to accept Bank Night advertising from exhibitors. However, it was not until last year that, acting on complaints received, an investigation of Affiliated Enterprises was undertaken.

As a first step, the department instructed postal inspectors to attend Bank Night at local theatres and to report whether they considered it a lottery. The inspectors' reports held that the distribution of prizes was dependent entirely upon chance, not skill.

A number of hearings were held late in 1937 and final argument was delivered before department officials in Washington in January of this year.

Connecticut High Court Rules Game a Lottery

Bank Night was outlawed this week in Connecticut by the supreme court of errors which ruled it a lottery "designed solely to serve the selfish ends of the owners of the theatres who operate it" and "contrary to the public policy of this state." The case was brought to the high court on an appeal by Ernest Doran, Middletown theatre owner, who was convicted in superior court of operating a lottery.

Permission Granted To Reopen Philadelphia Chance Game Case

John T. Connelly, Philadelphia attorney, was granted permission this week to intervene and reopen the recent Bank Night cases which resulted in Judge McDevitt's ruling that the game, and all other chance games, were illegal. Mr. Connelly, counsel of Mayfair Theatre Corporation, made his motion to reopen the case on the ground that he has additional testimony. Meanwhile, all proceedings are stayed.

The decision means, it was explained, that regardless of the ruling on the exceptions taken by the attorney for the Palm Theatre, which will be heard on Monday, chance games will be permitted to continue until the new case is decided.

District Attorney Halts Bingo Games in Bronx

Although chance games in theatres are not affected, Samuel J. Foley, district attorney of the Bronx, this week declared he had sup-

pressed Bingo in his borough and that he "would see to it that it stays suppressed."

Mr. Foley issued the statement after the conviction of the president and two members of the North Side Republican Club for running a Bingo game. "We are ready," Mr. Foley declared, "to prosecute any organization that tries to start again."

The Independent Theatre Owners Association of New York recently launched a survey of the metropolitan area to compile information on Bingo games. The organization contends the games are "unfair competition" to theatres.

Oklahoma Attorney General Reaffirms Lottery Opinion

Reaffirmance of his opinion that Bank Night is a lottery, was contained this week in a ruling by Mac Q. Williamson, Oklahoma attorney general, in a ruling to the Carter County attorney.

At Ardmore, police called a game "Hospitality Night," but Mr. Williamson said it is a lottery and referred the attorney to his recent opinion that Bank Night is illegal. The opinion was written by Fred Hansen, assistant attorney general, on request of E. W. Schenk of Carter County.

"Yellow Jack" Ban Is Sought in Cuba

On the basis of reports received from Hollywood by the Havana newspaper *El Mundo*, to the effect that Metro-Goldwyn-Mayer has distorted historical and scientific facts in preparing the script of "Yellow Jack," dealing with the isolation of the carrier of yellow fever, the Lions' International Club of Havana has addressed a petition to the National Censorship Board, urging that if the report in question is true, the film be banned in Cuba, according to word received from Jose Barba of Havana.

Mr. Barba said the report from Hollywood was to the effect that MGM has omitted in the treatment of "Yellow Jack" giving credit to Dr. Finlay for his work in connection with the isolation of the yellow fever carrier.

Nizer's Radio Law Article Reprinted

Louis Nizer's article on "Proprietary Interests in Radio Programs; Recent Developments," which appears in the Columbia Law Review for April, has been reprinted in pamphlet form. The article discusses the protection of ideas, program titles, news and events, names and personalities, and defamation and unfair competition in radio.

Warner Circuit Rejects Nazi Sequence in 'Time'

A sequence in the current March of Time release, dealing with Hitler's annexation of Austria, has been rejected by the Warner Brothers Theatres, Inc., according to Joseph Bernhard, general manager.

The same circuit was one of the first to take action against the last March of Time Nazi release, banning the reel from exhibition in its theatres.

HOLLYWOOD ROBS EUROPE OF TALENT THEN SHELVES IT, ITALIANS CHARGE

New Film Weekly in Rome Says Hollywood Is Afraid of Europe; Vittorio Mussolini Delays Screen Operas

by JOSEPH D. RAVOTTO
in Rome

Hollywood is sabotaging the European cinema industry by calling on her best actors, directors and technicians and then usually keeping them idling away on the shelf until their usefulness is gone, if one were to believe a number of recent articles in the Italian press. Some of the critics make the accusation by inference, others train their guns directly upon Hollywood.

"Film," new Italian motion picture weekly, in an editorial headed "Hollywood Roundtrip," says: "Hollywood is afraid of Europe. It subtracts its best forces, uses them up, tires them out and makes them uselessly fade away."

In more subtle fashion, Sandro Defeo, critic of *Messaggero*, Rome's most important morning newspaper, points to "sacrifices" made in bolstering up Hollywood. He writes:

"Some day, when the true story of films is written . . . will be known how and in what measure the sacrifice of talent has been made and is continuing to be made by Europe in strengthening the lymph of the American cinema."

Still another publication holds that "Europe has paid with its intelligence," that the European elements that have gone to make Hollywood a success have prevented the European industry from realizing its objective.

If nothing more, *Film's* article is interesting if not amusing. Its author, saying no one goes to Hollywood without fear of a return ticket dangling "like the sword of Damocles," continues:

"Telegrams of invitation, promises of contracts, moving farewells from fast ships, and then . . . directors end up by doing at most half a film, actors finish up by quickly returning, tired and deluded. Evidently something is not functioning, and the times—the famous times of Hollywood—are changed."

He lists the old European actors and directors who went to Hollywood and made good and compares them with a new list, most of whom have returned to the Continent without setting the world on fire. Then he warms up with these words:

"The Hollywood mirage is really beginning to be a cheat like the promises of an oasis in the Sahara desert."

"First, large, handsome parchment contracts are waved in the air, then comes the distribution of photographs of the 'revelations' done up by the magicians of down there, then comes the announcement of a film, then the film is changed, then a 'suitable' director must be sought, then the director cannot be found, then . . . well then, that which has happened has happened and in quick succession, the Mireille Balins and the Danielle Darrieux . . . bah, let the French worry about this."

The last sentence of the article reveals what is troubling *Film*:

"We, too, have something to think about. That's why the slogan must be: Keep our eyes on Miranda."

As one American distributor pointed out several days ago, "Isa Miranda has been in Holly-

SHORT PRODUCT PLAYING BROADWAY

Week of April 16

CAPITOL

Romance of Celluloid MGM
Penny's Part MGM

CRITERION

The Bolted Door Vitaphone

MUSIC HALL

Wynken, Blynken and Nod . . . RKO Radio

PARAMOUNT

Win, Place and Show Paramount
Protex the Weakerist Paramount

RIALTO

Popeye the Sailor Meets
Ali Baba and the Forty
Thieves Paramount

RIVOLI

Wynken, Blynken and Nod . . . RKO Radio

ROXY

Robinson Crusoe's Broadcast . . . Educational
Kingdom for a Horse Educational
Beautiful but Dummies Educational

STRAND

Mr. & Mrs. Jesse Crawford . . . Vitaphone
Hold That Ball Vitaphone
Injun Trouble Vitaphone

wood some time now without doing anything and the Italians are frightfully worried that she will be shortly sent home without turning a film." If there is some truth to this judgment, it might be ventured that *Film* already is seeking an excuse in the probability of Signorina Miranda's emptyhanded homecoming. Miss Miranda is under contract to Paramount. (She is now appearing in "The Lie of Nina Petrovna," produced in Paris by J. Konigfest, Solar Films, distributed in the United States by Jean Lenauer, Lenauer International Films, New York, recently shown at the Filmarte theatre, West 58th Street, New York. The picture was reviewed on page 42 in the April 9th issue.—THE EDITOR.)

After listing the names of Scandinavian, German, Russian and more recently French actors and directors who have contributed to Hollywood's greatness, DeFeo in the *Messaggero* in his more objective study of the situation concludes:

"Some day . . . we will know how much America owes in this field to the old motherlands. . . . Nothing prevents America from being America and the American cinema from being American cinema, which is the most important and saddest lesson of all emigration."

Vittorio Mussolini's Plans

The filming of operatic films, for which ERA Film Productions with Vittorio Mussolini at head was especially formed, has been relegated to a minor place in the company's new policy.

"Rigoletto," planned originally as the debut venture, has been moved down to third place and two non-musical pictures moved in ahead.

First is "L'Orologio a Cucu" (The Cuckoo Clock) from a comedy by Alberto Domini. The second is "Capriccio" (Caprice), with script by Jeannie Macpherson, supervisor of production and distribution for the company. It probably will be directed by Camillo Mastro-

cinque. He and Mario Soldati, another director, have been studying the script.

Miss Macpherson, long identified with Cecil B. DeMille Productions as a scenarist, was sent over by Hal Roach, some say as a sort of sop when the proposed Roach-Mussolini (RAM) combine fell, due to Hollywood's antagonism.

With her in ERA is Warren G. Doane, also of Hollywood, in charge of artistic direction.

That Miss Macpherson commands respect in Italian circles is brought out in a recent issue of the *Corriere de la Sera* of Milan, which says that "her technical authority in Hollywood has always been great."

Although "Rigoletto" may have been postponed indefinitely, the contest held by ERA through *Cinema Magazine* and reported in MOTION PICTURE HERALD of January 22 has brought to light a leading woman for the film whenever it will be produced. She is Oretta Scrobogna, 18, of Fiume.

Stokowski's "Best"

Greta Garbo may be the woman that Leopold Stokowski loves best on earth, but he refused to place her in the list of his preferred stars for newspapermen. At the Villa Cimbrone he said John Barrymore and Charles Boyer were his favorite actors, but parried the question as to his favorite actress with "Oh, let's talk about something else."

Stokowski told the reporters that he came to Ravello "among other reasons" to prepare a new musical score for another Walt Disney full-length feature. Among Stokowski's announced projects are the filming of "Parsifal" and a film on Italy.

The maestro predicted a great future for opera through the cinema provided it is "stripped of its present coverage and done in a new cinematographic style."

Public interest in Stokowski has reached such a high point that "100 Men and a Girl" packed them in at the Corso theatre in Rome.

Seizure of Cummins Film In Hands of Federal Court

Action of the United States Government to compel Jewel Productions, New York, of which Samuel Cummins is general manager, to surrender a print of the Vienna-made "Mysteries of Sex" (or "Science of Mankind"), rejuvenation subject, is now in the hands of the Federal Court, where a trial will be held. The collector of the port had originally cleared the print, without inspection, and later demanded that Jewel surrender it, which they refused. Jewel this week lost a suit for a temporary injunction to restrain the government from interfering with distribution of the picture, and Mr. Cummins said he will not surrender the print pending final disposition of the case.

"Mysteries of Mankind" was imported from Austria, in print form, by Mr. Cummins, and when the negative arrived later, in February, 1937, under the title, "Mystery of Sex," it was seized by customs officials on grounds of obscenity.

In another so-called "sex film" matter, "Birth, or the Duties of Motherhood," which just completed a nine weeks run in Newark, N. J., got its title by transfer from an old picture to one not so old. "Motherhood," released many years ago, also is controlled by Mr. Cummins. "We simply had transferred the title 'Motherhood' as we thought it would be appropriate for our picture," he said.

COHN TO CHECK FUTURE "CO-OP" AD SPENDING

Columbia Vice-President Says "Chiseling Methods" of Some Exhibitors Jeopardize Plan

Denouncing the "chiseling methods" employed by some exhibitors in connection with cooperative advertising campaigns, Jack Cohn, vice-president of Columbia, this week sounded a warning that the "lack of vision of a minority group of exhibitors is jeopardizing an advertising practice that has been highly productive in the motion picture industry for many years."

As a result of exhibitors' failure to carry out campaigns agreed upon, Mr. Cohn declared his company has been forced to set up a lineage department to check the advertising used by theatres. In the future, he said, cooperative ad campaigns, in which a theatre and his sales company split the costs of local ad campaigns for a particular picture, will be offered only to those exhibitors who "we know will carry their share of the cost of the campaign."

Columbia's stand on the matter of cooperative advertising is similar to that adopted by Warner Brothers which announced (MOTION PICTURE HERALD, February 12th) that "we feel we have been imposed upon." The company also announced that it would join in cooperative campaigns only when it had complete control over the advertising.

Some of the methods employed by exhibitors are almost unbelievable, according to Mr. Cohn, who amplified his declaration by citing the case of an exhibitor who originally had set up a \$500 budget for advertising a Columbia picture.

"We offered the exhibitor a cooperative campaign under which he agreed to spend his original budget and an additional \$500," Mr. Cohn explained. "In return for his spending \$500 above his budget, we agreed to spend a similar amount."

"The way it worked out, though, was that we did all the spending. The exhibitor didn't even spend his original budget. And, on top of that, the exhibitor even pocketed part of the \$500 we supplied."

Plan in Use 13 Years

Mr. Cohn expressed himself as strongly in favor of cooperative campaigns, when properly conducted. Columbia was one of the first companies to realize the advantages of the distributor aiding exhibitors in advertising productions, Mr. Cohn said, pointing out that the company used cooperative ads as far back as 12 years ago.

"Cooperative advertising in the film business, like in every other branch of commerce, was conceived and developed so that both distributor and exhibitor recognizing the exceptional merits of any given piece of merchandise deemed it good business to mutually help in putting extra pressure behind the product," Mr. Cohn said.

"It's a 50-50 effort which has meant plenty of extra revenue to every one participating. There is, however, a certain type of exhibitor who consistently gives more thought to chiseling than to showmanship. He's the exhibitor, who by misrepresenting budgets on which cooperative allotments are predicated

thinks he gets the better end of the deal—of course he doesn't.

"This practice, unfortunately, has become so conspicuous in this small group of exhibitors in certain key spots that distributors are saying 'what's the use of trying to help if we have to worry about getting a square deal.'"

"Considering the small percentage of chisellers in comparison to the thousands who play the game honestly, it seems a pity that a highly successful merchandising method be discarded by the distributors merely to penalize the few."

Seeks Laws to Solve Trade Ills

Passage of some form of "appropriate" legislation designed to solve trade practice problems was advocated by Emil K. Ellis, attorney, at a luncheon meeting this week of the Motion Picture Associates, an organization of New York film salesmen.

"The industry has an opportunity to kill the Neely bill if the exhibitors and distributors through round table discussions can arrive at an acceptable formula themselves," Mr. Ellis said.

"In the absence of a conciliatory attitude on the part of the majors, the only alternative is Federal legislation. If some form of legislation is not passed at this session of Congress or the next, there will be tremendous pressure from aggrieved elements in the industry and public groups for general Federal regulation of the industry and drastic Federal censorship," Mr. Ellis said.

Executives of large companies will be invited to present their arguments against the Neely bill at a dinner to be given in Boston next Tuesday by the Twentieth Century Club, a local civic organization which is supporting the bill. Abram F. Myers, chairman of Allied, will be guest of honor at the dinner and will speak on the bill.

Members of the Akron Independent Theatre Owners Association have protested by letters to distributors in charge of Cleveland exchanges against the 42-day availability date to subsequent run houses practiced in the 1937-38 season and asked that they return to the 1936-37 schedule of giving them product 35 days after the close of the first run engagements.

The letter, signed by 17 exhibitors operating subsequent run theatres cites the "graveyard" condition of Akron, due to labor conditions in the rubber industry, together with drastic availability schedules as conducive to "near complete ruin." Erection of two new deluxe theatres caused the change of availability dates during the current season.

A number of complaints have been placed before the Arbitration Board of the Film Section of the Toronto Board of Trade by distributors following the action of exhibitors in cancelling a feature from their contracts because the exchange presented one attraction on the year's schedule as a roadshow.

Miss Lillie Messinger, New York story editor for RKO Radio, has been appointed story editor for the company with headquarters in Hollywood. Miss Leda Bauer, Miss Messinger's assistant for some years, succeeds her in the New York post.

Dietz Replies to Critic on Foreign Picture Praise

Critics who extol foreign films as superior to the Hollywood product speak for a limited audience to whom American producers are unable to cater, because of production cost restrictions, Howard Dietz, director of advertising and publicity for Loew's, pointed out in an article published in the amusement section of the New York Times last Sunday.

"Where there is a special audience," Mr. Dietz said, "there can be a special art, but the amount of investment required has a tremendous effect on what is to be done. If one could make films inexpensively, one could afford to make limited editions. As it is, the producer has to be a daring gambler even to be conventional."

Mr. Dietz also pointed out that even with the foreign producers' advantage of smaller costs there are plenty of authorities who challenge the contention of Frank S. Nugent, Times' film critic, that foreign pictures are superior to Hollywood product. He cited the fact that while 1,800 foreign pictures are produced annually, Hollywood's 500 supply 70 per cent of the motion picture fare of foreign film audiences, clearly outranking in international appeal the pictures of any other producers. Only 240 of Europe's 1,800 features annually find any playing time in American theatres whatever, Mr. Dietz said.

He attributed the New York critic's penchant for foreign films to the romantic aura which things foreign hold for one over-weary with familiar things. He said that Hollywood asks no favors of the critics but does ask "sympathy for the problems of motion picture production and toward the productions themselves."

"What Hollywood would like you to do," he concluded, "is to judge each picture for itself in terms of its possibilities within the confines of its purpose. Don't contrast stories of human conduct with adventure fantasies about gangsters. Don't judge musical revues as if they were intended to be more than that."

National Decency Legion Classifies 13 Productions

Of 13 pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage and six were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Bar 20 Justice," "Flash Casey, Candid Cameraman," "Green Fields," "Land of Fighting Men," "The Return of the Scarlet Pimpernel," "Rolling Caravan." Class A-2, Unobjectionable for Adults: "Female Fugitive," "Nurse from Brooklyn," "Reckless Living," "La Tendre Ennemie" (French), "Women Are Like That."

Allied Seating Company Moves

Allied Seating Company, Inc., New York, has moved its office and factory to 36-38 West 13th Street.



Towering above all,
the industry's first
company looks forward
to its greatest season,
1938-39

FOREWORD

Twentieth Century-Fox Film Corporation, because of the high quality of its product and by virtue of its fair dealing with exhibitors, has become the company that exhibitors throughout the world look to as their first source of profit.

We are about to begin a new season. General business conditions are unsettled. In view of this, we could, with justice, trim our sails or even lower the negative investment in our coming pictures.

Instead, we have chosen the other road. To protect our customers in the season 1938-39, we have planned the most ambitious program in the history of this company. We have taken this stand firm in the belief that in these troublous times only the greatest pictures can insure to our customers and ourselves the greatest profit.

These pictures will be made, of course, under the supervision of Mr. Darryl F. Zanuck, vice-president in charge of production. It was no accident that the Academy of Motion Picture Arts and Sciences recently voted to Mr. Zanuck the Irving G. Thalberg Memorial Award for "the most consistent high quality of production achievement." While he has been producing the fine pictures which have carried the trademark of Twentieth Century-Fox to new heights, Mr. Zanuck also has built the finest organization of producers, writers, directors and technicians ever gathered within one studio's walls. All of this is insurance for quality.

On the following pages we list the pictures which we plan to release next season. Every one of these pictures is scheduled to surpass all previous Twentieth Century-Fox standards; but I wish particularly to call your attention to the large number of virile, dramatic subjects based on important themes.

In listing these pictures, we have purposely refrained from naming the casts. Our accounts know from experience that this company gives to its productions the best acting and the strongest box-office names available in the industry. Therefore, we prefer not to tie the hands of our studio by listing the casts months in advance of production but, on the other hand, to allow our producers every opportunity for putting into each picture the strongest box-office names that can be obtained at the moment of production.

We feel that leadership of an industry brings with it definite responsibility. This responsibility can best be discharged to our customers by offering to them the best line-up of pictures it is within our power to make.



President, 20th Century-Fox Film Corp.

HERE ARE THE PICTURES

Irving Berlin's

ALEXANDER'S RAGTIME BAND

The dramatic cavalcade of a generation. 20th's first spectacular hit of the new season. A deeply stirring story sweeping through 25 exciting years . . . with three new Irving Berlin songs—probably the greatest he ever wrote—and some of his ever-remembered hits of the past. Because the picture already is in the cutting room, we give you the cast: TYRONE POWER, ALICE FAYE, DON AMECHE, Ethel Merman, Jack Haley, Jean Hersholt, Wally Vernon, Helen Westley, John Carradine, Douglas Fowley, Paul Hurst, Eddie Collins, Ruth Terry, Chick Chandler—and thousands of others. Directed by Henry King . . . directorial genius of "In Old Chicago."

SUEZ

The most elaborate, expensive and important picture 20th has ever made—with no exceptions. The amazing story of de Lesseps—great lover, great statesman, great engineer—and his struggle to build the Suez Canal, thrilling theme of current headlines. A struggle that pitted the might of nations against one another and created an empire. A picture that sweeps from glittering European courts and bizarre palaces of India's princes to the glaring sands of Africa's desert. A cast equal in importance to that of "Alexander's Ragtime Band."

DRUMS ALONG THE MOHAWK

From Walter Edmond's greatest story . . . first a Saturday Evening Post serial, then a novel that headed best-seller lists for over half a year—and sold more than half a million copies! Drama of the upper New York frontier during the Revolution . . . brilliantly alive with vivid, vigorous people caught in the sinister flame of fierce, barbaric war. And threaded through it a great romantic love. Epic in the highest sense of the word!

HUDSON'S BAY COMPANY

Tumultuous, romantic adventure unparalleled in all history. The gripping experiences of a giant French trader . . . cheated by a rascal of his own race . . . who went in revenge to England's king . . . wrested for him an empire in the Canadian wilderness . . . won the love of a noble lady and lost it through a friend's treachery. Every moment a-throb with savage forest conflict and surging emotional impact. Marked for the productional scope of 20th's very biggest!

KING OF THE KHYBER RIFLES

The celebrated novel by Talbot Mundy that sold over a million copies . . . which tells of the unrelenting rivalry in love and war of two officers . . . each determined to prove the superiority of his branch of the service against the hordes of fanatic tribesmen attacking vital Khyber Pass! The majesty of the Himalayas . . . and spectacular scenes of war . . . form a thrilling background for this tale of gallantry and romance.

FOOTBALL MUSICAL COMEDY

(as yet untitled)

20th's mastery of that essential showmanship element, surprise, is never better exemplified than in its football pictures. Samples: "Pigskin Parade," "Life Begins in College." This year the lid will be off again. And, additionally, every player on the lot will be in the picture. To be released at the height of the football season. Watch for sensational announcements.

HE MARRIED HIS WIFE

The brightest, fastest-moving and most hilarious marriage-and-divorce comedy ever made. A dizzy whirl of male plots and female counter-plots with ten laughs for every kiss—and the kisses come thick and fast. Remember 20th's "Love Is News"!

STANLEY AND LIVINGSTONE

The absorbing story of the greatest newspaper correspondent that ever lived . . . climaxed by his amazing search in the heart of Africa for his boyhood benefactor, Dr. Livingstone . . . the astonishing and world-famous adventure, so powerful in its truth that fiction pales in comparison. Indicating the vast scope of this production, already more than two years in the making, an expedition of 23 people spent months in Africa filming scenes that will be but one sequence in the completed picture.

SPLINTER FLEET

Heroic saga of an extraordinary chapter in the World War . . . told for the first time. Thrilling exploits of the fragile, tiny ships that were laughed to scorn but came to glory through the courage of men who had joined-up as a lark. A magnificent drama of love and duty . . . culminating in the most spectacular and unusual sea battle ever screened.

THE RAINS CAME

Louis Bromfield's sensational Cosmopolitan Magazine serial and new best-selling novel! Compelling drama of an Englishman who sought refuge from a forbidden love in a remote Far Eastern paradise. How his retreat was rudely invaded . . . how tragedy shattered its tropic calm . . . and how the woman who had caused his exile came within his reach . . . all this told with deep sincerity and vital force. 20th's plans call for a cast of top-rank importance!

ELLIS ISLAND

The first great film story of the last Gateway to Freedom—written from the inside. Throbbing drama of varied and colorful characters . . . their loves and schemes . . . hopes and dreams . . . as they await entrance to the Land of Liberty . . . mounting to one of the most emotional and fascinating climaxes!



Twentieth Century-Fox has introduced a new note to the American screen through the creation of the "Series" idea in pictures — a production plan which has been so successful that it is now the envy of the industry. The care and production values that have been built into each of these series have made them one of the surest-fire profit-makers today. Now 20th has decided to give you four additional series. These pictures will, in every way, measure up to the high standards set by Charlie Chan, the Jones Family and Mr. Moto.

3 CHARLIE CHAN PICTURES

with **WARNER OLAND**

Three more opportunities to cash in on the thrilling adventures of the screen's most celebrated sleuth. A new series of even higher production standards than have marked these outstanding pictures.

4 JONES FAMILY

America's best-loved family becomes bigger boxoffice with every release . . . to such an extent, in fact, that many members of the "family" today have developed sufficient marquee draw to carry a picture individually. 20th plans to protect and enhance this drawing power during 1938-39 by even stronger story material.

3 MR. MOTO

The famous Saturday Evening Post detective, played by Peter Lorre, has already won an enviable and growing screen following. In line with 20th's expansion policy, these pictures will be given more important casts and production strength.

...and these are the new series...

Today, the four following series are just names to you. But 20th Century-Fox has definite and daring plans for each of them. By next year, each series will be as solidly profitable as the three so firmly established in popularity.

3 TRUE STORIES

3 SPORTS DRAMAS

3 MISS MODERN GIRL

4 ROMANTIC ADVENTURES

...Based on the life of a newsreel cameraman ...

ACCENT ON LOVE

Rapid-fire, down-to-the-minute, comedy romance dramatized from Paul Hervey Fox's most recent novel, "Masterpiece." A hilarious expose of the fake antique racket . . . and a bright young man who decides love, too, can be faked! Richly mounted, happily cast . . . to make it one of the season's boxoffice high-spots!

SONG OF THE ISLANDS

In the land of the South Seas . . . abode of beautiful maidens . . . country of breath-taking moonlight nights and enraptured romance . . . occurs this fascinating drama inspired by the haunting song which is the greeting and farewell to all travelers to Hawaii. Truly an unusual picture . . . with every emotional mood heightened by melodies of the heart!

JESSE JAMES

In TECHNICOLOR. For the first time, the true, breathtaking story of this colorful figure reaches the screen. The law-abiding farmer who turned bandit and train robber because of the rapacity of land agents and the injustice of the law . . . who lost the one love of his life, and was finally betrayed by one of his own band for a bag of gold . . . but who first defied and terrorized a nation by the most daring and spectacular deeds in the annals of American crime. Photographed in the actual historic locales!

THE NIGHT BEFORE THE DIVORCE

What a title! And the story matches it in sock! When a smart young detective discovers that his wife, about to divorce him, is suspected of murder, things happen fast. Reno and smart dude ranches form the locale. What pictures need to get the women this has . . . and spelled SRO!

DANCE HALL

(tentative title)

The turbulent life of an amusement park . . . with its welter of shrewd, blatant, loving, fascinatingly vital people . . . and caught in their restless whirl, a humble piano player who dreams of fame. These, plus a dynamic musical score unique in pictures, mark this a truly exceptional entertainment!

The DIONNE QUINTUPLETS in a musical FIVE OF A KIND

Your most successful producers of unusual musicals give you something sensationally different! What 20th has up its sleeves for the Quins to do—now that they're full-fledged entertainers—is showmanship triple-plus. A typical 20th top-musical cast, of course. We have scheduled it for one of your biggest!

SONJA HENIE

in two of her greatest

THEY MET IN COLLEGE

The incomparable Sonja in a new—an American, down-to-earth—setting, giving her every opportunity to wear a wealth of smart clothes, surrounding her with young collegians . . . as a sub-rosa model for a big department store in a famous co-ed university. Skating? . . . the best! Romance? . . . by the bus-load! Tunes? . . . more than ever! Boxoffice? You tell us!

AND ONE MORE SONJA HENIE HIT



EDDIE CANTOR

in one laugh smash

(title to come)

Eddie's most hilarious and by far most original role! . . . Eddie wins a contest as "The Average Man" but in doing so becomes a human guinea pig . . . with spies watching every intimate detail of his life. A screaming situation . . . and what Eddie does with it makes laugh history. Spectacularly produced . . . with a flock of beautiful gals . . . a whopping all-star cast of swingsters, funsters . . . and the grandest songs that ever topped a Hit Parade!

4 JANE WITHERS

Bigger and more important than any Withers pictures ever made, each of these pictures will reflect the increased production values with which 20th Century-Fox will surround this dynamic "First Ten" star. Chosen with the utmost care, the stories are designed to give added impetus to Jane's ever-increasing popularity.

KENTUCKY

In TECHNICOLOR. The sensationally popular story by John Taintor Foote—first a Saturday Evening Post serial . . . currently a novel which has run through more than a dozen editions. The epic of the American thoroughbred . . . heart-warming, powerful, thrilling. The bitter rivalry between two great families of horse-breeders . . . that began in the stormy days of '61 and intensified through the years. With a smashing climax that is one of the greatest ever depicted on the screen. Imagine—in glorious color—the world-famed Kentucky Derby . . . and the matchless beauty and glory of the historic Blue Grass country.

THE LIFE OF ALEXANDER GRAHAM BELL

(tentative title)

The astounding, real-life romance of the man who gave the world the telephone and wrote one of history's most stirring chapters. Behind the instrument at your elbow is one of the great human dramas of mankind . . . the story of a scientist beginning in obscurity . . . his discouraging struggles . . . his proud invention of the telephone . . . his battle against public ridicule . . . his hopeless fight against great companies . . . with only the girl he loved to spur him on. Inspiring for its courage and emotional power. One of the "greats" of the season. Exploitation possibilities—limitless!

FALLING STAR

Written by Richard Sherman, author of "To Mary—With Love," this is the most daring and soul-searing story ever written about Hollywood. The experiences of a Hollywood star who, mistakenly, is believed to have been killed . . . and the things he then learns about himself, his friends, and the women who fawned on him. A role to tax the talents of the most brilliant star. 20th will cast it accordingly.

THE RITZ BROTHERS

... in three masterpieces of musical goofery!

STRAIGHT, PLACE AND SHOW

From "Saratoga Chips," the new racing play by Damon Runyon and Irving Caesar. A new high in nonsensicality for the rollicking Ritzes. They back horses, buy horses, rent horses . . . in this mad scramble of horseplay and horse-laughs. A boxoffice sweepstakes for you!

●

MOONSTRUCK

(tentative title)

Frederick Stephani's new story of a European princess seeing America incognito . . . which gets her into a mess of trouble! And then she meets three helpful singing waiters (*Guess who!*) From then on the Ritzes take charge . . . and the lid is off on the roaringest riot of laughs yet!

●

THE THREE MUSKETEERS

When Alexandre Dumas wrote this, Alex wasn't thinking of the Ritz Brothers! But the Ritz Brothers were thinking about him. They're always thinking about their author . . . and matching to see who plays what! But it's your audiences that win! And when these three kings of nit-wittery go to town as Dumas' swashbuckling heroes . . . well, boys, start thinking about hold-overs!

SHIRLEY TEMPLE

in three boxoffice champions—two of them musical, the third dramatic—all with outstanding casts.

LUCKY PENNY

A story of today that makes its heart-aches seem like all the fun in the world . . . when a little girl turns her father's upside-down life right side up . . . just because she thinks the man in the pent-house upstairs is Uncle Sam with the famous chin-whiskers. A picture with joyous lift . . . glorious rhythms . . . sparkling new dance numbers . . . and the world's No. 1 star!

SUSANNAH of the MOUNTIES

From Muriel Denison's internationally famous book. The most compellingly thrilling and action-ful story in which Shirley has appeared . . . leavened with fine romance and spiced with delightful comedy. Dancing specialties and musical hits round it out into one of Shirley's most thoroughly entertaining hits.

LITTLE PRINCESS

Frances Hodgson Burnett's immortal story of childhood . . . unforgettable for its pathos, sincerity and understanding. The story of a little American girl, suddenly orphaned in London, and her strange and wonderful experiences. For its ability to capture hearts of all ages, this will be hailed as Shirley's best.

HERE ARE THE MAKERS

DARRYL F. ZANUCK

Vice-President in Charge of Production

WILLIAM GOETZ

Vice-President and Executive Assistant to Darryl F. Zanuck

SOL M. WURTZEL

Executive Producer

HARRY JOE BROWN

Executive Producer

EDWARD EBELE

Production Manager

Associate Producers

Irving Berlin
Sam Engel
Howard J. Green
Raymond Griffith
David Hempstead
Jerry Hoffman
Nunnally Johnson
Edward Kaufman
Kenneth Macgowan
Gene Markey
John Stone

Directors

Otto Brower
David Butler
Irving Cummings
Roy Del Ruth
Allan Dwan
John Ford
Eugene J. Forde
Norman Foster
H. Bruce Humberstone
Henry King
Sidney Lanfield
Walter Lang
Herbert I. Leeds
George Marshall
Gregory Ratoff
William A. Seiter
Malcolm St. Clair
Alfred Werker

Writers

Art Arthur
John Balderston
Charles S. Belden

Edward Berkman
Edwin Blum
Lou Breslow
Lew Brown
Jerry Cady
Robert Chapin
Alfred Cohn
Karen de Wolf
S. M. Duncan
Philip Dunne
Kenneth Earl
Walter D. Edmonds
Robert Ellis
Don Ettlinger
Frank Fenton
Walter Ferris
Sheridan Gibney
Ray Golden
Eleanor Harris
Ray Harris
Sam Hellman
Anne Herendeen
Ethel Hill
Joseph Hoffman
Brown Holmes
Frances Hyland
Boris Ingster
Rian James
Julien Josephson
Charles Kenyon
Curtis Kenyon
Sid Kuller
Fidel La Barba

Jack Lait, Jr.
Henry Lehrman
Sonya Levien
Helen Logan

Hal Long
Philip MacDonald
J. P. McEvoy
Betty Meyer
Capt. Harry Lloyd Morris
Jane Murfin
Morris M. Musselman
Comdr. G. O. Noville
Ernest Pascal
John Patrick
Maurice Rapf
Albert Ray
John Reinhardt
Allen Rivkin
Marguerite Roberts
Lynn Root
Kathryn Scola
Richard Sherman
Edith Skouras
Howard Ellis Smith
Milton Sperling
Lamar Trotti
Harry Tugend
Karl Tunberg
Darrell Ware
Comdr. Frank W. Weed
Jack Yellen
Lester Ziffren

Composers and Lyricists

Walter Bullock
Sidney Clare
Mack Gordon
Samuel Pokrass
Lew Pollack
Harry Revel
Harold Spina



HERE ARE THE PLAYERS

The list following—impressive as it is—does not by any means include all the names to appear in our 1938-39 pictures. As in previous years, you can count on 20th's giving you additional established favorites not even hinted at in our pre-season announcement . . . and you know you can count on 20th Century-Fox's establishing new favorites for you!

Annabella
Lynn Bari
Phyllis Brooks
Spring Byington
Jane Darwell
Joan Davis
Alice Faye
Gracie Fields
Sonja Henie
Portland Hoffa
Louise Hovick
June Lang
Myrna Loy
(Courtesy of M-G-M)
Mary Maguire
Ethel Merman
Edna Mae Oliver
Simone Simon
Gloria Stuart
Ruth Terry
Shirley Temple
Claire Trevor
Helen Westley
Arleen Whelan
Jane Withers
Marjorie Weaver
Loretta Young

•

Fred Allen
Don Ameche
George Barbier
Freddie Bartholomew
(Courtesy of M-G-M)
Warner Baxter

Tom Beck
Dick Baldwin
J. Edward Bromberg
John Carradine
Eddie Cantor
Chick Chandler
Brian Donlevy
Ralph Forbes
Richard Greene
Jack Haley
Jean Hersholt
Bert Lahr
Peter Lorre
Tony Martin
Joel McCrea
(Courtesy of Samuel Goldwyn)
Victor McLaglen
George Murphy
Warner Oland
Reginald Owen
Tyrone Power
Gregory Ratoff
William "Bill" Robinson
Cesar Romero
Three Ritz Brothers
George Sanders
Joseph Schildkraut
Randolph Scott
(Courtesy of Paramount)
Raymond Scott & Quintet
Slim Summerville
Arthur Treacher
Michael Whalen
Robert Young
(Courtesy of M-G-M)

HERE IS THE SHORT PRODUCT...

Determined on giving to its shorts the same high quality as its features, 20th Century-Fox will this year produce its own distinctive one-reel subjects under the supervision of Truman Talley. New studios are now being built in New York for the production of these pictures which will be the pride of every theatre that plays them!

6 LOWELL THOMAS' MAGIC CARPET OF MOVIE TONE

Retaining all the photographic beauty of former Magic Carpets but, in addition, tied up dramatically with current news. Narrated by Lowell Thomas.

6 ED THORGERSEN'S SPORTS-PREVIEW

To be issued every other month at the beginning of each of the major sports seasons . . . outlining in terse, dynamic terms the highlights of the season to come...as only Ed Thorgeresen can do it.

6 LEW LEHR'S KINDERGARTEN

A half-dozen howling subjects in which the screen's No. 1 funny-man comments on screw-ball events in the nation's news.

4 ADVENTURES OF A NEWSREEL CAMERAMAN

One of the most successful short series ever produced. Recognized by all exhibitors for its constantly increasing box-office draw!

4 VYVYAN DONNER'S FASHION FORECASTS

In TECHNICOLOR. One each for Autumn, Winter, Spring and Summer. A subject that will wow the women, fascinate the men!

—and—

26 TERRYTOONS

Paul Terry's famous cartoon organization will this year launch a far more ambitious program. At least six of the subjects in color!

MOVIETONE NEWS

The dramatic and complete presentation of the news has never been of more vital importance than today...when practically every hour brings word of events that can entirely overturn life as we know it. That is why it is so important to have a world-wide organization equipped to gather and distribute the news...in which department Movietone News stands unchallenged as first. This organization...which gave you the Panay Films and many other specials at no extra cost to you...will continue to give you the best in newsreels twice each week.

TRUMAN TALLEY,
Vice-President and Producer

EDMUND REEK,
General Manager

LOWELL THOMAS,
News Commentator

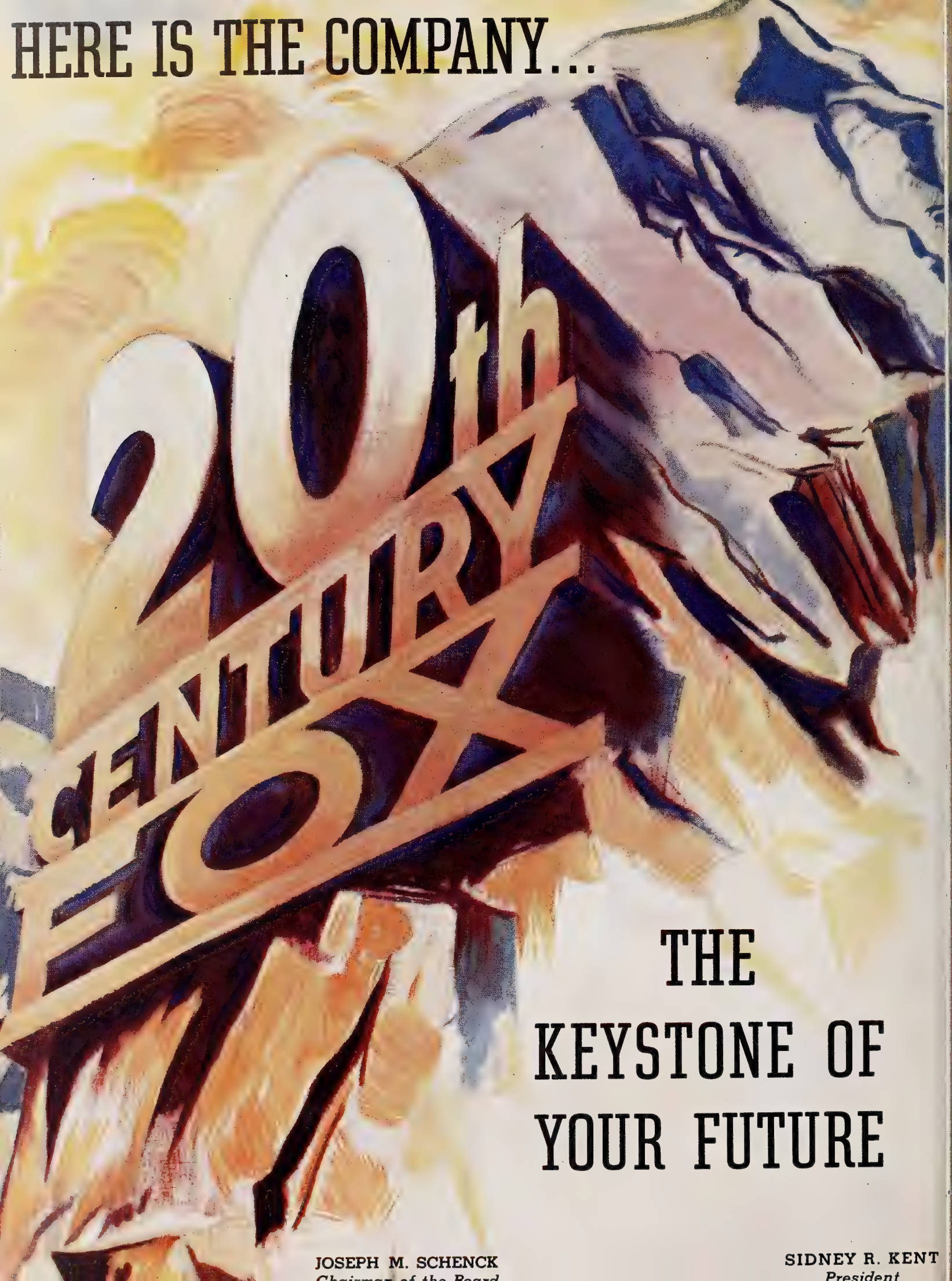
RUSSELL MUTH,
European Director

LEW LEHR,
Newssettes

HARRY LAWRENSON,
Foreign Editor

ED THORGERSEN,
Sports Commentator

VYVYAN DONNER,
Feminine World



HERE IS THE COMPANY...

20th
CENTURY
FOX

THE
KEYSTONE OF
YOUR FUTURE

JOSEPH M. SCHENCK
Chairman of the Board

SIDNEY R. KENT
President

THE HOLLYWOOD SCENE

13 Started

Production made a noticeable upward surge during Easter Week. Work began on 13 new pictures; eight were completed. Run of the mill material is dominant in both the new and finished films, but three or four of the starters seem to be of the caliber in personnel, story and production values that should cause exhibitors and patrons to enthuse. The production spurt made is but a forerunner of increased activities that will prevail in Hollywood until the mid-summer months. Several studios, RKO-Radio, Paramount, Universal and MGM, recalled labor and technical crews to embark upon a set construction program which will accommodate the numerous productions that will go into work during the next few weeks.

Three Paramount features were given the starting gun. After preliminary location work, "Prison Farm" returned to the studio. The cast is headed by Shirley Ross, Lloyd Nolan, J. Carroll Naish and John Howard. With Martha Raye, Bob Hope and Jack Whiting as the principals the first shots were made on "Give Me a Sailor." Installed at his enlarged new quarters in General Service Studios, Harry Sherman started "Beneath Western Skies." The familiar William Boyd, George Hayes and Russell Hayden have the leading roles.

Two pictures were started at Columbia. Edith Fellowes and Leo Carrillo, with Frank Sheridan and Helen Jerome Eddy, will be seen in "City Shadows." The featured players in "Valley of Violence," a Larry Darmour production, are Jack Luden and Joan Barclay.

Grand National Starts Two

Grand National, overcoming its organization and financial difficulties, also started two productions, "Trails West" will present Ken Maynard and Ruth Findlay as the stars. "Renfrew Rides North," for which the cast has not been completed, has Jimmy Merrill and Terry Walker.

Both pictures that started at Warners promise to be in the important attraction class. The leading players in "Valley of the Giants" are Wayne Morris, Claire Trevor, Charles Bickford, Jack Larue and Frank McHugh. "Because of a Man" should be unique from one viewpoint, as it will feature the three Lane sisters, Lola, Priscilla and Rosemary, with Errol Flynn, May Robson, Gale Page and Claude Rains.

At Republic, "First Prize" started. It will present the new team of Alison Skipworth and Polly Moran with Robert Livingston, Max Terhune and Berton Churchill.

"Suspicion" was started at Universal. Warren William and Gail Patrick, borrowed from MGM and Paramount, are the leading players. William Lundigan and Constance Moore head the supporting cast.

Herbert Marshall, Virginia Bruce, Mary Astor and Marjorie Rambeau are the principals in "Enemy Territory," which MGM started.

Three of the eight completed pictures are credited to Warner Bros. The cast of "The Amazing Dr. Clitterhouse" includes Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins, Gale Page, Donald Crisp, Maxie Rosenbloom, Curt Bois, Ward Bond and Vladimir Sokoloff. "Mr. Champ" will present Johnnie (Skat) Davis, Lola Lane, Penny Singleton, Chester Clute, Donald Briggs, Vera Lewis, Sid Bracy, John Harron and Jack Mower. James Cagney returns to the Warner fold in

FOOTAGE MADE OVER FOR KEEN EXHIBITOR

After nearly six months shooting, Harold Lloyd's "Professor Beware" finally has been finished. It was believed that the picture actually was "in the cans" three or four weeks ago, when a rough cut was tried out on a group of exhibitors and a few newspaper men. To most, the unscored laboratory print appeared perfectly logical, but one theatre man insisted that it was not clear to him whether Mr. Lloyd's role was that of a modern student of archeology or whether the impression had been created that the star considered himself a reincarnation of an ancient Egyptian prince.

The footage in question was in the first reel. It was re-run. Thereupon those who had been less observant, including Mr. Lloyd and director Elliott Nugent, noted definite possibilities of misunderstanding.

The production went back into work. New dialogue was prepared and new situations staged which now make it clear that Lloyd is a student, not a reincarnation.

"Boy Meets Girl" in company with Pat O'Brien, Marie Wilson, Dick Foran and Ralph Bellamy.

Two pictures were finished at Monogram. Sally Blane, Lloyd Hughes, Mayo Methot, Clay Clement, J. Farrell MacDonald, John Arledge, Ward Bond and Morgan Wallace are among those who will be seen in "Private Nurse." "The Marines are Here" will present Gordon Oliver, June Travis, Ray Walker, Guinn Williams, Ronnie Cosber, Billy Dooley, Pat Gleason.

Another two were finished at Columbia. The Larry Darmour production "Crime Takes a Holiday" will feature Jack Holt, Marcia Ralston, Russell Hopton and Thomas Jackson with John Wray, William Pawley, Harry Woods, Matty Fain, Douglas Dumbrille, Arthur Hohl, Paul Fix and others. "Swingtime in the Saddle" has Charles Starrett and Iris Meredith as the leads with Bob Nolan, Dick Curtis, Pat Brady, Ed LeSaint and Art Mix also listed.

Grand National's "The Whirlwind Horseman" will offer Ken Maynard, Joan Barclay, Bill Griffith, Kenneth Harlan and Joe Girard.

\$1,000,000 Budgets

The words "It cost millions" are creeping back into discussions of picture costs despite everything from admonitions to ukases that budgets must be reduced. Paramount's "The Texans" will bear a \$1,000,000 price tag. Twice that amount will be necessary for the history of aviation picture, "Men with Wings," which is being done in color. Air pictures are always expensive propositions. "Test Pilot" cost over

a million. The record for such a film is held by "Hell's Angels," which cost \$4,000,000. "Spawn of the North," Cecil B. DeMille's "Union Pacific" and "If I were King," which will star Ronald Colman, will be allocated million dollar budgets.

MGM's "Marie Antoinette" is running well over the seven numeral figure. "Alexander's Ragtime Band," 20th Century-Fox, is more likely to cost more than less than a million before it is ready for release. Harold Lloyd announced that he was starting out with \$1,000,000 when he began "Professor Beware." Circumstances forced that figure to be exceeded.

Samuel Goldwyn hasn't got around to announcing his next season plans yet, but he has never been one to indulge in five and ten cent store tactics when others are talking Tiffany prices. Nor will David O. Selznick fail to be included among those who think little of spending more than a million for a picture.

Warner Bros. are getting ready to preview one of their more than a million undertakings, "Golddiggers in Paris," and if they wind up "Valley of the Giants" under \$1,000,000 it will be figured that a lot has been saved.

"Passage" Delayed

Although active work was to have begun at MGM on "Northwest Passage" immediately upon the conclusion of "Marie Antoinette," Robert Taylor, scheduled to be the star in the Kenneth Roberts story, will appear first in "Give and Take," a story of a prizefighter from the slums. Joining him will be Maureen O'Sullivan, Frank Morgan, Guy Kibbee and Nat Pendleton. Richard Thorpe will direct.

Preliminary location surveys have been made and color tests started for "Northwest Passage," but shooting will be delayed until July. It will be MGM's first feature picture in color and will be directed by William S. Van Dyke, presently working on the final sequence of "Marie Antoinette." Taylor and Spencer Tracy have been assigned to the picture and it is probable that Wallace Beery and Franchot Tone also will be spotted in important roles.

On Universal

"Three Smart Girls" and Deanna Durbin were just what Universal needed. Much is expected of "The Rage of Paris," in which French importation Danielle Darrieux will be seen in the company of Douglas Fairbanks, Jr., Mischa Auer and Helen Broderick. Enthusiasm is running high for "The Devil's Party," successively titled "Hell's Kitchen" and "Riot Patrol."

Now production chieftain Charles R. Rogers is making plans for the immediate future. From Paramount, where they did "Bluebeard's Eighth Wife," he has borrowed Charles Brackett and Billy Wilder to write the script of Miss Durbin's next picture, "That Certain Age."

He turned to Paris again for Jacques Deval, French author and screen playwright, to work on the screen treatment of "Serenade for a Wealthy Widow," a Richard Sherman novel which will be produced by Joe Pasternak.

Three unknown girls will be given the opportunity to emulate the success of Deanna Durbin, Nan Grey and Barbara Read, when they will be featured in "Three Smart Girls Leave Town."

NEW YORK REGENTS BAN "BIRTH OF BABY" FILM

Board Rules That the Motion Picture Is in Conflict with the State's Education Law

Exhibition of the motion picture "Birth of a Baby" in any private or public place of amusement was barred by the New York Board of Regents in a decision this week. The ruling upheld the earlier ban by Irwin Esmond, director of the Bureau of Motion Pictures for the state.

The board said that the film had been produced under "careful scientific supervision and undoubtedly has high educational value," but ruled that it was in conflict with Section 1082 of the Education Law. It offered to issue a permit for private showing of the picture, "if the applicant requests it."

The American Committee on Maternal Welfare announced that an immediate court appeal from the decision will be taken. They contended that since the board held that the film "has high educational value" no justification exists for refusing permit for public showing of the film. The appeal will take the form of an application for a writ of certiorari in the appellate division.

The Board of Regents, explaining their action, said: "Special provision is made in the Education Law for the issuance of a permit to show such a picture, where it is not to be exhibited at any private or public place of amusement. Such permit will be issued, if the applicant requests it."

"As an amusement picture we find the film so far in conflict with Section 1082 of the Education Law that we cannot license it."

The action of the board followed repeated editorial expression of Martin Quigley and QUIGLEY PUBLICATIONS that the picture is not suited for exhibition in theatres.

Terry Ramsaye, editor of MOTION PICTURE HERALD, said in the April 2d issue that "from printed page and public rostrum Mr. Quigley has, with the acute disapproval of the propagandists and chiselers-in of other fields of expression, insisted on the right of and necessity for, the amusement business tending to its own business."

And in the issue of March 26th Mr. Ramsaye had said: "The organized motion picture industry, in solving its problem of the decency of the screen, now finds itself invaded in a cause with which it has no proper concern as an instrument of entertainment." And again, last week: "No matter what the adjudications may prove to be, an importantly large sector of the audience has been given the impression that the public screen is being, or is in peril of being, made a forum of sex education, a place for the promulgation of lore of life entirely outside of the purposes for which people and their families have been attending the motion picture theatre."

The picture was produced by Jack Skirboll and Charles Christie, under the name Christie Productions, Inc., and, according to the original application for a state license made by Sam Citron, a cutter, was financed by Mead, Johnson and Company of Evansville, Ind., manufacturers of infants' diet preparations. These facts were recorded in a news article in the February 5th issue of MOTION PICTURE

BABY SHOW AT WHITE HOUSE IS ABORTED

Indorsement of the motion picture, "The Birth of a Baby," which has been forbidden for exhibition at a number of points, was given this week by Mrs. Franklin D. Roosevelt. On Monday, she announced a special showing of the picture would be arranged for the White House by Katherine Lenroot, chief of the children's bureau of the United States Department of Labor. Four hours later the White House let it be known that there would be no showing, for reasons unexplained.

HERALD, together with the information that when Mr. Citron appealed to Dr. Frank P. Graves, commissioner of education, Dr. Graves upheld the censorship division which had rejected the first application made in January, 1937.

The American Committee on Maternal Welfare this week said that more than a quarter of a million persons have seen the film in Minnesota and that it had been indorsed by YMCA officials, Boy Scout officials, United States Surgeon General Parran, Katharine Lenroot of the Children's Bureau, the New York Times, the New York Herald-Tribune and the Federal Council of Churches.

Special Pictures Corporation, commercial distributors of the film, issued a statement this week which said: "The Federal Council of Churches in the leading editorial of April 16 of the 'Information Service' bulletin published by the Research and Education Departments, advocates general public showing of the film."

Meanwhile the Ohio division of film censorship, Columbus, passed the film for showing in the state.

In Missouri, the council of the State Medical Association has approved the film and the maternal welfare committee of the organization will sponsor showings whenever they are requested. The showings will not be held in theatres which are in regular operation, but as special shows, which will be advertised as such. The screenings will be restricted to persons more than 12 years old and will carry an admission charge not exceeding 50 cents.

The American Committee on Maternal Welfare said Monday that the National Board of Review had approved the film for public exhibition.

Another low point was reached by the Ohio division of film censorship for the week ending April 15th when but one elimination was ordered out of a total of 135 reels reviewed.

Trans-Lux to Omit Dividend

Although stating that earnings for the first quarter were more than sufficient to provide for a dividend, Trans-Lux Corporation this week advised stockholders by letter that the regular dividend of 10 cents per share due to May 1st would be omitted in order to conserve cash for future operations. The action was being taken, the letter explained, in view of what the directors regard as an unpromising outlook for business.

Life Scores Point In New York Case

A New York test case to determine whether the stills taken from the film, "The Birth of a Baby," and published in the April 11th issue of *Life Magazine*, were indecent got under way in Court of Special Sessions Tuesday with the defense scoring on the first admittedly vital point of the trial.

Despite the objections of Herman Fliederblum, assistant district attorney, the three presiding judges granted the defense permission to introduce the testimony of 21 expert witnesses who described the pictures variously as valuable, constructive, dignified and decent.

Roy E. Larsen, publisher of the picture magazine, is defendant in the case and is charged with violating Section 1141 of the Penal Code which relates to indecent and obscene material. The test case was arranged when Mr. Larsen volunteered to sell a copy of the magazine to a detective in defiance of an order issued by Samuel J. Foley, district attorney of the Bronx, banning the sale of the issue in the Bronx.

Mr. Fliederblum declared the question before the court was not one in which expert testimony was admissible. Morris Ernst, defense counsel, argued that the ruling on which the prosecutor based his claim had been changed since it was handed down 50 years ago by the court of appeals. Mr. Fliederblum insisted the higher court had reaffirmed its viewpoint as recent as two years ago.

At the end of the two-hour session the prosecuting attorney was instructed to file a reply to Mr. Ernst's brief by Friday.

The Dominion Government prohibited the entry into Canada, either by mail or express, of the magazine *Life*, which contained stills from the film, "Birth of a Baby," censorship being applied by Government agents at border cities. Subsequently, permission was granted for the delivery of copies of the magazine to subscribers providing the pages bearing the illustrations in question were removed.

Irving Trust Institutes \$49,803 Suit Against Pathe

The Irving Trust Company, as trustee for RKO, this week filed a \$49,803 breach of contract suit against Pathe Film Corporation in United States district court, New York.

The action is an outgrowth of the purchase of Pathe assets by RKO in 1931, involving items in dispute as to their inclusion in the purchase which were left to be decided by a referee. The Trust Company charges Pathe has not complied with an agreement resulting from the referee's findings which, it is charged, is a breach of contract to pay over moneys and a breach of contract for failure to deliver property or pay over the agreed value.

Coincident with the filing of the suit was the announcement of the leasing of the old Pathe studio building at 1988-94 Park Avenue, New York, to the H. C. Oswald Supply Company, Inc., distributors of steam and hot water boilers. The two-story building has been vacant since 1929 when 11 persons lost their lives in a fire in the building. The supply company will remodel the structure.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

To Elias Sugarman's *Billboard*, of circus and sawdust, we are indebted for the disclosure that the name of Vincent Lopez, musical maestro, is on a copy of *The Star Spangled Banner* in the United States Government archives in Washington.

Although Mr. Vincent Joe Lopez never stood in the dawn's early light (as has Mr. Sugarman) watching bombs bursting in air, he has been accorded an honor enjoyed only by Francis Scott Key in all the 100 years since Key wrote the anthem.

Mr. Lopez got into the government *Star Spangled Banner* archives as a result of his continual attempts to stimulate wider use of the anthem through a revised and more singable version. 'Twas those very high "C's" in the original that "got" Lopez. Anyway, he obtained a copyright on a new arrangement.

We hope that the aforementioned mentions of Mr. Sugarman will in no way militate against our receiving the usual annual passes to Mr. Ringling's circus.

Gracie Allen, in Hollywood, has acquired a new surrealist painting. She calls it "Behind the Before Under the Vast Above Tomorrow was Tuesday."

Lionel Barrymore recalls his greatest gustatory thrill, dating back some 51 years, when he was but a nine-year-old—he will be 60 on the 28th of this month.

Brother John, then seven, and Lionel were each given half-a-dollar by their father to go out and get lunch. They went to Delmonico's. French pastry was listed on the menu at 25 cents, and they decided this was the greatest place they had ever heard of. The waiter brought a big platter and joyfully they consumed them all. Then they found out that the menu meant 25 cents per pastry. Lionel had to stay "in hock" in the restaurant while John went to the theatre and got their father to bail them out for about five dollars.

Mr. Goldwyn is just about fed up with all of the kidding about the Brooklyn birthplace of his Sigrid Gurie, touted far and wide as "more Garbo than Garbo," before it was discovered she was not from Norway. "After all," Mr. Goldwyn says, "you don't have to be born in the Canary Islands to be a canary."

Nothing is wasted in Hollywood these days since economy waves hit the studios. Joan Bennett was accidentally cut on the cheek by a bayonet in the hands of an extra working with her in "The Texans." Instead of waiting until the wound heals, Paramount is using the stabbing shot in the picture, changing the story to conform to it, Miss Bennett wearing a bandage which covers the wound below her right eye.

Apparently concluding that the Paramount publicity department's hosting to a monkey from Central Park Zoo at a screening of Dorothy Lamour's "Jungle Love" will open a new field, the W. B. Connor Air Engineering Corporation is seeking publicity in the trade press on its new process: "Odor Control for Animals."

California, says a business writer, produces most of the lemon crop.

Edward Abbott McNamee, editorial expert for the National Screen trailers of Herman Robbins, and "Mayor" of his native Greenwich Village in New York, is at this writing in a state of erubescence. With a "Thought you might be interested in a new position offered me," Abbott sends along the following letter to explain the cause of his redness:

REVEREND JOHN CHARLTON
MAPLEWOOD, N. Y.

DEAR MR. McNAMEE:

No doubt you have heard of me and my great work in the cause of temperance. For several years I have been traveling about the country appearing on the lecture platform. Perhaps you are familiar with some of my better known talks, such as 'Down with the Drink Evil,' 'Rum and Rebellion' and 'There is no Alcohol in Christianity.'

For the past three years I have had as my constant companion a true and faithful friend, one Herman Fortesque, who used to sit with me on the platform, and I would point him out to the audience as an example of the ravages of drink. Unfortunately, during the last Summer, dear Herman passed away, and I wonder if you would consent to accompany me on my Spring tour, to take poor Herman's place.

Expectantly,
(Signed) John Charlton.

Paramount announces that Bing Crosby has donated a \$1,600 organ to St. Charles' Church in North Hollywood, and that he will sing at a sacred concert to be given at the installation ceremonies.

Meanwhile Paramount is hustling production of Bing's newest picture, "Sing, You Sinners."

Neatest trick of the month was Fawcett Publications' change in the title of their magazine, "For Men Only," to "For Men."

Tip to exhibitors on an ingenious scheme to raise money when triple-features, chance games, giveaways and 10-cent admissions fail to produce results:

Faced with dwindling attendance and attendant dwindling collections, a church in Sylvan Valley, N. C., called the countryside to a "hugging social." Schedule of prices for participation was: Two-minute hug, 15 cents; 15-to-25 minute hug, 50 cents; another man's wife, \$1; old maids and no time limit, three cents. The younger element want to give another "social" to clear the church debt, but the oldsters protest.

Bernie Smith, wise-cracking press agent of Hollywood radio station KFI, sends out a story that a woman sword swallower will be the guest of James Vandiver on the "Meet Some People" program.

The story ended with the shot: "Her career has been one gay blade after another."

Following publication of our announcement that Cohn Brothers' Columbia Pictures is about to interpret "Bei Mir Bist du Schoen" on the screen with a "Buy Mere Mister Nuts," the company has decided to re-title the production "By Mir Bis Du Nuts."

Big New York show attractions of the week are Ringling's circus, at Madison Square Garden, and Mae West's arrival from the coast.

Mae, feeling like "an angel without the wings," rode into Broadway with a three-ton mink coat, a 200-carat star sapphire and a 20-carat diamond, shielded by a retinue of bodyguards and accompanied by an army of reporters, who brought back to their city editors the Westian tidbit: "Don't let this halo hat deceive you, big boy. . . I just wear it to cross state boundaries."

(Elias) Burton Holmes, now 68, has finished his 48th season of travel lectures with films. Mr. Holmes, in a sense, was one of America's first motion picture exhibitors, being one of the first to obtain a license to the machine of Thomas E. Armat, responsible for the intermittent movement mechanism which made practicable the projection of motion picture films upon theatre screens in their present form. That was in 1900. Mr. Holmes had been lecturing with crude slides 10 years before that, starting in 1890.

"Apparently China and Japan forget their differences when a good picture arrives in the Orient," chortles Columbia, referring to the reception of its "Lost Horizon" at the Metropolitan theatre in Shanghai. "There," they said, "the spectators, about equally divided between Chinese and Japanese, sat together in perfect good fellowship, engrossed in Columbia's picturization of the James Hilton novel."

Maybe those newspaper pictures of civilian bombings by both Japs and Chinese are greatly exaggerated.

Mark Ethridge, newspaperman, is the new radio czar pro tem, but he turned down the proffered salary of \$25,000. He must think he's going to have a lot of fun.

With a newspaperman directing the destinies of the radio industry, why should China and Japan have such a hard time getting together?

Herman A. DeVry, head of the projector manufacturing concern bearing his name, is celebrating his silver anniversary in the business. Mr. DeVry comes out of his first 25 years in motion pictures with two factories and a yacht. His 82-foot boat is the Typee. It parallels the name of his projector: Type E, but was already a part of the craft when he purchased it, which, of course, in no way militated against the highly anticipatory efforts of the previous owner of the boat to induce Mr. DeVry to buy it at a fancy price.

Joan Crawford arrived in New York the other morning from Hollywood and told scores of reporters and admirers assembled at the station that she is taking up opera singing.

No sounds of deep breathing exercises nor soaring treble scales greeted those who waited for her, but, instead, the clicks of Crawford molars gnashing Crawford molars, in a furious, rhythmic chewing-gum jaw work-out—for exercise.

Advertising Age reports that advertising men are turning the annual reports of big corporations into beautiful typographical productions, the modern dress of an annual corporation report including plenty of color. Stockholders would much prefer to see beautiful black figures all the way through.

SHOWMEN'S REVIEWS

Test Pilot

(Metro-Goldwyn-Mayer)

Vocational Melodrama

They could have called this "Test Picture" with as complete accuracy. If all the big men of MGM had got together and pooled their ideas for the purpose of fabricating a single motion picture with which to test the current capacity of showmen to sell entertainment and customers to pay for it, just such a picture as this would have been the result. Maybe they did that. In any case, "Test Pilot" is a box office picture in all the better meanings of that occasionally abused term, a big, rounded, polished, handsome, solid piece of merchandise with more built-in exploitation material than any reasonably level-headed exhibitor expects to find in more than one picture in a given year.

If the big men of MGM had got together and scanned the studio roster for talent known to be in current public demand, they couldn't have omitted Spencer Tracy, unusually popular choice for the 1937 Academy award. They might have figured out that killing him in "Captains Courageous" had something to do with making the public love him in that picture and, therefore, that to kill him again in this one might be equally effective. Anyway, he's in this, and they kill him.

They wouldn't have had to do much calculating as to whether Clark Gable might belong in the picture. He's been head man on the MGM list for so long, and top man in the annual MOTION PICTURE HERALD poll of exhibitors to determine ranking Money Making stars, that to leave him out of a test picture would be to discount the project in advance. They made him head man in "Test Pilot."

Eying the distaff side, they couldn't have missed Myrna Loy. She's been on the upgrade ever so long, with no setbacks. She was one of the 10 ranking box office stars in 1937, and a few weeks ago a loudly proclaimed poll conducted by the Chicago Tribune, the New York Daily News and some other pretty good newspapers crowned her queen of the screen with fitting ceremonies nationally broadcast. She got the job.

What to do with these three self-selling personalities after deciding to send them in, might have been a more perplexing problem. It would have been pretty clear that a couple of he-men like these and this lively gal had no business in quiet stuff. They had to have a story in which things happened and kept on happening. It couldn't be ordinary. This story conference could have run to quite some footage. Maybe it did.

Whether it did or not, Frank Wead's story about the men who take the new planes up and try to fly their wings off is all the things a story for this talented trio had to be—fast, big,

vital, important, informative, educative in an offhand way and essentially fresh. They gave it to Vincent Lawrence and Waldemar Young to work over for screen use and these dependables built it to the Gable-Tracy-Loy blueprint. When they got around to casting the secondary roles they found a natural for Lionel Barrymore (the "Captains Courageous" Barrymore) and another for Marjorie Main ("Dead End" and points north). The rest of the casting was a pushover.

At about this point in their consultations the big men of MGM would have had to pick out a producer and a director they could count on to get everything out of the picture that had been poured into it, and this would have been a bigger problem in this studio than in most. The premises are practically overrun with producers and directors who have won their spurs in multiple. If the big men had got into an argument about the matter, a good arbitrator, such as Nicholas M. Schenck, might have pointed to the fact that Louis D. Lighton and Victor Fleming got along pretty satisfactorily together as producer and director of "Captains Courageous," so why not give them a go at this? Whether this happened or not, they got the tickets.

Upshot of all this would have been "Test Pilot," a test picture if there ever was one. It contains, in addition to the most spectacular aviation sequences ever filmed, comedy, romance, melodrama, tension relief, characterization, acting—and it contains no villain and no dirt.

The story is about a test pilot, his buddy and his girl, who becomes his wife. The test pilot business, it is told, is risky and hard on the nerves, therefore its practitioners, necessarily rugged as to physique and a little crazy or they wouldn't keep at it, hit the bottle prodigiously and decline to plan for the day after tomorrow. His wife and his buddy try to keep this test pilot sober, but forgive him when he gets plastered. He finally cracks up a ship and the death of his buddy in the wreck convinces him he'd better take a ground job, which he does, though he doesn't like it. A lot of things happen in between.

The picture was previewed in Hollywood on a Thursday evening and opened in New York the following morning. There's a theory around Hollywood that when a studio previews a picture that close up to premiere date there must be something the matter with it. Nevertheless, this would have been the way to handle the matter if, as above ifted, MGM had its executive mind set on finding out, right now, just how good or bad boxoffice conditions really are by throwing the public a top-caliber boxoffice attraction to sink the teeth into. Whatever the motive, MGM has turned out a piece of product any exhibitor in doubt as to whether his theatre is worth holding on to can use to find out with in a hurry. If he can't get 'em in with "Test Pilot," his theatre is for sale whether he knows it or not.

Ray June's high-flying camera brought back to terra firma an impressive demonstration of technical proficiency which may be worth exploitation mention in this era of acute lens consciousness.

Previewed at the Village theatre, Westwood, Cal., where press, profession and public tested approximately 100 per cent sold.—WILLIAM R. WEAVER.

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Produced and distributed by MGM. Produced by Louis D. Lighton. Directed by Victor Fleming. Screen play by Vincent Lawrence and Waldemar Young. Story by Frank Wead. Art director, Cedric Gibbons. Musical score by Franz Waxman. Montage by Slavka Vorkapich. Film editor, Tom Held. Photographed by Ray June. Release date, April 22, 1938. P. C. A. Certificate No. 4108. Running time, when seen in Westwood, 120 minutes. General audience classification.

CAST

Jim	Clark Gable
Ann	Myrna Loy
Gunner	Spencer Tracy
Drake	Lionel Barrymore
Gen. Ross	Samuel S. Hinds
Landlady	Marjorie Main
Joe	Ted Pearson
Mrs. Benson	Gloria Holden
Benson	Louis Jean Heydt
Sarah	Virginia Grey
Mable	Priscilla Lawson
Mrs. Barton	Claude Coleman
Mr. Barton	Arthur Aylesworth

Stolen Heaven

(Paramount)

Musical Intrigue

For specialized audiences Paramount has chosen a unique vehicle marking Olympe Bradna's starring debut. While probably not the type of attraction for which the masses will evince great enthusiasm, "Stolen Heaven" nevertheless possesses meritorious entertainment qualities. It is evident immediately that the entire production is a setting whereby Miss Bradna may be shown off to best advantage. To the young woman's credit, the burst of applause accompanying the climactic scenes seemed more a personal tribute to her than an indorsement of the picture. Exhibitors were thereby notified they have a valuable screen personality to earmark for future reference.

Produced in picturesque fashion, with finely presented semi-classical music coinciding with the narrative, Miss Bradna is the outstanding exploitation asset, although Lewis Stone and Gene Raymond are worthy supports.

Escaping jewel thieves, "Steffi" and "Carl," hide out in the rustic home of "Langauer," once a great concert pianist who has lost his magic touch. While "Klingmann's" police draw the net tighter, the old man's unfinished music casts a spell over the girl. A strange bond of sympathy and understanding binding the two together, "Steffi" inspires "Langauer" to regain his great talent. Preceded by musical pageantry, "Langauer's" return to the concert stage is a festive occasion. While the girl is near him, he plays masterfully, but when the police nab her he flounders on the keyboard. "Carl," foregoing a chance to escape, picks up the melody on a violin to come to the man's rescue. As he plays triumphantly police lead "Steffi" and "Carl" away, but both know they will be free soon to start life anew.

The opening musical numbers are stirring features, and after the breakneck chase the picture returns to the melodies of Strauss, Liszt, Chopin, Grieg and Moszkowski.

The human interest element, where the girl becomes the Svengali of the pianist, dominates the melodramatic crook episodes. Always, though, there is suspense binding them together.

Previewed at the Paramount theatre, Los Angeles, it was noticeable from the outset that the audience was interested almost exclusively

(Continued on page 44)

COAST PREVIEW FLASH TIPS OFF 20TH'S LATEST STAND-OUT HIT:

● 'Four Men and a Prayer' sneak previewed last night Huntington Park and was a terrific hit! Preview cards indicate one hundred per cent smash! Richard Greene proved a sensation and from audience reaction is bound to become instantaneous star! Loretta Young gives flawless performance and rest of cast superb! Direction given this production by John Ford places



it in category with his greatest successes! Audience held
ceaselessly in grip of this tale of four sons who
relentlessly rove the world searching for the man
who wrongfully caused their father's death.
Certain to be one of the outstanding
screen productions of the year!



Four Men and a Prayer

with
LORETTA YOUNG
RICHARD GREENE
Sensational New Star-Discovery!

and
GEORGE SANDERS · DAVID NIVEN
C. AUBREY SMITH

J. EDWARD BROMBERG · WILLIAM HENRY
JOHN CARRADINE · ALAN HALE · REGINALD DENNY
BERTON CHURCHILL · BARRY FITZGERALD

Darryl F. Zanuck in Charge of Production
Directed by John Ford

Associate Producer **Kenneth Macgowan** · Screen play by **Richard Sherman, Sonya Levien, Walter Ferris** · From a book by **David Garth**



THE KEYSTONE
OF YOUR FUTURE



Cosmopolitan
Magazine's most
startling story...
spectacularly
filmed!

IN THE CUTTING ROOM

Gun Law

(RKO Radio)

Action Adventure

For years George O'Brien has been listed among the top notch western actors. A prime favorite with audiences, young and old, since "The Iron Horse," he is now directly under the RKO-Radio banner. The story chosen for his next appearance, "Gun Law," embraces all the standard elements of rough and tumble outdoor action. Directly it deals with what happens when a U. S. marshal disguises himself as a notorious outlaw while investigating a series of stage coach hold ups.

Most recent of the scores of outdoor offerings in which O'Brien has appeared are "Windjammer," "Hollywood Cowboy" and "Park Avenue Logger." A new personality will be seen in the leading feminine role; Rita Oehmen has been an entertainer almost since childhood. The musical content will be taken care of by Ray Whitley and his Six Bar Cowboys, heard in "Hopalong Cassidy Returns" and "Mountain Music." One of Hollywood's best character actors, Robert Gleckler, has the chief menace role. Supporting players include Paul Everton, Ward Bond, Francis McDonald, Ed Pawley and Ethan Laidlaw.

The story used is an original by Oliver Drake, who has done such pieces as "Riders of the Whistling Skull," "Ghost Town Gold" and "The Sagebrush Troubadour." David Howard, who directed O'Brien in "Park Avenue Logger," "Daniel Boone," "Border Patrol" and "The Mine with the Iron Door," is handling the picture.

Release date to be determined.

Songs and Bullets

(Spectrum)

Outdoor Adventure

Three players seen in "Rangers' Round Up"—Fred Scott, Al St. John and Carl Hackett—will be featured in "Songs and Bullets." The second production by Stan Laurel Pictures, Inc., it also will present Alice Ardell, Charles King, Frank LaRue and Bud Buster.

With the addition of songs to be sung by Scott and chorus, the story follows the tried and true outdoor adventure formula with a thread of romance supporting the roundup of the rustlers.

George Plympton wrote the original story which he and Joseph O'Connell adapted. Music and lyrics were composed by Lew Porter. Sam Newfield, who made "Rangers' Round Up," is the director.

Air Devils

(Universal)

Adventurous Romance

The U. S. Marines have the reputation of always being ready for a fight or a frolic, and these are the substance of "Air Devils," an action story with romance, adventure, comedy, surprise. The setting is a South Sea Island. First class fighters who consider themselves heart-throbbers deluxe, they play havoc with

the heart of a native girl, make things decidedly hectic for a queen of hearts from civilization, bring the native populace to the verge of civil war before they bust up a plot to prevent development of the island as a naval aviation base.

"Air Devils" is a Trem Carr production. Mr. Carr has been generally consistent in turning out films of definite entertainment and commercial value.

He is using an original story by Harold Buckley, who collaborated with George Waggner on the screen play. Both have provided Universal with much screen material, Buckley having done "Idols of the Crowd" and Waggner "I Cover the War" and "State Police."

None of the cast names is big, but most of them, save one, are fairly familiar. The air devils are Larry Blake, seen in "The Road Back" and "State Patrol," and Dick Purcell, long with Warners where his latest film was "Penrod's Double Trouble." Beryl Wallace makes her first screen venture. She was stage trained in "Sketch Book" and "The Woman." The fourth principal is remembered as a South Sea Islander in "Mutiny on the Bounty" and "The Hurricane." Other members of the company are Charles Brokaw, Roy Mason, Paul Sutton, Al Kikume, Billy Wayne and Michael Visaroff, John Rawlins, maker of "State Police," is directing.

Release date to be determined.

Gunsmoke Trail

(Monogram)

Melodrama

The title is evidence enough that this is an outdoor adventure story. In the cast are Monogram's singing cowboy, Jack Randall, and such riding and shooting actors as Al St. John, John Merton, Ted Adams, Harry Strange, Kit Guard, Jack Ingram, Al Bridges, Hal Price and Henry Rocquemore. Louise Stanley is the girl in the case.

Greed compels a land grabber to abuse an orphan girl. Treading a trail of conspiracy, intimidation and murder, he comes face to face with the hero. Complications make the hero appear as anything but, but in the finale virtue triumphs.

Robert Emmett wrote the story, Fred Myton adapted and Sam Newfield is the director.

Release date to be determined

Yellow Jack

(Metro-Goldwyn-Mayer)

A Story of Heroism

"Yellow Jack" is a true story of heroism packed with adventure. It is romance in the face of danger. While "The Crime of Doctor Hallett," "The Story of Louis Pasteur," "Arrowsmith" and "Jezebel" are similar in a few respects. "Yellow Jack" possesses two elements seldom used in screen entertainment. It is true-to-fact fight against yellow fever, with the mosquito as the villain. It discovers heroes in the ranks, men and women who dare the challenge of death with no thought of reward. Its background is picturesque army life in the tropics.

"Yellow Jack" was a sensational selling book.

It was also a successful stage play. MGM, with Jack Cummings producing and George B. Seitz directing, has given production of the story the benefit of all its resources.

Thus Robert Montgomery and Virginia Bruce, most recently in "The First 100 Years," will play the leads. He is a rookie who plays hookey from the army any time a blonde comes along. She is a girl who gives her life to a scientific job and her heart to the audacious soldier who volunteered for the human guinea pig test. The supporting cast lists Lewis Stone, who will appear as "Major Reed," Andy Devine, Buddy Ebsen, Henry Hull, Janet Beecher, William Henry, Alan Curtis, Sam Levene, Stanley Ridges and Phillip Terry.

Release date: To be determined.

The Marines Are Here

(Monogram)

A Service Story

Below the commissioned grades it is a popular belief that the enlisted members of the Marine Corps are more romantic than any other branch of the service, and there have been more pictures of Marines than of the others.

In "The Marines Are Here" producer Scott R. Dunlap has a story combining the elements of romance and loyalty to an ideal.

Two players long with Warner Bros., June Travis and Gordon Oliver, will be in the leading roles. The support will include Guinn Williams, Ray Walker, Ronnie Cosvey, Billy Doolley, Pat Gleason, Edward Earle and Wade Boteler.

Frank Andreon, Jr., wrote the original story, adapted by Jack Knapp, Scott Darling and J. Benton Chaney. Phil Rosen, who has made many pictures for major and independent studios, is the director.

Release date, May 4, 1938.

Private Nurse

(Monogram)

Crime and Romance

This will not be a hospital picture, but the story of a romance that flowered under the menace of a criminal. An innocent man is arrested in a bond theft. His sister, a nurse, through alliance with the police and with a doctor whose friendship soon takes a romantic turn, establishes contacts with parties whom she believes to be the real thieves.

An E. B. Drr production, "Private Nurse" is being directed by Karl Brown, who made "In His Steps" and "Michael O'Halloran." The original story and screen play are by John T. Neville, a specialist in melodramatic stories such as "Raw Timber," "Drums of Destiny," "Tough to Handle" and "County Fair."

The title role has been assigned to Sally Blane, a sister of Loretta Young, who last was seen in Jane Withers's "Angel's Holiday." The hero, "Dr. Russell," will be played by Lloyd Hughes, who has been in comparative retirement for some time. Other principals are Mayo Methot, Clay Clement, J. Farrell MacDonald, John Arledge, Ward Bond and Morgan Wallace. Minor roles will be occupied by Robert Fiske, Ralph Dunn, Oscar O'Shea, Mary Lou Lender and Howard Hickman.

Release date, May 25, 1938.

(Continued from page 40)

in Miss Bradna, though not unappreciative of the contributions made by Lewis Stone.—Gus McCARTHY.

Produced and distributed by Paramount. Director, Andrew L. Stone. Assistant director, Holly Morse. Screen play, Eve Greene and Frederick Jackson. Based on a story by Andrew L. Stone. Photographed by William C. Mellor. Art director, Hans Dreier and Franz Bachelin. Film editor, Doane Harrison. Sound recording, Gene Merritt and John Cope. Interior decorations, A. E. Freudeman. Dances staged by Le Roy Prinz. Musical direction, Boris Morros. Music from Liszt, Greig, Moszkowski, Johann Strauss. Musical adviser, Phil Boutejle. Song: "Boys in the Band," lyrics and music by Frank Loesser and Manning Sherwin. Release date, May 13, 1938. P. C. A. Certificate No. 4118. Running time, 85 minutes when seen in Hollywood. General audience classification.

CAST

Carl	Gene Raymond
Steffi	Olympe Bradna
Rita	Glenda Farrell
Lingauer	Lewis Stone
Von	Porter Hall
Klingman	Douglass Dumbrille
Bako	Joseph Sawyer
Leischen	Esther Dale
Huberl	Charles Judels
Lubert	Ferdinand Gottschalk
Polesie	Charles Halton
Wenzel	Bert Roach
Gottlieb	Rolfe Sedan
Burgomaster	Horace Murphy

Religious Racketeer

(Fanchon-Royer - S. R.)

Exploitation Picture

The definition given above is from a typed notation supplied reporters covering the Hollywood preview of this entirely presentable screen extension of the late Harry Houdini's campaign against phoney spiritualists, seers, necromancers, fortune tellers, etc., who pretend, for a price, to commune with the departed. Mrs. Houdini appears in the picture and takes part in a story which has to do with the ridding of a certain unnamed city of the pseudo-clairvoyant gentry whose devices of deception her husband exposed in life and whose theories of supernatural phenomena he sought to explode in a worldwide series of seances conducted according to his request in the decade after his demise.

The story is rounded out with love interest, incidental comedy and considerable action, but its prime purpose is to expose the methods and utensils of fakirs who take money from mourners on pretext of affording them communication with their dead. These exposures are interestingly achieved and manifestly authentic. Robert Fiske, as the arch fakir, Betty Compson and Helene Le Berthon as his principal victims, and Robert Fraser as a police inspector, turn in creditable performances.

The production is, as its sponsors say, an exploitation picture. That is to say, it contains material susceptible of forthright ballyhoo billing and various types of exploitation tieups. It does not mean that the picture is sensational in any way save in its exposure of trickery which is itself sensational. There are no extraneous or off-color elements or incidents. The tone is serious and the film has a ring of sincerity.

Previewed in studio projection room.—W. R. W.

Produced by Fanchon Royer. Direction, story and screen play by Frank O'Connor. Adaptation, Charles R. Condon. Dialogue director, Don Gallagher. Production manager, Ray Nazarro. Photography, Jack Greenhalgh. Art director, Paul Palmentola. Sound recording, Cliff Ruberg. Film editor, George Halligan. Technical advisor, Dr. Edward Saint (India Sequence), Bhogwan Singh.

CAST

The Great La Gage	Robert Fiske
Martha Morgan	Helene Le Berthon
Elliot Cole	Arthur Gardner
Ada Barnard	Betty Compson
Wilson	David Kerman
Inspector Burke	Robert Frazer

International Crime

(Grand National)

Crime Doesn't Pay

Majoring in melodramatic theatricals, although not without a respectable quota of comedy and romance, "International Crime" is a number in "The Shadow" series. Many interesting excursions are taken from the main

plot as a criminal nemesis enjoys his hobby of hazing the police department, makes sport of his quarry, engages in a battle of wits with a potential murderer, striving to uphold his publisher's courage and endeavors to rid himself of the unwanted though valuable assistance of his scatter-brained feminine assistant.

Held together by suspense and semi-mystery, the film moves speedily, and although there is quite a bit of necessary dialogue, there is a sufficient amount of excitement to satisfy the thrill action devotees, and there's comedy.

Dastardly acts of foreign power agents "Flotow" and "Starkov," seeking to prevent an international loan, bring into action the Shadow, broadcasting reporter "Cranston," and "Weston's" police. "Cranston" ridicules "Weston," worries publisher "Heath," and in turn is pestered by addle-headed "Phoebe Lane." The strings of the story are pulled together when he establishes contact with "Flotow" and "Starkov," but he must undergo further adventures before he prevents further killings and blasts the conspirators' plot.

Previewed in the Grand National studio projection room.—G. M.

Distributed by Grand National. Produced by Max and Arthur Alexander. Directed by Charles Lamont. Based on "The Fox Hound" by Maxwell Grant. Screen play by Jack Natterford. Charles Hinkle, film editor. Photographed by Marcel Picard. P. C. A. Certificate No. 4010. Running time, 65 minutes. Release date May 4, 1938 tentatively. General audience classification.

CAST

Lamont Cranston	Rod La Rocque
Phoebe Lane	Astrid Allwyn
Commissioner Weston	Thomas Jackson
Heath	Oscar O'Shea
Flotow	Wm. Von Brincken
Honest John	Wm. Pawley
Stefan	Walter Bonn
Burke	William Moore
Moe Shrevnitz	Lou Hearn
Starkov	Tenen Holtz
Roger Morton	John St. Polis

The Volga Boatman

(J. H. Hoffberg)

River Dirge

This French production with appended English subtitles is not to be considered a foreign version of the old DeMille masterpiece of the same name. Both are equally dated. The DeMille work, released in 1926, concerned a Revolutionary boatman and his royal romance, with the fadeout preaching according to the De-Millennium philosophy that true love alone recognizes no class distinctions. This newest variation on the Russian river chant carries no undertones of social significance, being of the "love and love alone" thematic classification.

Pierre Blanchard, who made memorable and terrifying his role of the epileptic "Thierry" in in "Dance Program" or, as the French would say, "Un Carnet de Bal," walks through the principal part in this work as though he were practicing trance expressions. Vera Korene as the woman in the case is competent but no more, though she is from the Comedie Francaise. Direction and setting are unpretentious with the exception of a huge ballroom scene. Besides repeated renditions of the theme song, there are some lively gypsy tunes.

The story is detailed in flashback style. Pulling a barge, "Borzine" comes across his love, near her death after an excursion boat disaster. Then the memories.

Linguistic, musical and national groups may be coaxed to display interest.

Seen on a sunny, spring afternoon at the Squire theatre, another of New York's increasing cinemas for the foreign film trade, where a practically non-existent audience responded in an equally negative way.—JOSEPH F. COUGHLIN.

A Milo Film, Paris. Distributed by J. H. Hoffberg. Director, Vladimir Strichewsky. Original story by Joseph Kessel. Dialogue by Paul Bringuier. Musical arrangement by Michel Levine. No. P.C.A. Certificate. Release date, April 30, 1938. Running time, 84 minutes. Adult audience classification.

CAST

Lieut. Borzine	Pierre Blanchard
Lydia	Vera Korene
Col. Goreff	Georges Prieur
Kiro	Inkijinnoff
Broinka	Aimos Labry
Volkoff	Charles Vanel

Men Are Such Fools

(Warner)

Love vs. Business

Showmen have an unusual amount of exploitation material in this comedy romance. The title, in addition to telling the complete story, has a provocative significance and is one that lends itself readily to many curiosity-intriguing stunts and gags. For name value, there are the up-and-coming Wayne Morris and Priscilla Lane (previously together in "Love, Honor and Behave"), Humphrey Bogart, whose role as a romantic menace is halfway between his characterizations in "Dead End" and "Swing Your Lady"; the dependable Hugh Herbert, Marcia Ralston, Penny Singleton, Mona Barrie, Johnnie (Scat) Davis, Gene and Katherine Lockhart and Donald Briggs. The story is made up of romantic and marital misunderstandings and mixups, played against backgrounds of radio and press advertising. Peppy dialogue and smartly contrived situations are nicely blended and the film moves on at breezy speed.

Previewed at Warners' Hollywood theatre, April 6. The audience gave evidence several times that it was thoroughly enjoying the picture. The reaction up in the balcony, where a goodly number of young folks were gathered, seemed to indicate that "Men Are Such Fools" should prove equally amusing to similar groups and that general audiences will find it a pleasing attraction.—G. M.

Produced and distributed by Warner Bros. David Lewis, associate producer. Directed by Busby Berkeley. Screenplay by Norman Reilly Raine and Horace Jackson. From a story by Faith Baldwin. Chuck Hansen, assistant director. Jack Killifer, film editor. Photographed by Sid Hickox. P. C. A. Certificate No. 4036. Running time, 70 minutes, when seen in Hollywood. Release date: May 21, 1938. General audience classification.

CAST

Jimmy Hall	Wayne Morris
Linda Lawrence	Priscilla Lane
Harry Galleon	Humphrey Bogart
Nancy	Penny Singleton
Harvey Bates	Hugh Herbert
Wanda Townsend	Marcia Ralston
Bill Dalton	Gene Lockhart
Mrs. Dalton	Kathleen Lockhart
Tad	Johnnie Davis
George Onslow	Donald Briggs
Beatrice Harris	Mona Barrie
Mrs. Pinkel	Reine Riano
Rudolf	Claude Allister
Bill Collyer	James Nolan

Bar 20 Justice

(Paramount-Harry Sherman)

Hopalong in New Dress

A dozen or more releases having proved that the "Hopalong Cassidy" are not mere flashes in the pan, producer Harry Sherman has added to "Bar 20 Justice" a unique plot and production setting. While all the elements that have come to be recognized as the body of the series have been retained, and action, excitement, suspense and comedy have been accentuated, "Hopalong," temporarily, it is presumed, turns to adventures with gold ore hijackers in mine caverns and on the surface.

An interesting story, intelligently prepared, is acted with realism and conviction and pictured against quality production backgrounds. The theme embraces melodrama, comedy, skullduggery, traces of love interest, and a sufficient amount of good old-fashioned villainy. There's plenty to hold the adults and it should prove a hit for the youngsters.

Hijackers who don't even stop at murder, looting "Ann Dennis" gold mine, bring "Hopalong," "Windy" and "Lucky" and the Bar 20 cowboys into action. "Slade" and "Frazier" prove worthy foemen. When it looks as though "Hopalong" has been eliminated, the Bar 20 boys take good care of the looters' henchmen miners, and "Hopalong" personally accounts for "Slade" and "Frazier" in the thrill action finale of the picture.

For houses accustomed to featuring the "Hopalong" attractions, here's one little tip. In advertising the show, while taking full advantage of the prestige of the earlier numbers

and capitalizing on the William Boyd, George Hayes and Russell Hayden name value, it might be wise to let the patrons know that "Bar 20 Justice" is not a sequel but has a fresh production idea as the setting.

Previewed in studio projection room in Hollywood. The press and professional audience thought well of the picture.—G. M.

Distributed by Paramount. Produced by Harry Sherman. Directed by Lesley Selander. Screen play and dialogue by Arnold Belgard. Additional dialogue and sequences by Harrison Jacobs. D. M. Abrahams and Theodore Joos, assistant directors. Robert Warwick, film editor. Special effects by Harry Redmond, Jr. Photographed by Russell Harlan. P. C. A. Certificate No. 4093. Running time, when seen in Hollywood, 65 minutes. Release date: June 17, 1938 (tentative). General audience classification.

CAST

Hopalong Cassidy.....William Boyd
Windy Halliday.....George Hayes
Lucky Jenkins.....Russell Hayden
Slade.....Paul Sutton
Ann Dennis.....Gwen Gaze
Frazier.....Pat O'Brien
Perkins.....Joseph DeStefani
Buck Peters.....William Duncan
Pierce.....Walter Long
Ross.....H. Bruce Mitchell
Dennis.....John Beach

Female Fugitive

(Monogram)

Melodrama

What distinguishes this "lady on the lam" is her profound knowledge of philosophical thought. Midway in the picture, while she is masquerading as a cook, our erudite heroine rallies to the defense of her sex against Schopenhauer, as quoted by her employer, by observations from the writings of Aristotle, Francis Bacon and Nietzsche.

"Peggy Mallory" had not counted on her husband "Jim" being a truck hijacker and, incidentally, a murderer, so she leaves him. "Jim's" idea has been to buy her "the world and put a gold fence around it." "Peggy" becomes the cook of a bachelor artist, "Bruce Dunning." "Peggy" entrances her boss with intellectual dishes. Husband traces wife, but G-man kills husband. Widow marries artist.

The personable presence of Evelyn Venable gets little name support from the remainder of the cast.

Seen at the Globe theatre, New York, where a mid-afternoon audience was not impressed.—J. F. C.

A Crescent production. Released by Monogram Pictures. Produced by E. B. Derr. Directed by William Nigh. Original story and screen play by John T. Neville and Bennett R. Cohen. Film editor, Finn Ulback. Photography by Arthur Martinelli. Associate producer, Frank Melford. Soundman, Karl Zint. Musical director, Abe Meyer. P. C. A. Certificate No. 4158. Release date, April 6, 1938. Running time, 58 minutes. General audience classification.

CAST

Peggy Mallory.....Evelyn Venable
Jim Mallory.....Craig Reynolds
Bruce Dunning.....Reed Hadley
Red.....John Kelly
Claire Bannister.....Martha Tibbetts
Mrs. Bannister.....Charlotte Treadway
Doctor.....Reginald Sheffield
Burke.....Rafael Bennett
Mort.....John Merton
Leonard.....Emmett Vogan
Roberts.....Lee Phelps

Women Are Like That

(Warner Bros.)

Comedy Romance

A conversation piece, the subject emphasizes comedy in detailing the marital discord of a couple over an advertising agency. In the story, which is none too substantial, a highly successful advertising executive marries the daughter of the agency's president. The president absconds with the firm's funds. The husband covers up for him until the situation becomes unbearable and he tries to drink his way out of the mess. His wife emerges as the agency's best salesman. The husband makes a comeback and wins her back as well.

Kay Francis, wearing a variety of costumes, which have their exploitation value, plays the wife; Pat O'Brien portrays the husband. Supporting players include Thurston Hall as the

easy going father, Ralph Forbes, co-worker and rival of O'Brien; John Eldredge, Phyllis Claire and Herbert Rawlinson.

Besides the comedy element, there is much of the romantic, with Miss Francis and O'Brien appearing in numerous sequences. All is done chiefly in dialogue, slowing up the action, a handicap which the comedy scarcely succeeds in offsetting.

The picture was adapted by Horace Jackson from a magazine story by H. C. Carr. Stanley Logan directed.

Reviewed at the Strand theatre, New York. The picture was mildly received by an afternoon audience.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers-First National. Directed by Stanley Logan. Screenplay by Horace Jackson. Story by H. C. Carr. P. C. A. Certificate No. 3721. Running time, 78 minutes. Release date, April 23, 1938. General audience classification.

CAST

Claire Landin.....Kay Francis
Avery Flickner.....Herbert Rawlinson
Howard Jones.....Gordon Oliver
Mainwaring.....Melville Cooper
Bill Landin.....Pat O'Brien
Claudius King.....Thurston Hall
Martin Brush.....Ralph Forbes
Charles Bradin.....John Eldredge
Mrs. Conroy.....Phyllis Claire
Mr. Snell.....Grant Mitchell
Mrs. Amelia Brush.....Georgia Caine
Mrs. Snell.....Sarah Edwards
Halliwell.....Edward Brodley
Larraby.....William Hopper
Miss Perkins.....Loia Cheaney
Miss Douglas.....Josephine Whittel
Maude.....Bernice Pilot
Miss Hall.....Joyce Compton
Frazier.....Harry C. Bradley

Four Men and a Prayer

(20th Century-Fox)

Munitions Melodrama

Here is an up-to-date melodrama wherein four sons, intent on avenging the murder of their father, scoot hither and yon about the globe, getting into and out of a South American revolution and countless lesser brushes and brawls before unmasking the munitions manufacturer responsible for it all and expounding the principle that if there were no guns there would be no shooting. Showmen given to doctrinal exploitation may be able to capitalize this point in their copy. It isn't necessary, though, because the picture is lively as a cricket, lethal as a tommy gun, and contains enough billable player names for half a dozen run-of-mill shot and shell shockers. (See roster appended).

The story stems from a book by David Garth which Richard Sherman, Sonya Levien and Walter Ferris reduced to screen play form. John Ford, noted for his handling of gun powder fiction, directed the staccato goings on without missing a volley, while Kenneth Macgowan, executive producer, may be said to have poured it on as concerns budgetary facilities. The outcome is a handsomely upholstered and well spoken adventure tale with no holds barred and the wide world no farther away than the next subtitle.

Loretta Young plays a reckless young woman in love with one of the four sons of a British army officer dishonorably discharged and then murdered. The boys set out to prove their father's innocence. The trail leads them, and the girl, to South America, India, Africa and other exciting places before they discover that the girl's father is president of a munitions company which incited an Indian revolt fallaciously implicating the deceased. He is persuaded to sell his stock in the concern and his general manager is forced to confess responsibility for the insurrection and murder.

The love interest is minor. British family traditions are impressively registered in the opening sequences. Most extraordinary of the several stirring episodes is a mass machine-gunning of trapped revolutionists whose women and children perish with them. Although the picture may be interpreted as incidentally a lecture against war and the ways of war, it is primarily melodrama and likely to register most effectively where offered as such.

Previewed at Grauman's Chinese Theatre

where a typical preview audience displayed no notable fervor for or against.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, Kenneth Macgowan. Director, John Ford. Screen play, Richard Sherman. Sonya Levien and Walter Ferris. From the novel by David Garth. Photographer, Ernest Palmer. Art directors, Bernard Herzbrun and Rudolph Sternad. Set decorations by Thomas Little. Film editor, Louis Loeffler. Costumes by Boyer. Sound, E. Clayton Ward and Roger Herman. Musical direction, Louis Silvers. Release date, April 29, 1938.

CAST

Lynn.....Loretta Young
Geoffrey.....Richard Greene
Wyatt.....George Sanders
Chris.....David Niven
Colonel Leigh.....C. Aubrey Smith
Torres.....J. Edward Bromberg
Rodney.....William Henry
General Sebastian.....John Carradine
Furnoy.....Alan Hale
Loveland.....Reginald Denny
Cherrington.....Berton Churchill
Mulcahay.....Barry Fitzgerald
General Bryce.....Claude King
Piper.....Cecil Cunningham
Mullins.....Frank Dawson
Drake.....John Sutton
Ah-Nee.....Lina Basquette
Defense Attorney.....Frank Baker
Prosecuting Attorney.....William Stack
Cherrington's Secretary.....Harry Hayden
Cockney.....Will Stanton
Judge.....Winter Hall
Barristers.....John Spacey
.....C. Montague Shaw

Robinson Crusoe's Broadcast

(Educational)

Cartoon

A Terry-Toon cartoon, this is a burlesque on the Robinson Crusoe radio broadcasts. Crusoe as pictured here is a tough Irish sea-faring man with a decided accent who describes how his ship sailed from Plymouth upside down around the world and after all hands but a parrot and himself were lost in a storm they found land where a cannibal tribe drops him into the cooking pot. When questioned by the radio announcer as to what happened then the Crusoe character replies, "they ate me of course." Running time, 6½ minutes.

Play Ball

(Columbia)

Timely Sport Subject

Coincidental with the opening of the baseball season is the release of this sport subject detailing the many hard days of labor devoted to training. Besides an instructional portion, the men (the New York Yankees) are seen going through a varied collection of calisthenic drills. There are added shots of pitching, fielding and batting. The climax is the opening day of the season.—Running time, 10 minutes.

Hall's Holiday

(Paramount)

Excellent Band Act

Featuring the smooth musical stylization of Maestro George Hall and his orchestra and spiced by the lively vocal renditions of dimpled Dolly Dawn and the Landt Trio, this band act number proves to be excellent lightweight entertainment. The program numbers such song hits as "Dipsy Doodle," "Good Night, Ladies," "Every Day's a Holiday," "The Moon Is Here Again" and "Between the Devil and the Deep Blue Sea." The jazz session likely will have the younger set of the swing school tradition toe tapping and tune humming in their seats.—Running time, 10 minutes.

Vitaphone Pictorial Revue, No. 9

(Vitaphone)

Good

The initial section of this Pictorial subject is a description of the artistic craftsmanship in the manufacture of silverware. The middle portion describes the thrills of ice boating. The final sequence details with the effectiveness of some good color the manipulation of a miniature railroad. Material and editing combine to make the number an interesting novelty piece. Running time, 10 minutes.

PLAN TO REORGANIZE UA OPERATION VOTED

Original Project of Purchase of Partners' Shares by Korda and Goldwyn Dropped

Reorganization of the operating structure of United Artists was agreed upon unanimously by four of the company's five directors, Samuel Goldwyn, Mary Pickford, Douglas Fairbanks and Alexander Korda, at a series of conferences held in London.

Although the announcement contained no details, it said that the "new policy will provide for greatly reduced cost of distribution to producers, who will thus further participate in the profits of the parent company according to their individual contributions." The reductions were reported to be: domestic, 7½% from 30%; British, 10% from 40%; other countries, 10% from 50%.

"This new policy of operation, it is believed, will make the company particularly attractive to other independent producers who are seeking world wide distribution," the announcement said.

The plan is expected to bring about an immediate reopening of negotiations for a renewal of David O. Selznick's releasing contract with the company.

Reports that the London conferences resulted in the consummation of a long series of negotiations by which Mr. Goldwyn and Mr. Korda would purchase the holdings of Miss Pickford, Mr. Fairbanks and Charles Chaplin, were answered with the assertion:

"After months of negotiations the original project whereby Goldwyn and Korda were to have purchased the shares held in United Artists by Miss Pickford, Chaplin and Fairbanks has been definitely abandoned because of present economic conditions."

While United Artists officials declined to amplify the formal announcement of the reorgani-

zation plan, it was believed to be similar to that reported in MOTION PICTURE HERALD April 2d.

"Mr. Goldwyn's proposal reportedly contemplates stabilization of the controlling ownership of United Artists as it is now constituted, that is, without any sale of the stock interests . . .," the HERALD story said.

"The present inactive partners, however, are asked to exchange their present common stock for a new issue of preferred which would pay a fixed dividend rate. Active producers would exchange their present common stock for a new issue of common stock which would be entitled to participation in company earnings remaining after payment of dividends on the preferred.

"For non-stock owning producers, percentage deals would be made on individual pictures and long term distribution deals between United Artists and individual producers would include options to purchase common stock, if desired by the producer.

"Mr. Goldwyn's proposal is understood to have been tentatively approved by Mr. Chaplin although Miss Pickford and Mr. Fairbanks are reported not to have committed themselves on it."

Mr. Chaplin was the only one of the five directors not present at the London meetings.

The United Artists denial that the Goldwyn-Korda deal had been agreed upon was made after the New York Times on Tuesday published a story reporting completion of negotiations.

"Details of the arrangement are expected to be made public at a meeting of the stockholder-producers here next week, possible Tuesday or Wednesday," the Times had reported. ". . . It is understood that changes in the policy and personnel of the company will be decided at the meeting. . . .

"Financial backing for Mr. Korda and Mr. Goldwyn was arranged through the formation of an English banking syndicate."

Miss Pickford, Mr. Goldwyn and Mr. Korda sailed from England on the *Queen Mary* Wednesday and are scheduled to arrive in New York Monday. They will "work out final details of the reorganization plans" in New York, the company announced.

UA TO DISTRIBUTE FOUR FILMS IN MEXICO

United Artists this week acquired one feature and four short subjects from J. H. Hoffberg Company for distribution in Mexico.

The feature is "Fire Trap," and the shorts are "Isle of Paradise," "Carillon Makers," "Young Explorers" and "Floridian Curiosities."

Seek Closed Shop In Laboratories

Contracts calling for a closed shop will be submitted to 15 eastern laboratories and newreels, except Universal, it was said this week by John Rugge, president of Local 702, Motion Picture Laboratory Technicians, affiliated with the International Alliance of Theatrical Stage Employees. Close to 1,300 employees are affected.

The proposed pacts contain other provisions which are wide departures from present labor practice at the laboratories. They are a 35-hour, five-day week, instead of the present 40-hour week; \$25 minimum wage for all crafts; seven legal holidays a year with pay; one week vacation for those employed more than three years; night workers to receive 10 per cent above the regular day scale; overtime and special rates for Saturday and Sunday work. The union's minimum wage heretofore was \$22.

The wage pacts to be negotiated will vary with each plant. Laboratories which will get the new demands are: Malcolm, H.E.R., Du Art, Warners' Ace and Cellulose Products, Paramount News and Producers, all of which have granted the union recognition; De Luxe and Consolidated, where contracts have expired; Pathoscope, Mecca, Paramount Long Island, Film Service, Films, Inc., Mercury, Pathe News, March of Time, News of the Day, and Movietone News. The union has no members at Universal News and no contract will therefore be submitted to this newsreel.

Delivery Strike Ended

Film truck delivery service out of Des Moines, halted March 14th by a strike of the drivers, has been resumed after contracts for a year had been signed by three delivery firms which were affected. Companies signing the contracts were the Iowa Film Delivery Company, Inland Film Express, and Film Transportation Company.

The drivers, heretofore on a weekly pay basis, are now, according to the contract, on a mileage pay scale of two cents per mile for one ton trucks and two and one-half cents per mile for one and a half ton trucks and 60 cents per hour for city pickup service. The union had demanded 70 cents per hour for city pickup and 75 cents per hour for out-of-town trips.

Major Philip J. Kieffer, former Army officer, now an extra and bit player, has been elected president of the Junior Screen Actors Guild. Harry Mayo was elected vice-president; Peter Du Rey, second vice-president; Jack Grand, secretary, and Warren Dearborn, treasurer, Aubrey Blair, executive secretary, status is unchanged.



Sitting in conference in London where on Tuesday they determined the future of United Artists (l. to r.) were David Rose, vice-president of Samuel Goldwyn, Inc.; Douglas Fairbanks; Edward Raftery, general counselor; George Elcock, director, and Oscar Deutsch, managing director, of Odeon Cinemas; Mary Pickford; Stanley Bates, director of Odeon Cinemas; Alexander Korda, Samuel Goldwyn, and Murray Silverstone, managing director of United Artists.



SWISS MISS CAN'T MISS!

Hal Roach has at last made the Laurel-Hardy feature of his dreams. The plot is great, the technical production superb, the music exceptional and the result all that one could hope for. Get ready for a really worthwhile attraction in . . .

"SWISS MISS"

starring

Stan LAUREL & Oliver HARDY

with Della Lind • Walter Woolf King
Eric Blore • *Directed by* John G. Blystone
Original Story by Jean Negulesco and
Charles Rogers • Screen Play by James
Parrott, Charles Melson and Felix Adler

Associate Producer: S. S. Van Keuren

Music by Phil Charig Lyrics by Arthur Quenzer

An M-G-M Picture



FARM FAMILIES AVERAGE \$4.70 SPENT YEARLY AT FILM THEATRES

**It's \$13 a Year in California,
Less Than 50 Cents Among
Negro Sharecroppers in
Georgia and Mississippi**

Four dollars and 70 cents is the average annual per family expenditure for motion pictures made by America's 32,000,000 farming population, whose land and buildings are estimated to be worth some \$58,000,000,000, from which they receive an estimated \$9,000,000,000 annual cash income from farm marketings.

Farmers' film theatre expenditures range from less than 50 cents a year spent by the poverty-stricken Negro sharecropper family in Georgia and Mississippi, to the top expenditure of \$13 per year made by the comparatively wealthy white farming family of California.

The recreation and amusement-expenditure study of farming families was made by the Bureau of Home Economics of the United States Department of Agriculture, as Part Two of "A Study of Consumer Purchases." The first report, issued by the Department last month, covered film spending by village families, whose expenditures on pictures average between \$10 to \$16 yearly, against the 50 cents to \$13 spent by farming families.

16,779 Farm Families Studied

Taking a cross-section of the country as the basis for establishing "consumer purchases" of theatre tickets, the Government's Home Economics Bureau arbitrarily selected 16,779 farm families in "typical locations" in 20 states.

The Government determined that while over half of the farming families interviewed spend some money during the year on pictures, they average less than 25 cents in film expenditures out of each dollar available for amusements, with the exceptions of New Jersey, where large city theatres are handy, and California, home of the motion picture industry.

In contrast to this, the recent study of non-farming families in 140 villages in virtually the same areas showed that a much higher percentage attended the theatre and that almost 30 cents out of each amusement dollar went for tickets to film houses. (Non-farming village families' film expenditures were reported in MOTION PICTURE HERALD on March 12th, page 23).

The Competition

"Apparently," the Government report commented, "the home talent play or baseball game, equipment for various games and outdoor sports and the radio put up a lively competition with the movies for the farm amusement dollar."

On the other hand, the more favorable position of the film in amusement spending of non-farming rural families, as previously reported, caused the Department to observe: "This family-living study has given illustrative figures to bear out the belief that both the motion picture and the automobile have assumed an increasingly important place in American village life. Even in villages too small to have a movie, the automobile makes accessible the picture shows of the neighboring towns and cities."

The latest investigation disclosed that in New Jersey, 64.5 per cent of the farming families interviewed attended motion pictures and,

Expenditures for Films by "Typical" American Family in Farm Communities

Survey by the Bureau of Home Economics of the United States Department of Agriculture on the film-going expenditures of native-born, American, non-relief families in the average American village community was reported on page 23, March 12th; an identical survey by the Bureau on film expenditures on American families engaged in farming, follows:

LOCALITY	Families Investigated		Expenditures for Movies	
	Total number	Percentage having expenditures for movies ¹	Average amount ²	Percentage of total recreation expenditures ³
NEW ENGLAND: White farm operators				
Vermont	537	65.7	\$5	17.8
CENTRAL and ATLANTIC: White operators				
New Jersey	496	64.5	9	30.8
Pennsylvania and Ohio	2257	33.8	3	14.5
Michigan and Wisconsin	1067	52.8	3	13.8
Illinois and Iowa	1642	58.8	5	18.9
MOUNTAIN and PLAINS: White operators				
Kansas and North Dakota	984	61.5	5	17.2
Colorado, Montana and South Dakota ..	447	64.9	6	17.1
PACIFIC: White operators				
California	888	82.2	13	28.4
Oregon and Washington	948	73.6	7	23.1
Oregon (part-time farm operators)	383	79.6	9	22.8
SOUTHEAST⁴				
North and South Carolina:				
White operators	1945	50.1	4	15.2
White self-sufficing farm operators (North Carolina only)	607	26.7	1	16.1
White sharecroppers	632	42.9	3	13.4
Negro operators	433	20.1	1	9.5
Negro sharecroppers	639	19.7	1	11.4
Georgia and Mississippi:				
White operators	1255	45.2	6	25.1
White sharecroppers	482	23.8	1	15.8
Negro operators	511	15.6	1	17.5
Negro sharecroppers	626	10.4	.5 ⁵	14.3

¹Percentages are based on the total number of families.

²Averages are based on the total number of families.

³These percentages were computed by dividing the average amount spent for movies by average total recreation expenditures.

⁴Because of the economic and social significance of the system of farm tenancy in the Southeast, these data have been tabulated separately for each type of tenure. Negro farm families were studied only in the Southeast.

⁵Less than fifty cents.

city admissions averaging higher, the average admission expenditure for each of the families studied was \$9 per year, while in Colorado, Montana and South Dakota, where 64.9 per cent of the families surveyed attended pictures, the average expenditure was but \$6 per family yearly.

In New Jersey, 30.8 cents out of every dollar spent by farming families for recreation goes to motion picture exhibitors, while in Colorado, Montana and South Dakota, only 17.1 cents per dollar for each family is so spent.

California Leads

Highest farming-family dollar expenditure for film theatres was in California, \$13 per year or 28.4 cents out of every recreation dollar; lowest was \$1, or 16.1 cents per dollar, for the North Carolina family, and 50 cents for Negro sharecroppers.

The percentage of total recreation-dollar expenditures going to exhibitors was highest at 23 in Oregon and Washington, 19 in Illinois and Iowa; dropping to 18 in Vermont; 17 in North and South Dakota, Kansas, Colorado and Montana; and 14 in Pennsylvania, Ohio, Michigan and Wisconsin. New Jersey and California were considered in a class by themselves because of special factors, New Jersey having a percentage of 30.8 and California 28.4.

The part played by accessibility of theatres in directing the recreational expenditures of farm families is demonstrated by figures for Oregon. Among 383 families living in the vicinity of Portland, the average expenditure was the same as among the 496 families living in New Jersey.

Because of the economic and social significance of the system of farm tenancy in the Southeast, that section was studied separately.

FEWER, LARGER THEATRES IS TREND IN CHICAGO

20% Fewer Theatres in 1937 Than in 1926, But the Seating Total Is Unchanged

Although there were 20 per cent fewer picture theatres in Chicago in 1937 than in 1926, the seating capacity remained at approximately the same total due to construction of larger houses, according to a recreation survey sponsored jointly by the Chicago Recreation Commission and Northwestern University and conducted under the auspices of the Works Progress Administration, the National Youth Administration and the Illinois Emergency Relief Commission.

Chicago's theatres, during the year, had a total seating capacity of about 338,000, or one seat for each nine residents of the city. The number of seats ranged from 255 to 4,029.

The report on motion pictures takes up nine pages of Volume II of the survey and it traces the history of films and theatres from the time when pictures "which moved" were shown as added attractions at permanently housed circuses. In 1908 there were 340 nickelodeons in the city, the inquiry shows, while last year motion picture theatres numbered 316 of which 276 were licensed. The licensed houses paid a total of \$105,825 in fees to the city.

Total collections for all license fees amounted to \$5,825,184.75, but this included \$5,636,850 from liquor establishments.

In commenting on films, Arthur J. Todd, chairman of the committee that prepared the report, declares that they "have so entered into the very texture of American social life that they figure seriously as a subject of social politics and are becoming a focal point in the processes of social control." Mr. Todd is a member of the department of sociology and anthropology at Northwestern University.

"Apparently," Mr. Todd reports, "social control of moving pictures is reaching out beyond suggestions for governmental censorship and mass boycott, in the direction of research and publication of special studies of the motion picture industry and local planning as a means of eliminating the less desirable aspects of moving pictures. The role of educational institutions in developing taste and power of discrimination is also becoming more readily accepted. Partly for these reasons, partly because of improved technique and a better comprehension of the potentialities of the 'silver screen' it may be said that in general the calibre of motion pictures in the past few years has shown marked improvement."

Censorship of motion pictures, the report shows, had its beginning in Chicago in 1909 "as the result of pressure brought by religious and civic improvement groups in the city." At present, the report continues, five moving picture censors at a monthly salary of \$205, two projectionists at \$110.55 a week, and five exhibition investigators at \$200 a month are employed by the city. The 1937 budget for the city provided \$34,737.20

WHITE FRONT HOUSE RECALLED IN REPORT

The first positions held in the motion picture industry by Carl Laemmle, former head of Universal Pictures, and Sam Katz, of Balaban & Katz, are described in a Chicago recreation survey report made public this week.

"In 1907," the report explains, "Carl Laemmle opened the White Front Theatre on Milwaukee Avenue, one of the first locations in Chicago devoted solely to moving pictures. Music was furnished by a piano played by a former messenger boy named Sam Katz."

to carry on the work of the division of moving picture censorship.

During 1937, 7,618,000 feet of film were inspected by the censorship division and 14,720 permits were issued. The all-time record for Chicago, the survey shows, was established in 1929 when 8,147,000 feet of film were inspected and 20,892 permits were issued. The total revenue of the division for 1937 was \$97,000.

Seating capacities compared as follows:

Seating Capacity	1926	1937
Not over 350.....	116	49
Not over 750.....	92	82
Not over 1,000.....	81	77
Not over 1,500.....	51	47
Not over 1,750.....	10	15
Not over 2,100.....	17	18
Not over 2,300.....	2	3
Not over 2,500.....	5	6
Over 2,500.....	14	19
Total	388	316

In a report on programs, the report shows that 85 per cent of the 190 theatres which advertised in newspapers operated under a dual bill policy.

"It is probable," it is pointed out, "that if not-advertised theatres were included in the compilation the percentage of double feature theatres would be even greater."

"The popularity of radio entertainment is said to be responsible in some degree for the double feature vogue in movie theatres. As an increasing number of surveys of recreations preferences are released, with radio showing decided gains as a 'favorite recreation,' some observers hold that it has become necessary for commercial amusement proprietors to provide stronger inducements to get the customer out of his home and away from the radio. Whether this is literal fact or wishful thinking cannot be determined from data available for this study. But undoubtedly increased activity in participating sports, the sudden vogue of home games and other forms of recreation have combined to offer some competition to movies."

Academy Reports On Standards for Sound Projection

The Research Council of the Academy of Motion Picture Arts and Sciences, from Hollywood, is transmitting copies of the report of the Council's committee on standardization of theatre sound projection equipment characteristics to the engineering departments of each of the companies participating in the Council's cooperative technical program.

The report contains recommendations covering the various parts of the theatre reproducing system, resulting from approximately 18 months of tests and experimental work by the committee.

Appointed by the Council in November, 1936, the committee, under the chairmanship of John Hilliard, of Metro-Goldwyn-Mayer Studios, set out to prepare standards and specifications for theatre sound equipments which will permit the best possible reproduction under general operating conditions of the recordings of all studios in all theatres, regardless of the type of manufacture of the sound reproducing equipment.

The specifications and recommendations contained in the report have been prepared for the guidance of the engineering departments of the producing companies participating in the Research Council cooperative technical program, and the engineering departments of the associated companies affiliated with these producing companies, in purchasing new sound projection equipment.

Copies of the report have been distributed through each company's representative on the Council to the proper officials in each producing company.

Copies of the report are also available upon request to all sound equipment manufacturers, to be used as a guide in designing, testing, or manufacturing new equipment, or to theatre servicing organizations and exhibitors who may be interested in the opinions of the Council on sound reproducing equipment.

As part of its program, the committee installed several reproducing equipments in the Filmarte Theatre in Hollywood, where, through the cooperation of Fox West Coast Theatres, a series of experimental tests were conducted on each of these equipments under identical operating conditions.

During the course of the work two committees were appointed to assist the standardization committee; one, a horn test steering subcommittee under the chairmanship of Homer Tasker and consisting of John Hilliard, Don Loye, William A. Mueller and Wallace V. Wolfe, which drew up all of the test plans, and the other a test operating subcommittee consisting of John Hilliard, chairman, John Aalberg, Lawrence Aicholtz, Lloyd Goldsmith, Don Loye, K. F. Morgan, Gordon Sawyer, William Thayer, S. J. Twining, John Volkman, Samuel A. Waite and Wallace V. Wolfe, which actually conducted all of the tests from which the conclusions in the new report were drawn.

In addition to the producing companies participating in the Council's technical program, Fox West Coast Theatres, Electrical Research Products, RCA Manufacturing Company, International Projector and Ashcraft Lamp Company all cooperated in the test program.

The committee's report is divided into six parts and contains general recommendations on each of the following classifications: The sound head and associated equipment, volume control equipment, amplifiers and filters, loudspeakers and dividing networks, servicing requirements, studio and preview theatre requirements.

RKO Net Profit *At \$1,821,165*

RKO Radio's net profit for 1937 was \$1,821,165, Federal Judge William Bondy was informed this week by the Irving Trust Company, reorganization trustee for RKO, at a hearing in United States district court in New York.

The net for 1937 compares with a net profit of \$2,485,911 for the preceding year. The 1937 figure, however, does not include RKO's share in undistributed earnings of Keith-Albee-Orpheum Corporation. Dividends to RKO from that source are estimated to amount to \$297,801.

RKO plans 48 features for the 1938-39 season, the same number which the company announced for release this season, it was said following the return of Leo Spitz, president, to New York from the coast. The new season production plans are still in work and details on story properties and titles probably will not be ready until shortly before the company's annual sales convention early in June.

A motion to compel a second interim dividend of 12½ per cent to creditors of Orpheum was denied by Federal Judge Alfred C. Cox. Judge Cox stated that a creditors' hearing had been set for April 28th before Bankruptcy Referee Oscar W. Ehrhorn, and that the question of dividends could be acted on then.

Marcus Heiman, Orpheum trustee, will apply for approval for his final account. Gross receipts were \$703,527 and disbursements \$329,306, leaving \$374,221 cash on hand. Total claims allowed were \$2,152,555 with \$322,305 paid out as a 15 per cent first dividend. Orpheum assets were sold to Stadium Theatres Corporation, an RKO subsidiary.

Irving Trust Company has filed a petition asking that the claim of the Hippodrome Building Corporation for \$450,000 against RKO be allowed in that amount. The claim is based on a lease guaranteed by RKO and entered into on July 1, 1930, for the Cleveland Hippodrome for 17 years at \$150,000 yearly. The lease was defaulted in March, 1933.

Meanwhile a separation of RKO's picture and theatre operations into individual corporate entities as a means of facilitating the reorganization of the company was reported to be the plan of reorganization factors now being studied.

Members of the board of directors of Keith-Albee-Orpheum have been reelected. They are: Donald K. David, Monroe Goldwater, Malcolm Kingsberg and Peter J. Maloney, representing the preferred stock; Mr. Spitz, representing RKO; Lunsford P. Yandell, representing the Radio Corporation of America, and Richard Jones, representing Atlas Corporation.

Mr. Spitz was reelected chairman of the board and president of KAO. William F. Whitman, formerly assistant secretary, was elected secretary, filling the post which has remained vacant since the death more than a year ago of James Field. Other officers reelected are Malcolm Kingsberg, vice-chairman of the board; Leon Goldberg, treasurer; O. R. McMahon, W. J. Kernan, William Murray and H. E. Newcomb, assistant treasurers, and Louis Joffe and Harry M. Pimstein, assistant secretaries.

The board also declared a dividend, out of capital surplus, of \$1.75 a share on the 7 per cent cumulative convertible preferred stock for the quarter ended June 30, 1935. The dividend is payable July 1st, to stockholders of record June 15th. The payment will reduce the accumulated dividend arrears on the preferred stock to \$19.25 a share.

During the year, the company acquired 18 new houses.

The board has approved a reduction of the company's authorized common stock from 2,000,000 shares to 1,400,000 shares.

IN COURTS *20th-Fox Reports* *\$1,641,537 Net*

20th Century-Fox, Loew's Deny Music Suit Charges

Twentieth Century-Fox, Loew's, Inc., Robbins Music Corporation, Jack Robbins and Movietone Music Corporation, defendants in a \$1,500,000 suit brought by Sam Fox for alleged conspiracy and damage to business reputation, have answered the suit with a general denial of the charges. The litigation comes as the sequel to Twentieth Century-Fox transfer of its publishing alliance from the Sam Fox Music Publishing Company to the Metro-Goldwyn-Mayer controlled Robbins Music Corporation, which became effective in August, 1937.

In his bill of complaint Mr. Fox lists three causes of action. The first is against Loew's, the Robbins firm and Jack Robbins personally and asks for \$1,000,000 damages. The second is against Twentieth Century-Fox and Movietone Music and seeks damages of \$500,000, while the third involves all defendants but Loew's and asks the court to enjoin the further dissolution of Movietone Music and to declare that Sam Fox has the exclusive publishing privileges of all works in the Movietone catalogue until their current copyrights expire.

Coogan's Mother Denies She Promised Trust Fund

After being served with a summons by a process server who forced his way into her home, Mrs. Lillian Coogan Bernstein testified Monday at a deposition hearing in Hollywood in connection with the \$4,000,000 suit instituted against her and her husband, Arthur L. Bernstein, by her son, Jackie Coogan.

Mrs. Bernstein said she had refused to give her son any of the \$4,000,000 he earned as a child star because "he was more than just a bad boy—he was a 20-year-old bad boy." She denied that she had ever told her son, who is now 23, that she would create a trust fund for him.

ASCAP Files Request For Tennessee Stay

The American Society of Composers, Authors and Publishers has filed an application in Federal district court in Nashville for a temporary injunction to restrain Tennessee officials from enforcing its law barring the music licensing society from operating within the state. The society also applied for the designation of a three judge statutory court to hear the injunction proceedings and an action to be instituted later to test the constitutionality of the state law.

Infringement Suit Filed

Richard C. Bordon and Alvin C. Busse, authors of "How to Win an Argument," have filed suit in the United States district court in New York alleging infringement of their copyright against General Motors Corporation and Jam Handy Picture Service, Inc., in the film "Smooth Sailing," produced by the defendants. An accounting of the profits and a permanent injunction and damages are sought.

A net operating profit of \$1,641,537 for the 13 weeks ended March 26th was reported by Twentieth Century-Fox this week at an annual meeting of stockholders. The profit, figured after normal federal income tax, was a decrease of \$426,061 as compared to \$2,067,598 for the first quarter of 1937.

All officers of the company were re-elected at a meeting held Wednesday.

Profit for the fourth quarter of 1937 was \$2,574,800, exclusive of dividends from National Theatres Corporation of \$1,134,400. No dividends were received from National Theatres, the company announced, during the first quarter of this year or last.

After allowing for the first quarter's preferred dividend, the profit is equivalent to 73 cents a share on the 1,741,897 shares of common stock outstanding March 26th.

Gross income from sales and rentals of film and literature amounted to \$13,515,285.15; dividend income, \$35,096.10 and other income, \$300,443.55. Expenses totaled \$11,888,403.63, leaving a net operating profit, before interest, depreciation and federal income taxes, of \$1,962,421.17. Interest and depreciation of fixed assets (not including depreciation of studio buildings and equipment of \$210,157.89 absorbed in production costs) amounted to \$99,735.05 while \$221,148.39 was deducted as provision for federal income taxes. No deduction was made for surtax on undistributed profits.

Four Changes in Stock Reported

Disposition of large quantities of Warner Brothers debentures by the three Warners in February is disclosed in the semi-monthly summary of transactions of officers and directors in the securities of their corporations, released by the Securities and Exchange Commission Tuesday.

During the month, the report showed Harry M. Warner, Albert Warner and Jack L. Warner each disposed of 25,000 debentures. The three brothers also filed reports of January, showing that each had disposed of 233 shares of preferred stock.

The report further showed that at the end of February Albert Warner held 59,648 shares of Warner Brothers common, and 1,759,000 debentures direct and another 5,460 through a holding company. H. M. Warner held 62,860 shares of common and 1,379,000 debentures. Jack L. Warner held 88,060 shares of common and 1,183,000 debentures. In addition, each of the three held 10,618 shares of preferred direct and another 4,267 shares through a holding company.

B. & K. Earnings \$2,183,301

An increase of \$308,993 in earnings for 1937 as compared to the preceding year was reported Tuesday by Balaban & Katz Corporation, one of the largest theatre circuits, which is affiliated with Paramount. The earnings for 1937 totaled \$2,183,301 as compared to \$1,874,308 in 1936.

SMPE MEMBERS IN WASHINGTON FOR MEETING OPENING MONDAY

Special Sessions on Photo and Laboratory Procedure, Color, Sound, Educational and Industrial Films, Optics, 16mm. Field

The Spring meeting of the Society of Motion Picture Engineers opens Monday morning, at Washington, for four days, during which analysis will be made of the new technical processes and equipment developed for all of the industry's branches since the Society met last fall. Special sessions will be conducted on photographic and laboratory procedure, color, sound, educational and industrial application of films, optics and projection, 16mm pictures and other technical phases of the industry.

S. K. Wolf, president, is to preside, assisted by chairmen of nine committees, as follows: G. E. Matthews, papers committee; Nathan D. Golden, reception; W. C. Kunzmann, registration; Mrs. R. Evans, ladies' reception; R. Evans, banquet; Will Whitmore, publicity; H. Griffin, projection; Sylvan Harris, apparatus; J. G. Bradley, transportation.

The complete program follows:

MONDAY, APRIL 25th

- 9:00 a.m. Registration, Little Theatre Entrance.**
- 10:00 a.m. Little Theatre, Business and General Session.**
Opening Remarks by President S. K. Wolf.
Report of the Convention Committee; W. C. Kunzmann, convention vice-president.
Report of the Membership Committee; E. R. Geib, chairman.
Report of the Papers Committee; G. E. Matthews, chairman.
"Progress in the Motion Picture Industry"; Report of the Progress Committee; J. G. Frayne, chairman.
"Motion Picture Projection from Metallic Films"; R. W. Carter, Taylor-Sloane Corp., New York. (Demonstration)
"Sound Stages and their Relationship to Air-Conditioning"; L. L. Lewis and C. M. Wert, Carrier Corp., Syracuse.
"Documentary Film Study—A Supplementary Aid to Public Relations"; A. A. Mercey, School of Public Affairs of American University, Washington.
- 12:30 p.m. Continental Room; Informal Luncheon.**
Addresses by:
Hon. Daniel C. Roper, Secretary of Commerce.
Hon. William G. McAdoo, Senator from California.
Col. Daniel I. Sultan, Engineer Commissioner for the District of Columbia.
- 2:00 p.m. Little Theatre; Photographic and Laboratory Session.**
"The Determination of Correct Exposure in Photography"; L. A. Jones, Eastman Kodak, Rochester.
"Latent Image Theory and Its Application to Low-Intensity Photographic Exposure"; W. J. Albersheim, Electrical Research Products, New York.
"Problems in the Use of Ultra Speed Negative Film"; P. H. Arnold, Agfa Anso Corp., Binghamton, N. Y. (Demonstration)
"Solution: Agitation by Means of Compressed Air"; C. E. Ives and C. J. Kunz, Eastman Kodak, Rochester.
"Effect of Aeration on the Photographic Properties of Developers"; J. I. Crabtree and C. H. Schwengel, Eastman Kodak, Rochester.
"Maintenance of a Developer by Continuous Replenishment"; R. M. Evans, Eastman Kodak, Rochester.
"The Influence of pH on the Washing of Processed Films"; S. E. Sheppard and R. C. Houck, Eastman Kodak, Rochester.
"A New Densitometer"; H. Neumann, Klangfilm G. m. b. H., Berlin.
- 8:00 p.m. Little Theatre, Lecture and Motion Picture.**
"The Transmission of Motion Pictures over a Coaxial Cable"; H. E. Ives, Bell Telephone, New York.

TUESDAY

- 9:30 a.m. Little Theatre, Color Session.**
"The Inter-Relationship of the Various Aspects of Color"; L. A. Jones, Eastman Kodak, Rochester.
"The Fundamentals of Color Measurement"; D. L. MacAdam, Eastman Kodak, Rochester. (Demonstration)
"The Theory of Color Reproduction"; A. C. Hardy, Massachusetts Institute of Technology, Cambridge, Mass.
"Screen-Film Negative-Positive Process"; T. T. Baker, DuPont, New York.
"Problems Involved in Full-Color Reproduction of Growing Chick Embryo"; E. S. Phillips, Cornell University, Ithaca, N. Y. (Demonstration)
"The Multiphase Camera"; W. E. Garity, Walt Disney Productions, Hollywood.
- 2:00 p.m. Little Theatre, Sound Session.**
"An Ultraviolet Push-Pull Recording Optical System for Newsreel Cameras"; G. L. Dimmick and L. T. Sachtleben, RCA Manufacturing Co., Camden.
"Processing of Ultraviolet Recordings on Panchromatic Films"; J. O. Baker, RCA Manufacturing Co., Camden. (Demonstration)
"A New Sound System"; G. Friedl, Jr., International Projector, New York.
"Specifications for Design of New Theatre Reproducing Equipment"—Report of Standardization Committee of the Research Council of the Academy of Motion Picture Arts and Sciences, Hollywood.
Report of the Standards Committee; E. K. Carver, chairman.
"Design and Operation of Theatre Loud Speakers"; J. F. Blackburn, Lansing Manufacturing Co., Los Angeles.
"Push-Pull Recording with the Light-Valve"; J. G. Frayne and H. C. Silent, Electrical Research Products, Hollywood. (Demonstration)
"Multiple-Channel Recording"; H. G. Tasker, Universal Pictures, Universal City. (Demonstration)
"Permanent-Magnet Four-Ribbon Light-Valve for Portable Push-Pull Recording"; E. C. Manderfeld, Electrical Research Products, Hollywood.
- 8:00 p.m. Little Theatre; Educational and Industrial Applications of Motion Pictures.**
"The Educational Value and Preparation of U. S. Army Training Films"; Capt. R. T. Schlosberg, Signal Corps, U. S. Army, Washington. (Demonstration)
"New Use for Instructive Motion Pictures"; H. Roger, Rolab Photo-Science Laboratories, Sandy Hook, Conn.
"Producing Industrial Films"; J. A. Norling, Loucks & Norling Studios, New York. (Demonstration)
"An Industrial Visual Instruction Laboratory"; J. G. T. Gilmour, General Electric Co., Schenectady. (Demonstration)
"Photographic Effects in the Feature Production 'Topper'"; R. W. Seawright and W. V. Draper, Hal Roach Studios.

WEDNESDAY

- 9:30 a.m. Little Theatre, Optics and Projection Session.**
"A Higher-Efficiency Condensing System for Motion Picture Projectors"; F. E. Carlson, General Electric Co., Cleveland.
"The Water-Cooled Quartz Mercury Lamps"; E. B. Noel and R. E. Farnham, General Electric Co., Cleveland.
"Theory vs. Practice"; F. H. Richardson, Quigley Publishing Company, New York.
Report of the Projection Practice Committee; H. Rubin, chairman.
Report of the Exchange Practice Committee; A. W. Schwalberg, chairman.
"Considerations on Screen Brightness"; O. Reeb, Osram G. m. b. H., Berlin.
"Wide-Screen Projection at the 1937 Paris International Exposition"; H. Griffin, International Projector, New York.
"Good Tools Pay for Themselves"; J. R. Prater, Congress Theatre, Palouse, Wash.
"A Technic for Testing Photographic Lenses"; W. C. Miller, Paramount Productions, Hollywood.
- 2:00 p.m. Little Theatre, 16-Mm. Symposium.**
"Some Unusual Adaptations of 16-Mm. Equipment for Special Purposes"; J. L. Boon, Eastman Kodak, Rochester.
"A New 16-Mm. Projector"; H. C. Wellman, Eastman Kodak, Rochester.
"The Shrinkage of Acetate-Base Motion Picture Films"; J. A. Maurer and W. Bach, Berndt-Maurer Corp., New York.
"A Criticism of the Proposed Standard for 16-Mm. Sound-on-Film"; J. A. Maurer

and W. H. Offenhauser, Jr., The Berndt-Maurer Corp., New York.
"A Continuous Optical Reduction Sound Printer"; M. G. Townsley, Bell and Howell, Chicago.

- 3:30 p.m. Apparatus Symposium and Manufacturers' Announcements.**
"An Automatic Camera Timer for Time-Lapse Cinematography"; H. Roger, Rolab Photo-Science Laboratories, Sandy Hook, Conn.
"A Basically New Framing Device for 35-Mm. Projectors"; H. A. De Vry, Herman A. De Vry Corp., Chicago.
"A Film Cement Pen"; R. J. Fisher, Rochester.
"New Piezoelectric Devices of Interest to the Motion Picture Industry"; A. L. Williams, Brush Development Co., Cleveland.
"Characteristics of Supreme Panchromatic Negative"; A. W. Cook, Agfa Anso, Binghamton, N. Y.
"A New Indicator for Sound-Level Measurements"; S. K. Wolf and S. J. Begun, Acoustic Consultants, Inc., New York. (Demonstration)
"The Resonoscope"; S. K. Wolf and L. B. Holmes, Acoustic Consultants, Inc., New York.
"A Roller Developing Rack with Stationary Drive"; C. E. Ives, Eastman Kodak, Rochester.
"A New Projector Mechanism"; H. Griffin, International Projector, New York.
"A Device to Promote Safety in Motion Picture Projection Rooms and Auditoriums"; E. R. Morin, Department of State Police, Hartford, Conn.
"New Background Projector for Process Cinematography"; G. H. Worrall, Mitchell Camera Corp., Hollywood.
- 7:30 p.m. Continental Room, Semi-Annual Banquet.**
Address by Dr. C. E. Kenneth Mees, vice-president in charge of research and development, Eastman Kodak, Rochester.

THURSDAY

- 10:00 a.m. Little Theatre, Sound Session.**
"A Study of the Processing Conditions for Variable-Width Sound Recordings on High-Resolution Films"; J. O. Baker, RCA Manufacturing Co., Camden. (Demonstration)
"The Properties and Applications of Ozaphane"; J. Holloway, The Holloway Co., New York. (Demonstration)
"Sound Recording by Color Modulation (Van Leer System)"; A. L. Williams, Brush Development Co., Cleveland. (Demonstration)
"Tracing-Distortion in Sound Reproduction from Phonograph Records"; J. A. Pierce and F. V. Hunt, Cruft Laboratory, Harvard University, Cambridge, Mass.
"Application of Non-Linear Volume Characteristics to Sound Recording"; J. O. Aalberg and J. G. Stewart, RKO Radio Studios, Los Angeles.
"Silent Gasoline Engine Propelled Apparatus"; J. E. Robbins, Paramount Pictures, Hollywood.
- 2:00 p.m. Little Theatre, Sound Session.**
"A Method for Determining the Scanning Loss in Sound Optical Systems"; E. D. Cook, General Electric Co., Schenectady, and V. C. Hall, Eastman Kodak Co.
"An Optical System for the Reproduction of Sound from 35-Mm. Film"; J. H. McLeod and F. E. Altman, Eastman Kodak, Rochester.
"A Solution to the Galvanometer Window Lens Problem in Recording Optical System Design"; G. L. Dimmick and L. T. Sachtleben, RCA Manufacturing Co., Camden.
"The Philips-Miller Method of Sound Recording"; R. Vermeulen, Philips Gloeilampenfabrieken, Eindhoven, Holland.
"Electrical Networks for Sound Recording"; F. L. Hopper, Electrical Research Products, Hollywood.
"The Application of Electrical Networks to Sound Recording and Reproducing"; H. R. Kimball, Metro-Goldwyn-Mayer Pictures, Culver City.
"Variable-Matte Control (Squeeze Track) for Variable-Density Recording"; G. R. Crane, Electrical Research Products, Hollywood.
"Overload Limiters for the Protection of Modulating Devices"; R. R. Scoville, Electrical Research Products, Hollywood.

GINGER ROGERS • JAMES STEWART

Like a streak of perfumed lightning she struck

a staid old college town

VIVACIOUS LADY

with

JAMES ELLISON BEULAH BONDI CHARLES COBURN

PANDRO S. BERMAN IN CHARGE OF PRODUCTION

A GEORGE STEVENS PRODUCTION

Screen Play by P. J. Wolfson and Ernest Pagano

RKO • RADIO • PICTURE



**YOU'LL NEVER
KNOW HOW MUCH
YOU'VE WANTED
TO SEE THEM
TOGETHER!**

**GINGER ROGERS
JAMES STEWART
in
VIVACIOUS LADY**

—until you play them in the picture that zooms both to new planes of popularity! . . . You'll welcome a dazzlingly better Ginger Rogers even than the girl who was the hit of "Stage Door" . . . You'll thrill with an even more charmingly magnetic James Stewart than the boy who won the country in "Navy Blue and Gold" . . . You'll be getting two stars at the height of their drawing power . . . in an outstanding attraction marked to pull top money in your town no matter what the opposition!

PUBLICITY CAMPAIGN INITIATES EXHIBITOR WARFARE ON GRADING

Trade Crisis Follows Failure of Negotiations with Distributors; "Secret" List of "A" Films Published Over Protests

by AUBREY FLANAGAN
in London

With the propensity of Everest for dwarfing the mighty peaks which lie in shadow, the Films Bill, towering Titan among contemporary trade problems in Britain, has masked the no less crucial and bitter enigma of renter exhibitor relations, an enigma the inability to reach a solution of which is fast precipitating a trade crisis.

Recent discussions between the Cinematograph Exhibitors' Association and the Kinematograph Renters' Society, over the vexed question of grading, during which a relentless tug-of-war has gone on over the latter's insistence on the right to categorize certain films as "A" and to book them exclusively on percentage, have been abortive. Their complete collapse was indicated last week when the CEA general council was empowered to take immediate and decisive action.

Though the present situation has been precipitated directly by the grading situation, the trouble lies deeper, and it is more a case of this last straw breaking the camel's back of exhibitor resistance to the general distributor policy. All along the more blunt and cynical spirits in the CEA have, across the round table, questioned the grading policy as anything but the thin end of a wedge to higher rentals all round. Ultimately the Association's negotiators came out into the open with this charge, and demanded that the elimination of long programs be separated from the question of percentages, and challenged the right of the renters as a body to assess the values of films, a matter, they claimed, which concerned individual buyers and sellers.

On this very point the talks have broken down, with the KRS insisting on their rights to categorize certain films as "A" films, to be booked on percentage only, and the CEA, with the cards on the table, determined and decided to play their own game their own way and cease all pretence of peace.

Back from the inconclusive negotiations, the CEA secured the authority of its members to launch a national propaganda campaign which will include the circularization of every exhibitor as well as provincial mass meetings, five of which already have been arranged. The CEA will challenge the distributors by announcing their own grading on "A" films, advising exhibitors which ones should not be booked on percentage.

A first shot was fired in the preliminary battle before open war was decided upon, with the issuing to members in memorandum form of a detailed and historical survey of the negotiations, of their significance no less than their content, and an analysis of the problem's present seriousness. No member of the CEA had anything left to his imagination, regarding either the talks or what the CEA considered they masked.

Infinitely more significant, however, than this analytic survey, were two riders which went with it, both of which gave some indica-

CEA BROADCASTS SECRET "A" LIST

Following is the list of films categorized "A" by the KRS and distributed on a percentage basis accordingly which the CEA has sent to its members in spite of the distributors' pleas for secrecy:

Paramount

Angel
Ebb Tide
True Confession
Wells Fargo
Buccaneer

United Artists

Paradise for Two
Scarlet Pimpernel
Returns
Stand In
Divorce of Lady X
Hurricane
Nothing Sacred

RKO Radio

The Rat
Stage Door
Damsel in Distress
Hitting a New High
Wise Girl
Radio City Revels
Bringing Up Baby

First National

Perfect Specimen

Great Garrick

Columbia

Awful Truth
I'll Take Romance

ABFD

Something to Sing
About

Warner

Submarine D-1
First Lady
Tovarich
Hollywood Hotel

MGM

Madame X
Double Wedding
Live, Love and Learn
Marie Walewska
Last Gangster
Man Proof
Rosalie
Bad Man of Brimstone
Mannequin
Everybody Sing

Publication of the list was the CEA's first move in its open warfare on the question of grading and rentals.

tion and flavor of what form the forthcoming battle may take. A direct lead was given to exhibitors to concentrate as many of their bookings as possible on four distributors, Associated British and its affiliated body Pathe, Twentieth Century-Fox and General Film Distributors, none of which organizations subscribe to the KRS grading policy. To exhibitors also went a copy of the recent and allegedly secret list of "A" films compiled by the KRS for the guidance of its members. Of itself this was an invaluable guide. Accompanied by the CEA invocation to its members that any films not on this list should be treated as "B" films and booked therefore at flat rate terms only, it must have proven a thorn in the distributor side.

That its publication proved an embarrassment to the distributors was patent from the talks, during which reiterated and almost impassioned appeals were made that such a breach of etiquette should not be committed. One leading renter took the view that the guarded secrecy of the list would have the very effect which the exhibitors were aiming at through its publication!

Quite apart from the aspect of ethics, and of trade rights, exhibitors were positively decisive about the inclusion of many of the films on the "A" list, films which have proven on showing to be something lower than "B" films. The list itself, they claimed, "blew the gaff" on the grading scheme, containing, as they allege it does, many films which normally would be booked at low flat rentals. In this regard it was claimed that the placing of many of these films on percentage defeats the renters' own end

for the latters' ultimate receipts, thanks or no thanks to the grave and universal slump which the trade is experiencing currently, are inevitably much lower than they would have been on a flat rate basis.

Problem Division Refused

Meanwhile the KRS expressed their willingness to continue negotiations with the CEA on the more general matter of rentals, without specific reference to such incidental problems as "A" and "B." They made this known to the CEA in rejecting their suggestion on the "A" percentage question, and again, in their Annual Report, reaffirmed their willingness to go further into the wider problems. In their decision to reject this offer and declare open war, the exhibitors' rank and file and their leaders indicated their feeling that the proposal was but a subtle bait still further to burke the issue and delay the day of reckoning.

It is no less a vital fact that complete and unsullied unity in the CEA ranks is not a matter to be taken for granted. There has seldom been 100 per cent solidarity on anything in the Association, and it does not follow that there is on this, or that every officer represents the feeling or reaction of every individual member. It is quite within the renters' power to divorce individual elements from the fight by discreet and subtle trading, and it is not by any means impossible that individual exhibitors will prefer to continue to book "A" films on percentage where it suits their individual competitive purpose.

There is an intensifying conviction that the action planned, if it can be taken precipitately and dramatically, may have the effect of splitting the renters' ranks, already, as witness the quartet of dissentients, by no means as four square as might be. And the exhibitors have the considerable tactical asset that on this matter their ranks, solidly and closely, include both the circuits and the independents, in an unbroken line hitherto despaired of by even the most optimistic exhibitor politician.

In many ways the present situation is a reflection of the native psychology. For long past exhibitors have nursed a growing resentment against much which has been presented to them by the renters and with characteristic English stolidity have borne it—and grinned. There is always a breaking point, however, after which the whole mood changes and in which the spirit of bellicosity is as bitter as previously the line of least and easiest resistance was preferred. It would seem that this breaking point has been reached and that mood is now one of war.

▽

Equipment for Navy

Every ship in the British navy above and including the category of gunboat and embracing vessels under construction as well as those on the high seas is to have film equipment and is to show motion pictures for training and instructional purposes.

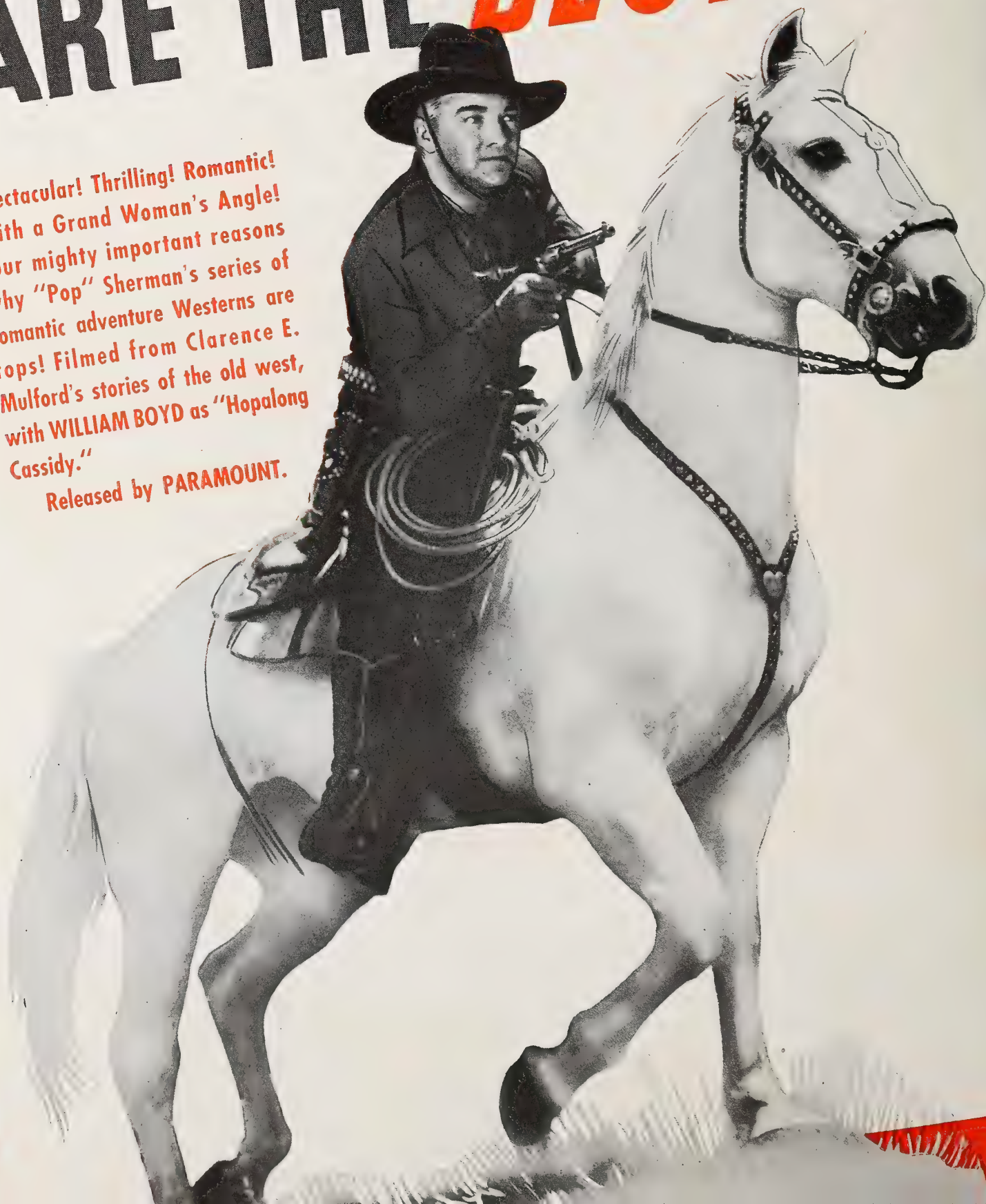
This, however, will not be the only use to which the apparatus will be put for arrangements are rapidly approaching completion by which the warships will be able to stage film shows of a purely entertainment nature.

British renting houses and American organizations here have agreed to supply programs for the use of the Navy at a mere figure covering the cost of prints. The department booking and supplying the films is to be headed by a leading trade executive who will hold a government appointment. The name of Arthur Jarrett, booking and theatre chief of Gaumont British, has been unofficially mentioned in this connection.

THESE WESTERNS ARE THE **BEST** ON

Spectacular! Thrilling! Romantic!
With a Grand Woman's Angle!
Four mighty important reasons
why "Pop" Sherman's series of
romantic adventure Westerns are
tops! Filmed from Clarence E.
Mulford's stories of the old west,
with WILLIAM BOYD as "Hopalong
Cassidy."

Released by PARAMOUNT.



THE MARKET, MR. SHERMAN!

says

A. E. ELIASSEN, RIALTO THEATRE, PAYNESVILLE, MINN.

(in the MOTION PICTURE HERALD of March 26th)



Typical of the enthusiastic raves hundreds of showmen send to the Sherman Studio. This coming season Harry Sherman will give you

6 new Hopalong's

... and as an added feature of his program--

2 new Zane Grey's



HARRY SHERMAN Productions

TECHNOLOGICAL

The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 108

F. H. RICHARDSON

Question No. 108 was: (A) Explain why ballast resistance is necessary. (B) What is meant by "negative temperature characteristic" as applied to an electric arc? (C) Does voltage absorbed by ballast resistance or impedance increase or decrease with increased current flow? (D) Explain what happens as the arc length increases.

The following gave acceptable replies: S. Evans and C. Rau; G. E. Doe; J. R. Prater; C. Oldham; L. Cimikoski; W. Edmonds; C. Champney; T. F. Bochert; E. H. Toedte; R. and K. Wells; O. H. Schmidt; L. H. Kelley; R. Feasel; G. H. Payne; R. W. Groton; J. A. Zachritz; W. E. Limmroth; G. Burdis; W. Schoeneman; C. A. Whitlock; H. Edwards; M. and J. Devoy; F. and L. Saylor; E. F. and U. Wentworth; B. B. Hornstein and R. R. Jacobs; F. J. Dey; L. D. Pitchkey; A. H. Bradley; S. Hewitt; D. A. Shea and H. T. Plum; P. and L. Felt; H. Bunker; P. and L. Felt; M. Dey and H. Lathrope; G. and L. F. Brown; D. Powell; M. and B. Walker; T. W. Redhouse; J. L. Lee; F. W. Brandenburg; F. H., S. and P. Dalbey; S. L. Maxwell; E. Exline; D. and W. Porter; L. Johnson; W. C. Bant; P. F. Maxwell and S. U. Lamont; N. Samuels; G. Thompson; F. D. Scanlon; I. and W. C. Bailey; G. L. Goss; H. T. Daniels; H. L. Cochrane; S. A. Andrews; D. Coates; T. and W. Turk; S. W. McDonald; F. B. Shilshome; G. T. Jones; W. Winkler and R. R. Robbins; L. R. Oliver; O. W. Mallaby; A. D. Lonby; N. S. Reidy and H. T. Watkins; W. D. McGuire; F. E. Dorp and H. A. Ames; H. B. Coles and G. Lodge; R. H. Schnider; A. W. Baxter; F. M. Stinson; B. L. Brandon and S. H. Billings; R. S. Welch; A. G. Pits and W. W. Jones; R. H. Carter; H. T. Todd and L. E. Dodson; D. Dennin and W. Leeds; B. M. Myers and L. Leonard; J. K. Robinson; D. D. Strobey; R. I. Hamley; M. O'Connell; L. A. Beachwood and M. F. Robinson; H. T. Billings; D. N. Landon, R. S. Grant and W. L. Jones; M. Samuels and O. L. Goldstein; J. L. McCleary; R. W. Jameson; F. L. Burch; Richards, Gooler and Landers.

(A) H. Edwards answers, "When an electric arc is operated at fixed voltage and its length is maintained at fixed value, the current flow will tend to increase because of decrease in carbon resistance with increased temperature. Ballast resistance is connected in series with the arc in order to check this increase. The drop in voltage absorbed by ballast resistance equals the ohmic resistance it offers, times the current in amperes flowing through it. Where the arc is fed by a.c., the effect of ballast resistance may be and often is taken care of by impedance supplied by a transformer.

BLUEBOOK SCHOOL QUESTION NO. 114

(A) Name basic objections to locating a motor-generator set at a distance from the projection room.

(B) Name basic objections to basement location.

(C) Upon what kind of springs, and how, may a motor-generator set be so mounted that all vibration will be absorbed, none of it reaching the floor?

(D) How much open space should surround a motor-generator set, and why?

(Note: Remember, this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

"When a ballast resistance and arc are operated in series, a certain amount of the applied voltage is required to maintain the arc itself. A relatively small portion is required to overcome the resistance of the various elements of the circuit, the wires, switches, fuses, the carbons and metallic parts of the lamp through which the current must flow. The remainder must be and is absorbed by the ballast resistance. Under this condition the tendency would be, but for the ballast resistance, for carbon temperature to increase, hence for current volume to increase. However, when this takes place the resistance (voltage, or as the engineers put it, the 'ohmic drop') across the ballast resistance instantly increases in exact proportion, which of course has the effect of stopping the amperage increase and thus 'stabilizing' the arc."

Friend Edwards did well, but omitted one important point covered by very many others, that when the arc is struck, at the instant of contact between the electrodes a short circuit would occur but for the ballast resistance, which operates to stop the resultant surge of current that would blow a fuse or operate such other device as might take the place of a fuse in the circuit.

(B) R. Feasel says, "In the case of all metals employed in electric conduction resistance increases with increase in temperature. This holds true for all things so employed except carbon, in which the rule is reversed and resistance decreases with each increase in temperature. This of course means that the voltage drop through an electric stream of fixed length decreases with increased temperature of the electrodes."

E. H. Todte says, "Negative temperature co-efficient means that, considering an electric arc of uniform, fixed length and current flow, the resistance of the carbons, therefore of the arc, considered as a whole, is decreased with each increase in temperature and, again considered by itself, the current flow is increased."

Brother Toedte will find the wording of his answer materially altered, as will many others, but his line of argument remains unchanged.

(C) T. F. Bochert says, "Voltage absorbed by ballast resistance increases as current flow increases, and vice versa."

(D) T. F. Bochert answers, "As the carbons burn away, increasing the arc length, the resistance of the arc, hence its ohmic resistance, is increased, which of course tends to reduce the flow of current. This latter of course tends to decrease voltage drop across or through the ballast resistance, which in its turn increases the voltage applied at the arc, all of which, as a moment of study will divulge, has a decided stabilizing effect upon the arc."

"To illustrate by specific example: Assume a 30-ampere, 55-volt arc operating from a 115-volt supply circuit. Ballast resistance of two ohms will absorb the difference of 55 volts between circuit and arc (110 — 55), hence the arc will pass its requisite 30 amperes of current. But should the arc length increase, as it normally will in operation, the arc resistance will increase, whereupon amperage will drop because of the diametric difference in metal and carbon in resistance reaction to temperature. Since the resistance of the metallic ballast resistance drops, it will pass more amperage (line resistance remaining constant), whereupon the arc amperage (and carbon temperature) will rise proportionately, and since the one balances the other, the arc (current flow) is stabilized."

Maintenance Men Benefited by Law

A bill, passed during the last session of the New York legislature, was signed this week by Herbert Lehman, governor, making it obligatory that one day of rest in seven be granted motion picture engineers, firemen and janitors or watchmen tending the buildings. The bill was sponsored by Robert F. Wagner, Jr., assemblyman, who is the son of the United States senator.

The measure was not opposed by either the larger circuits or exhibitor organizations. It was estimated that the total cost to theatres affected by the measure may reach \$25,000 annually.

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2

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3

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The top grosser of them all! . . . The Power
Thriller they can't resist! Karloff! Colin Clive!
Mae Clarke! Boles!

4

**LOVE BEFORE
BREAKFAST**

with CAROLE LOMBARD, the comedy and
star a delighted nation went crazy over!



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FOR PROSPERITY!

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messages
from tickled
exhibitors!

ESKIN AMUSEMENT ENTERPRISES

Mr. F. J. A. McCarthy
Universal Pictures Company, Inc.
Rockefeller Center
New York, N. Y.

Dear Mr. McCarthy:

Just a line to advise you of the results
of the show which you selected for me in Bethlehem,
namely, Frankenstein and Love Before Breakfast.

The business was in my opinion very
satisfactory. You may unreservedly tell your men
in the field, if you wish, to sell this show to the
exhibitor as a unit, that it did for me more than
75% in excess of business ordinarily done in my
theatre. Not only was the business highly satis-
factory, but the show combination proved excellent
entertainment. You understand, of course, that all
of this was without any of the sensational publicity
and advertising that "Frankenstein" originally had
when you first released it.

In conclusion, I feel certain that no
exhibitor would make a mistake in booking this
show. The chances are that it will out-gross most
of the attractions being played.

Sincerely yours,

(Signed) Harold E. Eskin

WHAT THE PICTURE DID FOR ME

Columbia

BROADWAY BILL: Warner Baxter, Myrna Loy—Still fair money in this grand old picture. Has everything anyone could want. Business below average due to Lent. Running time, 93 minutes. Played March 19-22.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

CRIMINALS OF THE AIR: Rosalind Keith, Charles Quigley—Our patrons were definitely disappointed in this one and said so in no uncertain terms. This might be all right on a double bill, but as a single feature it won't stand on its own feet. Running time, 61 minutes. Played March 28.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

I'LL TAKE ROMANCE: Grace Moore, Melvyn Douglas—No pull at all and pleased about 50 per cent of those who did turn out. Business way off. Running time, 85 minutes. Played March 23-24.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

I'LL TAKE ROMANCE: Grace Moore, Melvyn Douglas, Stuart Erwin—Below average business. Too much song. Cut four sequences to relieve audience restlessness. Some comedy relief furnished by Stuart Erwin. Running time, 85 minutes. Played March 26-29.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

I'LL TAKE ROMANCE: Grace Moore, Melvyn Douglas—With the networks grinding out swing music and hotcha songs, it is hard to convince people that this was a fine picture from every standpoint. Business fell below average, but with a picture of this type and in a small town it was to be expected. Wonderful acting. Miss Moore's singing superb. Running time, 85 minutes. Played March 18-19.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LITTLE MISS ROUGHNECK: Edith Fellows, Leo Carrillo—Here's a talented child star who could go places with the public. Every picture we have played with her in the cast has her in a role that makes patrons thoroughly hate her. She needs a change to prove her acting ability is not confined to one type of role. This picture gave her a fine opportunity to display an amazingly mature voice. Comments very favorable and business over average. Running time, 64 minutes. Played April 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt—Excellent. Did only average business. A little too deep for most of our patrons. Capra is tops in this line. Running time, 110 minutes. Played April 3-4.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

MURDER IN GREENWICH VILLAGE: Richard Arlen, Fay Wray—Just another murder mystery. Average business. Running time, 64 minutes. Played March 23-25.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

MURDER IN GREENWICH VILLAGE: Fay Wray, Richard Arlen—This picture was a flop here and to my notion would be anywhere else. My patrons couldn't see through it. We are headed for the biggest depression the picture industry ever saw if the producers keep on with this kind of product. After all, when people pay their money at the box office, they expect something for it. Played April 1-2.—Ruff Brothers, Mainstreet Theatre, Logan, Kan. General patronage.

NO TIME TO MARRY: Richard Arlen, Mary Astor—Light, fast moving comedy in line with the present vogue. And if your patrons like this type of show, this one will satisfy plenty. Played with "Little Miss Roughneck," this picture stole the show and I suspect is the reason for the better than average business. Running time, 64 minutes. Played April 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

OLD WYOMING TRAIL, THE: Charles Starrett, Barbara Weeks—O. K., Columbia. If it weren't for these pictures we would be out of business. Nice weekend business. The music was fine. Give us more.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SQUADRON OF HONOR: Don Terry, Mary Russell—A mighty good program picture that had no pull at the box office. Running time, 55 minutes. Played March 30-31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

TRAPPED BY G-MEN: Jack Holt, Wynne Gibson—Holt fans will be pleased with this one. Action is fast and story interesting. Played March 17.—Robert S. Farrell, Jr., New Rivoli Theatre, Portland, Ore. General patronage.

UNDER SUSPICION: Jack Holt, Katherine De Mille—Just a picture that pulled only average business and pleased the payees to about the same extent. Running time, 67 minutes. Played March 18-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

UNDER SUSPICION: Jack Holt—Not the type of picture for Holt, and otherwise terrible. Jack used to be quite a drawing card here, but since Columbia has given him such poor stories, his pictures won't draw flies. Running time, 67 minutes. Played March 26-27.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

WIDE OPEN FACES: Joe E. Brown, Jane Wyman—Patrons sensed that this would be the best Joe E. Brown picture in years and turned out to up the average nicely. Well liked generally. Running time, 67 minutes. Played March 25-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

First National

ALCATRAZ ISLAND: John Litel, Ann Sheridan, Gordon Oliver—Warner Brothers did not take advantage of the opportunities they had for they could have made a real big production of this. Seemed to be enjoyed by our patrons but did not compare with "San Quentin." Running time, 62 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

BACK IN CIRCULATION: Pat O'Brien, Joan Blondell—Good entertainment. Running time, 67 minutes. Played April 1-2.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—Warners can make outdoor pictures and this one is of the best. Good story setting in the natural action and everything for a weekend picture in a small town.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—Thought I'd go to town on this but stayed home instead and wondered where all the people had gone to. Don't know why they stayed away but they did. My Saturday night patrons did show up Sunday to surprise me though. The colors nice but players are rather hard to understand. Fairly interesting, too. Running time, 90 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HOLLYWOOD HOTEL: Dick Powell, Ted Healy, Johnnie Davis, Lola and Rosemary Lane—This was a disappointment, was spotty and slow; had two walk-outs. Some of the orchestra music sounded like native tom-toms; altogether too extreme. Lola Lane is not particularly beautiful and her tantrums were unreasonably foolish. They sent a checker, but did not get coverage. Played April 3.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

SLIGHT CASE OF MURDER, A: Edward G. Robinson, Jane Bryan—A riotous comedy, typical of Damon Runyon. Sent bargain night customers away

more than satisfied. Did extra business on second night. A relief from Robinson's customary trip to the morgue in the final scenes. Running time, 80 minutes. Played April 5-6.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

THAT CERTAIN WOMAN: Bette Davis, Henry Fonda—Can't say much for this one. Running time, 92 minutes. Played April 2-4.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WEST OF SHANGHAI: Boris Karloff, Beverly Roberts—A good picture that proved more of a comedy than we expected. Karloff, instead of being the monster, was a kind hearted general. Surprised. Seemed to please most of the people. Running time, 63 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

Grand National

TEX RIDES WITH THE BOY SCOUTS: Tex Ritter—Tex should have better direction. He has a fair voice, but at times it gets harsh. Besides that, his screen manners in this picture were supposed to be funny, and managed instead to be crude. His Texas accent didn't sound just right to us northerners. We tied in with the Boy Scout organization on this. Played April 1.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—A very good picture and it just suited my patrons. Make more like this one, MGM, so we can have some real western pictures from other companies. Running time, 94 minutes. Played April 1.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice—Very satisfactory. Good story and pleased. Morgan well liked here. Made a profit. Running time, 72 minutes. Played March 30-31.—M. W. Matcheck, Lark Theatre, McMinnville, Ore. Local patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice—A swell comedy; just the type for any situation. Frank Morgan great, so is Miss Rice. Running time, 72 minutes. Played March 23-24.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice, John Beal—As good a program picture as one would want to play, with Morgan stealing all honors and John Beal showing up as a coming juvenile. If producers would copy from such programmers as this, there would be no reason to double feature. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BILLY THE KID (Reissue): John Mack Brown, Wallace Beery, Kay Johnson, Karl Dane—Too far back, this one. How this industry does move. Recording not to be mentioned with the present and it seems crude with the later pictures. In its time, it was ace picture, but I don't want any more this far back. They didn't go for it at all. With the indication that the next season will, according to producers, see less one-set pictures and perhaps less sophistication in the product, I know one property that would remake and that is Robert Service's poem, "The Shooting of Dan McGrew."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone, Robert Young—Personally, I thought this a very fine picture, one of the best that I have seen with Joan Crawford, except for her "Dancing Lady." It pleased all who saw it, and I was sorry we did not use it on a Sunday, but other exhibitor reports gave me the wrong impression.—Ray Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell, Sophie Tucker, Buddy Ebsen—Where are the good old days when the "Broadway Melody" was the talk of the town before you played it and months after. There was something lacking in this picture. Although it was very good, people were very much disappointed that Sophie Tucker didn't sing more or Buddy Ebsen dance more. Running time, 109 minutes. Played March 20-22.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

(Reports continued on page 62, column 2)

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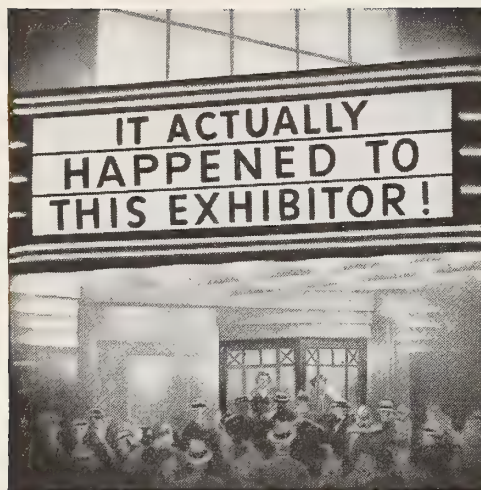
WILL ROGERS NATIONAL THEATRE WEEK

Major L. E. Thompson, Chairman

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TRUE STORIES FROM ALTEC FILES



HARRY A. KARESH,
owner of the
Park West Theatre,
New York City.

Manager Finds Way to Play New Low-Level Prints

NEW YORK—"Like many other exhibitors, I have recently faced the problem of playing the new low-level sound prints and have often been forced to choose between inferior sound as reproduced from the old-style recordings, or attempt to play new prints with the sound so low that patrons complained they could not hear," declared Harry Karesh, owner of the Park West Theatre here.

"I asked my Altec Inspector, W. B. Essex, if anything could be done about it. He examined my sound system, and informed me he could make the needed modifications as a part of my regular service policy without additional cost.

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"...THAT YOUR THEATRE MAY NEVER BE DARK."

(Continued from page 60)

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy—Although everyone who saw this picture agreed that it was a very fine picture, our box office did not prosper especially well. However, the second day's business was better than the first, so the picture must have appealed to this particular small town. Running time, 116 minutes. Played March 11-12.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

CONQUEST: Greta Garbo, Charles Boyer—A big picture which went over nicely, both stars, direction, etc., perfect. Better than average business and many compliments. Cowboy fans came expecting to see some shooting; but, alas, only stark drama; they sat through it, though. MGM claims this picture cost them \$3,800,000, but for the life of me I can't see how it could have cost a penny over \$3,750,000. Running time, 112 minutes. Played March 31.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—Metro has done much better by these stars. Nothing extra at box office. Judy Garland is first class, but Jones doesn't seem to click here. Seemed to please. Running time, 90 minutes. Played April 7.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice, Billie Burke—Little Judy is clever as a button; she is black face in one sequence and it's a honey. Seemed to please. Fanny Brice did her stuff. Billie Burke in it too, and, as always, she overacts; reminds me of the way it was done some eighteen years back. No doubt about it but that Billie is a throw-back to those days. At that, we had some walkouts on it. Are they getting tired of musicals, I wonder? Myself, I like them, but I think that they have been overdone with magnitude. Too many elaborate settings that added to the cost, but not to the merit of the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—One grand musical comedy with Fanny Brice stealing the show. But for some reason this did a nose dive at the box office and we're still wondering why. Patrons commented favorably but there were not enough patrons turned out to bring business up to average. Running time, 91 minutes. Played April 1-2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones—Through no fault of Jeanette or Allan, who are both plenty good, our showings of this picture were punctuated by numerous walkouts. However, I could have stood to have more walkouts if I had taken in enough to pay film rental. Running time, 138 minutes. Played March 21-22.—H. Wilson Young, Wahoo Theatre, Dubach, Ia. Small town and rural patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—This was a good one but it would take a hundred years to fill the house like the title of the picture. No draw. Played April 1-2.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—One of these clever nutty comedies that seem to be rounding the usual Hollywood cycle. A limited number of our patrons liked it, but the rank and file thought it was terrible. The answer seems to us to be that this type is not suited to rural theatre goers. Running time, 78 minutes. Played April 1-2.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—Crawford much better in this than her last couple of pictures, but without Spencer Tracy doubt that "Mannequin" would have pulled business. As it is, this held up to good business and pleased generally. Running time, 90 minutes. Played April 3-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy—Was accepted as a good feature by many patrons. Heard no kicks and everyone seemed pleased as they left at the end. Personally, I hate to see Metro waste Spencer Tracy's talent by casting him with Joan Crawford. May this be the only time. Running time, 95 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

NAVY BLUE AND GOLD: Robert Young, James Stewart, Florence Rice, Billie Burke—This is excellent entertainment beside yielding no little in way of information as to life of midshipmen at the Naval Academy. It was well received and I believe it is one of Metro's best for this season. Running time, 94 minutes. Played April 8-9.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Gene Reynolds, Beulah Bondi, Leatrice Joy Gilbert—Exhibitors, in this picture you have something. It is down to earth entertainment. A homely story and the cast, yeah, boy, were they in the picture for all they had! They were. Hand it to little Gene Reynolds, he will be heard from. Little Miss Gilbert is a sweet kind. It will jerk some tears out of the patrons, and wait until you see John Carradine's "Lincoln" for a superlative bit of acting. It would be gilding the lily in Walter Huston to add any praise

to him. He is out in front by himself. I gave the full cast of main characters, for it would only be justice to them for the work they did.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—This was a very fine picture and the few who saw it said it was the best they had seen. Crowd was small because of one of the famous West Texas storms. Running time, 102 minutes. Played April 7.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Beulah Bondi—A nice piece of down-to-earth drama that my patrons kept plenty far away from. A feature like this hasn't any draw here. My operators, the usher and I thought it a very fine and entertaining picture. Running time, 100 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PARNELL: Clark Gable, Myrna Loy—I just don't know what to say about this one. Business was below average. Gable and Loy did a perfect job for their parts, but this did not mean a thing to my patrons. This picture has proven to me that you can't take a big-town picture and expect a large gross in a small town. Metro should make these pictures optional as far as the small exhibitor is concerned. Played March 25-26.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—Admitting that Nelson Eddy has a wonderful voice and that Eleanor Powell certainly can dance, the general opinion here is that these are the principal assets of these stars. This production is wonderfully made, but did not satisfy as many as we anticipated. Business a little above normal. Running time, 122 minutes. Played April 3-5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SARATOGA: Clark Gable, Jean Harlow—We played this one rather late, in fact, too late, as was shown by our box office report. Our patrons seem to be forgetting Harlow rather quickly and the fact that this was her last picture didn't help a bit. Some said it was good, others were disappointed. Our experience proved that Metro was "all wet" in their estimation of what this picture was worth to us. Running time, 94 minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—This is a picture that will bring patrons in and please them. Running time, 80 minutes. Played March 18-19.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland, Ronald Sinclair—Thanks, Metro! A swell picture, devoured like peaches and cream in this man's town. This New Zealand kid is as good as Freddy. Did some extra advertising with excellent results. Everybody happy, and it knocked my first tent-show opposition of the year higher than RKO's quotation on "Snow White." By the way, why don't some of these smaller producers take lessons from Leo on how to make Real program pictures for small towns, quit their cheap bally and deliver the goods. This didn't cost a million. Running time, 80 minutes. Played March 24.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Griffith Jones, Vivien Leigh—Finally, MGM has given Taylor a vehicle that is worthy of his ability. A picture that every one enjoyed, with a simple theme that is understandable. Griffith Jones and Vivien Leigh are artists of no mean ability and the former took the acting honors in one big stride. Running time, 103 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Lionel Barrymore—Taylor has never meant box office in this situation, but, after playing this one and providing Metro continues him in roles that have the audience appeal of "A Yank at Oxford," he will mean box office. A grand picture that did a nice business and pleased the patrons just about 100 per cent. Running time, 102 minutes. Played March 27-29.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Lionel Barrymore—This was a dandy. Some of the showmen I notice said it not so good, but it is to my way of thinking the most original picture that has been put out in years. Taylor was fine and helped his popularity with the men who after all are the ones who put up the money at the box office. A good clean cut picture that anyone should be glad that they had seen. Let's have more of this kind of Robert Taylor. Running time, 100 minutes. Played March 27-28.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Cecilia Parker, Mickey Rooney—Now there's a picture! Thoroughly enjoyed by everyone and I fully believe that is 100 per cent if there ever was that universal an opinion. Just what a small town wants. Running time, 77 minutes. Played March 30-31.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Cecilia Parker, Mickey Rooney—Metro has something in these Judge Hardy pictures. This one went over

mighty well here with our prevue crowd, though those who saw it in more leisurely fashion on Sunday afternoon enjoyed it more. On the adverse side, I would only suggest that the characterization of the young sophisticate was somewhat overdrawn. Running time, 77 minutes. Played March 26-27.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

Monogram

ATLANTIC FLIGHT: Dick Merrill. Paula Stone—Cannot praise this very much from a production standpoint. But Monogram has done well by taking advantage of Dick Merrill's name. This is just a programmer, but will certainly help your show. Running time, 59 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

BLAZING BARRIERS: Frank Coghlan, Jr., Edward Arnold, Jr., Florine McKinney—A good action picture that pleased our patrons. It moves along rapidly and proves a good portrayal of life at the C. C. Camps. Running time, 65 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

BOY OF THE STREETS: Jackie Cooper, Maureen O'Connor—A very good production from Monogram with Jackie Cooper doing a splendid job. It is too bad that this company does not produce a few more pictures of this type. Running time, 74 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

CODE OF THE RANGERS: Tim McCoy—No April fool joke, this picture. It's a whiz of a western, carefully produced, expertly acted by the old trooper, Tim McCoy. Monogram seems to possess the knack of knowing how to turn out good ones. Running time, 60 minutes. Played April 1.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

COUNTY FAIR: John Arledge, Fuzzy Knight, Mary Lou Lender—Just a fair picture and very slow moving at times. Running time, 65 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

PARADISE ISLE: Warren Hull, Movita—A fair South Sea Island story with a good cast. It cannot stand alone but as a supporting feature will help the program.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

PORT OF MISSING GIRLS, THE: Judith Allen, Milburn Stone, Harry Carey—Be careful how you handle this one if you want it to click at the turnstile. There's dynamite in this title if you go after it. Even a Chicago blizzard which swept our way didn't keep 'em from coming out. No super-super picture, but a darned good box office film if correctly sold. Running time, 64 minutes. Played April 6.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

TELEPHONE OPERATOR: Judith Allen, Grant Withers—For general run a very pleasant picture. Running time, 61 minutes. Played March 3.—Robert S. Farrell, Jr., New Rivoli Theatre, Portland, Ore. General patronage.

Paramount

BARRIER, THE: Leo Carrillo, Jean Parker—Although a bit slow moving for those craving real heman action, this picture received very favorable comment from several members of our audience. Story, direction and technical detail all of a class which places this picture far above the usual western "quickies." Running time, 93 minutes. Played February 14.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

BARRIER, THE: Leo Carrillo, Jean Parker—Pleased the Friday and Saturday crowds. Scenery beautiful. Played March 25-26.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour, Shirley Ross—Worst picture of 1937.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye—This had nothing to it but seemed to draw well. Fields is always good but his pictures have nothing to them. If it hadn't been for a bad rainstorm coming up on Saturday we would have had a very nice gross on it. Running time, 90 minutes. Played March 25-26.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

BLUEBEARD'S EIGHTH WIFE: Claudette Colbert, Gary Cooper—This was enjoyed by all but myself. I can't stand to see a he-man of the pictures wrecked by a long tail coat and a shave. Makes him look out of place. Paramount, don't do that again. Running time, 83 minutes. Played April 3-4.—B. J. Aylesworth, Lyric and Connellee Theatre, Eastland, Texas. General patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal—Failed miserably at the box office. Majority did not care for it. Too many mob scenes, too much shouting and story not cared for. Lost plenty on this Paramount special. Paramount must pick their spe-

FOUR RETURN TO REPORTING

Returning to the reportorial forces of "What the Picture Did for Me" after more than a year of absence are the following showmen:

Theodore J. Friedman, Strand Theatre, Suffern, N. Y.

Erma and Ray Raeburn, Grand Theatre, Lemmon, S. D.

E. W. Savage, Palace Theatre, Booneville, Ark.

Harolde T. Young, Palace Theatre, Farmersville, La.

Read the reports of these exhibitors in the department this week.

cials by shaking the dice. Running time, 127 minutes. Played April 3-5.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal—Truly a great picture that was a terrific flop at B. O. The smallest Monday and Tuesday in weeks. Running time, 125 minutes. Played April 3-5.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

BULLDOG DRUMMOND'S REVENGE: John Barrymore, Louise Campbell—Our patrons do not care for these "Bulldog Drummond" pictures, and they don't make any bones about saying so. Running time, 64 minutes. Played March 14.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

CASSIDY OF BAR 20: William Boyd, Frank Darien—Old reliable back again to make the turnstiles click. We can always count on a Hopalong for satisfied patrons and this one is no exception. Paramount should be highly praised for this series of pictures. Could not be better. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

EBB TIDE: Frances Farmer, Oscar Homolka—Not being a special, we did not expect too much and were not disappointed. Color added to the picture. Would say that it was very ordinary. Running time, 93 minutes. Played April 6-7.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—Lost money. Glad I was out of town when played, but my being away didn't keep my patronage from telling me it was punk, and a few seen it. Running time, 85 minutes. Played March 29-30.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

NIGHT CLUB SCANDAL: John Barrymore, Lynne Overman—Pleased everyone who saw it. Funny and clever. Played March 30-31.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SHE ASKED FOR IT: William Gargan, Orien Heyward—Some clever spots. Average double bill picture. Running time, 68 minutes. Played April 2-5.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

TEXAS TRAIL: William Boyd, George Hayes—Just another western with no more drawing power than the majority of them. Still lacking what most westerns lack, outstanding story, and having what most of them have, outlandish action. Played April 1-2.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TEXAS TRAIL: William Boyd, George Hayes—A better than average Western. Cassidy series has pulled up many a weak program for us. Running time, 63 minutes. Played March 26-29.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

WELLS FARGO: Bob Burns, Joel McCrea, Frances Dee—Superb entertainment. One of the biggest grosses of past six months. Audience raves thick. Bob Burns is strongest member of cast to sell. McCrea and Dee excellent. Holds interest from start to finish. Running time, 115 minutes. Played April 2-5.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

WELLS FARGO: Joel McCrea, Frances Dee, Bob Burns—There is no doubt that this is a great picture; in fact, by far Paramount's best one so far this year. However, it seemed to us, and some of our patrons agreed, that the producer tried to cover a little too much history, and, in so doing, kept the picture jumping from one thing to the next a bit too fast. Running time, 6 reels. Played March 25-26.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

GIT ALONG LITTLE DOGIES: Gene Autry, Smiley Burnette—These Autrys stand up pretty well, but

perhaps they are too much alike and that probably is the reason we do not have them do the outstanding business which the first three or four did. Running time, 62 minutes. Played April 1-2.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LADY BEHAVE!: Sally Eilers, Neil Hamilton, Marcia Mae Jones, George Ernest—Good comedy. Should please the most sophisticated audience. The two kids in this picture just about steal the show. Republic has put out some good shows but some of their scenes are too dark. I wonder why. Running time, 67 minutes. Played March 23-24.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MAMA RUNS WILD: Mary Boland, Ernest Truex—Good clean comedy. Mary Boland good as usual. Should give Truex more of a break. He always pleases. Running time, 63 minutes.—Robert S. Farrell, Jr., New Rivoli Theatre, Portland, Ore. General patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—This one broke all records for Saturday matinee attendance. Autry never fails to bring 'em in. Smiley Burnette deserves credit for much of Gene's popularity. One of the pair's best. Running time, 60 minutes. Played April 8-9.—E. W. Savage, Palace Theatre, Boonesville, Ark. Small town and rural patronage.

PRISON NURSE: Henry Wilcoxon, Marian Marsh—A much better than average program picture. No complaints. Business slightly better than usual. Running time, 67 minutes. Played April 6.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

PRISON NURSE: Henry Wilcoxon, Marian Marsh—Nice picture, good story, swell acting. All in all, an extra good picture with plenty of interest to hold their attention. Running time, 67 minutes. Played March 16-17.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

SHIEK STEPS OUT, THE: Ramon Navarro, Lola Lane—Patrons on the whole seemed to like this one. Used as a preview, it clicked very well. Running time, 66 minutes. Played March 18-19.—M. R. Har-

(Continued on following page)

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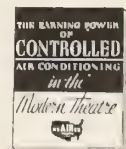
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Republic

(Continued from preceding page)

ington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Smiley Burnette—Just about the best Autry I've ever played. We ran this one weekend to better than average Western business. This fellow Burnette just about steals the show. We're going to have to begin advertising him along with Autry as he has a wonderful following. Running time, 60 minutes. Played March 18-19.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

RKO Radio

BRINGING UP BABY: Katharine Hepburn, Cary Grant, Charlie Ruggles—You did it, Katy. Whether it was your own idea, this type of a role, or someone else's idea, suffice to say you put over a better show than did Carole Lombard in "Nothing Sacred." Forget your Mary of Scots stuff and send us some more of this type; everyone thoroughly enjoyed it. You're on the road back, Katy, more power to you. Running time, 102 minutes. Played April 3.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, Burns and Allen—I agree that Fred and Ginger should be teamed together again, but this is a darned good picture regardless. It drew well with no extra advertising, and there were compliments galore, including many from colored balcony patrons. Incidentally, the exhibitor who said that Burns and Allen are scarce in here must have had an expurgated print. They were not only frequent, but they were good. Running time, 101 minutes. Played March 31-April 1.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

DOUBLE DANGER: Preston Foster, Whitney Bourne—Just another picture. Played it on a double bill but still could not get by. This sort of thing is the exhibitor's reason for running double bills. When the producers make fewer pictures and really put something into those they do make, then the exhibitor will not have to cry "Wolf." Just no good. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack—Joey is good in this. He's losing out a little here, however, and needs selling. Clever comic situations. Below average business. Running time, 73 minutes. Played March 19-22.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

HIGH FLYERS: Wheeler and Woolsey—This is another comedy with the usual liberal sprinkling of humor, and these go quite well with us if not spaced too closely. However, any of these teams seem to definitely weaken in box-office drawing power after half a dozen appearances, even though the comedian's work continues to be quite as good. Running time, 70 minutes. Played March 24-25.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

HIGH FLYERS: Wheeler and Woolsey—Fair. Average business. As funny as any Wheeler and Woolsey picture. Running time, 67 minutes. Played March 23-25.—W. C. Lewellen, Federal Theatre, Denver, Col. Neighborhood patronage.

HOLLYWOOD COWBOY: George O'Brien, Cecilia Parker—It is our opinion that this picture would get by nicely on the bottom half of a double bill on bargain night. George O'Brien is washed up so far as our patrons are concerned. At least, that's what they tell me. Running time, 64 minutes. Played February 21.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

ON AGAIN—OFF AGAIN: Wheeler and Woolsey—Just too, too silly. Running time, 68 minutes. Played February 28.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

QUICK MONEY: Fred Stone, Dorothy Moore—Just another program picture to occupy the tag end of a double feature bill. Running time, 59 minutes. Played March 30-31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RADIO CITY REVELS: Jack Oakie, Bob Burns—For a change RKO put out a good one. Play this on week days and watch your gross go up. Running time, 90 minutes. Played April 5-6.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—This was a disappointment to me. Did above average business but no one raved about it like they did in the cities. Four days was too long for my town. Could have done as much in three. Running time, 85 minutes. Played April 8-11.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

Twentieth Century-Fox

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang, Tony Martin—On the whole, this was received unenthusiastically by our prevue crowd, though there were some who said they particularly enjoyed it. Here is proof that gorgeous photography cannot cover

up countless defects such as pointless jokes. There are numerous would-be New Deal critics in connection with this picture, but if the New Deal ever needs a few extra mascots, I can suggest where some may be found. Running time, 81 minutes. Played April 2-3.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

ALI BABA GOES TO TOWN: Eddie Cantor, Tony Martin, June Lang—Lacked something. Pleased just fairly well and did not draw any extra business. Running time, 81 minutes. Played March 27-28.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang—It just flopped. I did not see it as I was out of town, but it surely failed to draw. Why? I don't know. Played March 20-22.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BARONESS AND THE BUTLER, THE: William Powell, Annabella—Just fair; one of the Budapest things with his excellency and so forth. Annabella was a little hard to understand in this one and I lay it to the recording, as in her previous pictures her voice was clear, except that she has a decided accent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BARONESS AND THE BUTLER, THE: William Powell, Annabella—This one flopped at the box office in a big way. When they take Loy away from Powell it is like taking a bone from a dog. Also not any too good a picture either. Loy went down when she tried to make one without Powell also. Better keep this team together if they want to eat. Running time, 81 minutes. Played March 20-21.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

BORROWING TROUBLE: Jed Prouty, Shirley Deane, Spring Byington—This is the best of the Jones Family pictures so far played; was really amusing without being far fetched. It did not draw as well as it deserved, but everyone was pleased.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

CALIFORNIAN, THE: Ricardo Cortez, Marjorie Weaver—This one seemed to be a little above the usual run of "horse operas." There is a little singing to sweeten it up, and the story is slightly different. Our audience liked it. Now that Fox has started giving their western Florida premiere showings, I suppose they will put them in the top allocation next year. Running time, 58 minutes. Played March 7.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—Unfortunately, Charlie Chan does not draw here, even on bargain nights. Played March 23-24.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

CITY GIRL: Ricardo Cortez, Phyllis Brooks—One of the best done, most absorbing programmers I have ever run; gave complete satisfaction, but no draw. If I were to run this picture again, I would advertise it as "The Wrong Road," make special paper, circulate heralds, ballyhoos, the tar out of this countryside, play to "adults only," fill up my house, pay off the mortgage, etc. It's a cinch; if you can get them in they will eat it up! And a wonderful moral. Running time, 60 minutes. Played April 5.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

DANGER—LOVE AT WORK: Jack Haley, Ann Sothern—A very nice comedy, almost slapstick, that was well received. Business fair. Played April 1-2.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DANGEROUSLY YOURS: Cesar Romero, Phyllis Brooks—Here is a very fine little picture that held attention all the way through and pleased 100 per cent. A mystery with plenty of comedy, but nothing overdrawn or slapstick. Played March 30.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

HAWAIIAN BUCKAROO: Smith Ballew, Evalyn Knapp—A pretty poor western. Just barely got by. Running time, 60 minutes. Played April 1-2.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

HOLY TERROR, THE: Jane Withers—Leave it to little (getting rather fat) Jane Withers to please the small town audiences and help keep our cashier busy. Our patrons look forward to these Withers pictures, and then turn out in goodly numbers to support their star. Running time, 67 minutes. Played March 18-19.—George W. Pettengill, Cameo Theatre, Mattawamkeag, Me. Rural patronage.

HOT WATER: Jed Prouty, Shirley Deane, Spring Byington—Our first Jones Family picture. Played our Family Night and it was just the thing. No draw, but the reaction on this will justify my giving "Borrowing Trouble" a little extra boost. Running time, 58 minutes. Played March 24-25.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

JUDGE PRIEST (Reissue): Will Rogers, Anita Louise—Repeat engagement and it fell flat. Evidently our customers don't want to see Rogers after his death. Played April 3-5.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—A weak sister and failed to satisfy. Missed fire. Lost money on it. Story failed to click. Running time, 84 minutes. Played March 27-29.—M. W. Mattechek, Lark Theatre, McMinnville, Ore. Local patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—I had wondered why Simone Simon had such a build-up for her work, but that's easy after hearing her sing in "Love and HisSES." She has a wonderfully smooth voice and quality galore. People in my audience that appreciate good singing raved about her ability to sing. Winchell-Bernie feud was great. Played March 15-16.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—Simone really comes into her own in this picture; she is good and has rather a nice singing voice, not much power, but sweet. It is not as good as "Wake Up and Live," but an okay program picture that will please the audiences.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LOVE ON A BUDGET: Jed Prouty, Shirley Deane, Spring Byington—Jones Family picture. These pictures are as clean as a hound's tooth. A family picture. But I do think that if Fox releases three or four a year with them it will surfeit the public; they are good to run about twice. The pictures are a typed production with a similarity of stories, the precocious younger child and the young romance, that is what I mean, not much change to them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

REBECCA OF SUNNYBROOK FARM: Shirley Temple—Due to a lost print, we only showed this picture one day and that day happened to be a stormy one, with one of the last of the season's snowstorms to contend with. Nevertheless, this picture got out as large an audience as could be expected and we made a little money. Picture okay and heard several remarks that they thought Shirley got better in every picture. Played April 9.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

SALLY, IRENE AND MARY: Alice Faye, Fred Allen, Tony Martin—This one a good musical. Played it on week days and really brought my weekly gross up by doing so. Running time, 85 minutes. Played March 22-23.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen, June Lang—We join those other exhibitors who report the Temple pictures as doing about half as much business as they did a year ago. Rental for this product will have to be reduced proportionately to induce use to buy again this next year. Running time, 99 minutes. Played March 4-5.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

United Artists

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, Ann Gillis, May Robson—Remarkable, this immortal classic in beautiful colors. What a peach, broke house records since theatre opening. Played in rain and cold. Saw faces never before in my theatre. Thanks, Selznick, again for your greatest hit. Well done and acted. Running time, 85 minutes. Played April 7-8.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, Ann Gillis, May Robson—This is a natural. Broke all box office records for Friday-Saturday. Packed by house from the time I opened Saturday until one hour before closing. U. A. made up for some bad draws that they gave me before this one. Running time, 91 minutes. Played March 18-19.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

DEAD END: Sylvia Sidney, Joel McCrea, Humphrey Bogart, Allen Jenkins—Pretty grim stuff. These kids are holy terrors. The picture has bang up good acting; good story of its type, but not extra business, and some of the parents said it was no picture for kids. Maybe they would learn too much, for these four were just about as ornery a lot in their roles we have ever seen. Really a little hard to believe.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DEAD END: Sylvia Sidney, Joel McCrea—Opinion was evenly divided on this type of picture. In a small town these New York stage successes do not mean a thing. Taken from a standpoint of performance, Sidney, McCrea and Bogart did a swell job. Folks said the ending of the picture left you in the air. Running time, 93 minutes. Played March 27-28.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

GAITY GIRLS, THE: Jack Hulbert, Patricia Ellis—Was afraid of this London production, but pleased to say it was thoroughly enjoyed by a medium-sized audience. Patricia Ellis seemed to be liked better in this than any U. S. production that we have ever had her in. Played April 6-7.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

HURRICANE, THE: Jon Hall, Dorothy Lamour—Words can't express the pleasure it was to play this feature. It drew fairly well and pleased everyone. I believe "The Hurricane" caused more talk and discus-

sion concerning the wonders of Hollywood in this community than any picture to date. The storm scene sure wowed 'em and how they talked about it. Running time, 102 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda—A fairly good picture if you can get them in. I would recommend a midweek date. Running time, 79 minutes. Played April 1-2.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda—A swell show for your best playing time. Very different type picture made in a long time. Had many favorable comments on this one. Business better. Running time, 75 minutes. Played April 5-6.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

I MET MY LOVE AGAIN: Joan Bennett, Henry Fonda—Very well executed picture. Joan and Henry have styles all their own and when you get them both in one picture, I don't see how you could ask for anything better. Played April 4-5.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

MAN WHO COULD WORK MIRACLES, THE: Roland Young—The biggest miracle was that anyone came at all. The worst and most foolish picture we ever played. No business. Did us a lot of harm. Don't play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MURDER ON DIAMOND ROW: Edmund Lowe, Ann Todd—Mystery intrigue plus good work from Edmund Lowe makes this an exceptional picture. Running time, 77 minutes. Played March 31.—Robert S. Farrell, Jr., New Rivoli Theatre, Portland, Ore. General patronage.

NOTHING SACRED: Carole Lombard, Fredric March—If your patronage liked "True Confession," they will enjoy this one. My opinion, it's nuttiest. Business very poor, color beautiful, but they just don't go for that kind of picture here. Running time, 75 minutes. Played April 3-4.—Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

STAND-IN: Leslie Howard, Joan Blondell—This picture was a complete flop here. Leslie Howard may as well hang up his hat for our situation. Didn't make rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March—Good in any spot. Will please all classes of people. Janet Gaynor is tops in this one and Fredric March exceptionally good. Supporting cast extra good. The plot is well carried out in detail. Color and sound good. Play it. Advertise the title as well as the stars. Running time, 112 minutes. Played April 3-5.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

Universal

MERRY-GO-ROUND OF 1938: Bert Lahr, Alice Brady—We have finally found the picture that did less Sunday business than "Camille" and this is it. Lowest Sunday gross in four years and swell weather. Played March 27-29.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

ONE HUNDRED MEN AND A GIRL: Deanna Durbin, Adolphe Menjou, Alice Brady, Mischa Auer—Eagerly awaited, this feature proved to be every bit as good as we expected, and then some. Deanna certainly has captured our hearts. It takes a picture like this to bring before the public the fact that "swing" music cannot hold a candle to the soul-stirring music of a real symphonic orchestra. In this feature, Stokowski leads his group of real musicians through such tid-bits as "Hungarian Rhapsody," "Traviata," etc. Deanna sings a popular number and follows with "Hallelujah" and "Traviata." In between there is a real plot enacted by Deanna, Adolphe Menjou, Mischa Auer and others. It's one of the best pictures of the year and so different from the usual run of features that it stands out all by itself. Thanks, Universal, for a real "treat." Running time, 85 minutes. Played April 16.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Warner Brothers

DICK FORAN WESTERNS: Dick Foran—I cannot understand why Warner Brothers discontinued making this series of Westerns. Foran's singing is very good and the production of the pictures outstanding. Foran was just becoming popular and it is too bad that Warner Brothers decided to stop making westerns.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

TOVARICH: Claudette Colbert, Charles Boyer—The much heralded stage play comes to the screen, but it should have been produced in English instead of the pigeon Russian that Boyer uses. If your audience gets half of it they will be fortunate. They may have gone nuts over it in Paris, London and New York, but the audience displayed no such enthusiasm here. It laid an egg, as we expected it to do. It, as with a lot more of Vitagraph's pictures, is all dialogue. I cite "First Lady," "That Certain Woman." "Tovarich" has its moments, but there was too much of Boyer's talk that the audience had to strain for, and then some of them said they did not get it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WINE, WOMEN AND HORSES: Barton MacLane, Ann Sheridan—I don't know whether this print was worn out and they had tried to save it by patching it up but the plot was sure disconnected. Otherwise, a nice little picture. Running time, 64 minutes. Played March 23-24.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Shorts

Columbia

CASH AND CARRY: Three Stooges—This one is a knockout. Running time, 19 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MERRY CAFE: Krazy Kat Cartoons—A dandy Krazy Kat cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PLANE DEVILS: New World of Sport Series—A real thriller. Don't fail to play it. Everybody liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCRAMBLED LEGS: New World of Sport Series—A sport short that's a real "knock-out." Book this and treat yourself and your patrons to some real fun. They call it wrestling, but I call it the best short comedy of the year. It's excellent. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

SCREEN SNAPSHOTS, NO. 2: These subjects are always popular here. Running time, seven minutes.—Robert S. Farrell, Jr., New Rivoli Theatre, Portland, Ore. General patronage.

SCREEN SNAPSHOTS, NO. 3: Very good. Always well received. People enjoy seeing their favorite stars.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SET 'EM UP: Special Sport Thrills—Extremely well done and attracted lots of interest. Running time, nine minutes.—Robert S. Farrell, Jr., New Rivoli Theatre, Portland, Ore. General patronage.

SPORT'S GREATEST THRILLS: Special Sport Thrills—Columbia certainly has what it takes when it comes to making sport reels. This one is great. Thrills that will lift you out of your seat, with broncho busting, polo playing, motorcycle races, auto racing and what not. It's a natural for any theatre. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

STUCK IN THE STICKS: Andy Clyde—A dandy little comedy in the slapstick style. Guaranteed to chase the blues away. It had the men in stitches. Book it. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Educational

BILLY GOAT'S WHISKERS, THE: Terry-Toons—A cartoon for kids only.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

BILLY GOAT'S WHISKERS, THE: Terry-Toons—Finally, a fair cartoon from Education. Running time, seven minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BUGS BEETLE AND HIS ORCHESTRA: Terry-Toons—We would rate this cartoon from Educational as being fair. It is done in the new tint and tone process, and while not real color, we think it is an improvement over the old black and white cartoons. At least, the dirt and scratches don't show up as bad. Running time, seven minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

CALLING ALL CROONERS: Song and Comedy Hits—Good one-reel musical comedy.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LOVE GOES WEST: Louise Massey and the Westerners—A splendid song and comedy hit.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MEET THE BRIDE: Two-Reel Comedies—Pretty fair two-reel, with a thrill or two, some laughs, and some dancing that was not bad.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

MISS LONELY HEARTS: Song and Comedy Hits—Two or three nice dance numbers, one silly song, and some fair music. Much better than some Educational shorts which we have run. Running time, nine minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

RHYTHM SAVES THE DAY: Cabin Kids—Average one-reel. Cabin Kids good.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SAW MILL MYSTERY, THE: Terry-Toons—After seeing this cartoon on the first show, we put it back in the can and did not show it again. "Terribul."—

A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TIMID GHOST, THE: Two Reel Comedies—Judging from the laughs this brought out of a very small congregation, I should say it's the best two-reeler yet from Educational. Running time, 16 minutes.—Harold T. Young, Palace Theatre, Farmersville, La. Small town and rural patronage.

VILLAIN STILL PURSUED HER, THE: Terry-Toons—Rather less than average.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

MGM

BLUE MONDAY: Captain and the Kids—Done in sepia, this proved to be a fair cartoon. Think color would have added much to the enjoyment. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

FLORAL JAPAN: FitzPatrick Travel Talks—Very good. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

GLIMPSES OF AUSTRIA: FitzPatrick Travel Talks—When this comes, wipe off all lenses and tune up all equipment and even then chances are that you will not do this subject justice, for FitzPatrick has hit a new high. Running time, nine minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

HONG KONG, HUB OF CHINA: FitzPatrick Travel Talk—FitzPatrick knows the answers when it comes to travelogues.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOW TO START THE DAY: Robert Benchley—A swell Benchley that had them all holding their sides with his wit. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IT MAY HAPPEN TO YOU: Crime Doesn't Pay Series—Very educational and also very entertaining. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—A review of years gone by with yesterday's stars of the silent screen passing in parade. It holds a tear and a memory for many, and towards the end, when those who have gone never to return appear,

(Continued on following page)

↓
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NATION-WIDE RAILWAY EXPRESS AIR SERVICE

(Continued from preceding page)

you will sit in silent tribute to these departed stars. Show this by all means. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

JUNGLE JUVENILES, NO. 2: Pete Smith Specialties—Pete Smith has something here; clever and entertaining. From past accounts, Pete Smith has consistently delivered unique and pleasing subjects and our folks cheer when they come on the screen. Running time, nine minutes.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

MAIL AND FEMALE: Our Gang—One of the best of this series. Alfalfa with us is the male Shirley Temple. Better put him in features, Mr. Roach. He'll make them click for you. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NATURAL WONDERS OF THE WEST: Fitz-Patrick Travel Talks—Can add nothing to what has been said on MGM Travel Talks. They are the outstanding travels in the industry. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEW AUDIOSCOPIKS, THE: Special—Wish Metro would make more of these. This is far ahead of the first one and patrons commented more on their enjoyment of this short than they generally do on feature pictures. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NIGHT AT THE MOVIES, A: Robert Benchley—This man is good and he wouldn't have all this trouble in our theatre because we always have plenty of choice seats at every performance, lately.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PERFECT DAY, THE (RE-ISSUE): Laurel and Hardy—A brand-new print, good photography and perfect sound. It's slapsticky, but we like 'em that way; our folks laughed more than they have in a blue moon and still mention to me about how they enjoyed it. Running time, 20 minutes.—Harolde T. Young, Palace Theatre, Farmersville, La. Small town and rural patronage.

PIPE DREAMS: Harman-Ising—One of the best cartoons I've played this year. Play it by all means. Your patrons will like this. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

ROMANCE OF RADIUM: Pete Smith Specialties—Interesting and different. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SKI SKILL: Pete Smith Specialties—Although we have been playing ski shorts a lot, this winter, this one is very different and well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SKI SKILL: Pete Smith Specialties—This one is a headliner on any program.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WAYWARD PUPS: Harman-Ising—Very good. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Paramount

AVIATOR SHORTY: Paragraphics—These monkey shorts are very well liked.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

COWBOY SHORTY: Paragraphics—How the kids ate this one up. Would suggest playing it on a heavy feature program to relieve the tension. This is just a knockout. Could not be better. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FOWL PLAY: Popeye the Sailor—All Popeye cartoons are good.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FROM THE MINUET TO THE BIG APPLE: Headliners—What a swell short. In my estimation, Paramount tops all others in short subjects for this current season. This picture has everything you could ask for in a single-reel musical. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IT'S A GOOD STUNT: Paragraphics—This subject is different and pleased our crowd very much. It is about a lot of thrilling stunts which people perform for their living. Running time, nine minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

LITTLE LAMBY: Color Classics—This is one of the Color Classics series which really is a "classic." Play it and you will please the kids from 1 to 100. Running time, nine minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

OH KAY, RHYTHM: Headliners—Good enough "Headliner."—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FILMS, NOT EGOTISM, URGED BY EXHIBITOR

"From a small town exhibitor's viewpoint, in face of the recent recession, I think it is time some of us exhibitors should wake up to the fact that Academy Award pictures are not doing business," writes Harland Rankin, Plaza Theatre, Tilbury, Ontario.

"Much of the added production cost has resulted from egotistical ambitions of producers to top the other fellow by more spectacular and elaborate settings than ever before. If they succeed it is only their vanity that is satisfied. In most cases the pictures do little extra business for those who want entertainment, not art.

"What we need today is entertainment and not art. If producers continue to spend money like drunken sailors, and in return increase film rental, extra business will be required for the exhibitor who is not doing even normal business."

POPEYE THE SAILOR MEETS ALI BABA AND FORTY THIEVES: Color special—This is an extra price cartoon of two reels, which was just one reel too long. They can't sustain the audience's attention for the extra length and it got boring before it was half way through. Don't buy it. Kids, of course, like it, but you don't pay off with them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

POPEYE THE SAILOR MEETS ALI BABA AND THE FORTY THIEVES: Color Special—Worth very little more than a regular Popeye. Oversold to me. Not as good as last year's color Popeye. Running time, 16 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

UNUSUAL OCCUPATIONS, NO. 3: Very interesting short in color.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

RKO Radio

BUCKAROO BROADCAST, A: Smart Set—If RKO made 52 shorts each year on the order of this and the Austins, exhibitors would break their necks to get an RKO contract. Running time, 18 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

DONALD'S OSTRICH: Mickey Mouse—Again Disney scores with this cartoon. Had them in the aisles whistling, laughing and shouting at the antics of Donald and the Ostrich. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MARCH OF TIME, NO. 5: These are always interesting and very timely. Running time, 19 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MARCH OF TIME, NO. 7: We've got "Time" on our hands and don't know what to do with it; we've tried advertising it like it was something and not advertising it at all. Don't draw one bit; but we personally think every one the tops, as do a few patrons. There is wild cheering at the end of each one; they are glad it's over. Running time, 19 minutes.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

MORNING, JUDGE: Edgar Kennedy Comedies—The tops in Kennedy comedy. Running time, 17 minutes.—Robert S. Farrell, Jr., New Rivoli Theatre, Portland, Ore. General patronage.

NO SALE: Nu-Atlas Productions—Very poor. An array of mediocre talent in a totally wasted short. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

OLD MILL, THE: Mickey Mouse—This one is sure to please. The color is 99 per cent of this reel. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

RHYTHM WRANGLERS: Smart Set—One of the best ever shown here. Running time, 19 minutes.—Robert S. Farrell, Jr., New Rivoli Theatre, Portland, Ore. General patronage.

Twentieth Century-Fox

FOX MOVIE TONE NEWS: Although, in our opinion, Fox has the best newsreel, they have fallen into the same rut with all the other newsreels in that they seem to try to have exactly the same subjects as the other reels. We watched the woman explorer and her pet Pandas in four reels, and we have just watched Ambassador Kennedy arrive in England and tell about his children for the fourth time. Well do we know that he planned to take them over to England in installments, "five the first time, two in the second group and two in the last group." If the newsreels are getting too tight to hire separate camera crews, they might at least afford separate "takes" on a subject. Running time, 10 minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Me. Rural patronage.

KING GEORGE VI CORONATION: Color Special—The most beautiful, clear color yet, perfect sound, interesting narration by Lowell Thomas. Didn't draw a dime. We feel that it did as good as March of Time at that, however, oh, boy, just think of the prestige we mugs have got. Running time, three reels.—Harolde T. Young, Palace Theatre, Farmersville, La. Small town and rural patronage.

United Artists

COCK OF THE WALK: Silly Symphonies—We paid a special price for this and my patrons are complaining on this kind of comedy. We get by better with Mickey Mouse.—Ruff Bros., Mainstreet Theatre, Logan, Kan. General patronage.

SKIPPY: Skipper Cartoons—The first of the Skippy series proved to be just fair. Good animation, nice coloring and synchronization, but even so there was nothing outstanding to assure the success of future releases. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WALT DISNEY'S ACADEMY AWARD REVUE: Five Award Winners—Although we had played them all, we found these well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

HOLLYWOOD SCREEN TEST: Universal Special—Our patrons enjoyed every minute of this fine subject. Running time, 20 minutes.—Robert S. Farrell, Jr., New Rivoli Theatre, Portland, Ore. General patronage.

Vitaphone

DAY AT SANTA ANITA, A: Sybil Jason—Pleasing. Race track story with Sybil Jason making it good box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DAY AT SANTA ANITA: Sybil Jason—A very good color two-reeler that is still worth a playdate.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DOG DAZE: Merrie Melodies—Good Merrie Melodies cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SEPTEMBER IN THE RAIN: Merrie Melodies—Very clever and well received. Running time, seven minutes.—A. Goldson, Gold Coast Theatre, Chicago, Ill. General patronage.

VAUDE-FESTIVAL: Fritz and Jean Hubert—Some good acts, at least my patrons like them because they don't see many vaudevillians.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WOODS ARE FULL OF CUCKOOS: Merrie Melodies—An amusing comedy in color, caricatures of all the well known radio stars and announcers. I considered it very clever, but the kids wouldn't like it.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. Small town patronage.

Serials

Universal

FLASH GORDON'S TRIP TO MARS: Larry "Buster" Crabbe, Jean Rogers—Boys, you ain't seen nothing yet. If this pipe dream holds up for fifteen weeks with the start it got, we'll all be glad to run serials. It's got the patrons wondering now and if the screen magazines don't spill the beans, we're going to do all right with it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TIM TYLER'S LUCK: Frankie Thomas, Jr., Frances Robinson—It must have been the animals, but we did all right with this serial and the kids sure did stay with it for the full run. Nothing to get excited about, but if you run serials, this one is okay.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



NO REASON FOR PANIC

One of this department's field scouts came galloping in a lather with a flash that some of the boys in a sector where chance games were banned recently, are in a panic for box-office ideas to replace the free money gagaroos. Customers educated to something-for-nothing showbusiness, it appears, are now staying away in large numbers. The theatremen are searching about frantically. They are at a loss to seek out those long-discarded exploitation ideas valued in the days when picture entertainment was the only thing to sell.

Well, it can be imagined that managers must be on their toes for a plentiful supply of ideas to feed the always voracious boxoffice. But we are nonplussed to find theatremen, expected always to be in command of the situation, frantic over a seeming lack of digestible exploitation fodder.

Let it be said immediately that the showman who calls himself one is ready at all times to compile a respectable listing of selling slants to fit the occasion. Ideas for single pictures, seasonal or institutional campaigns, or what have you, come easily to mind. And there are the files to freshen his memory. As he goes along, your theatremen adds to his store of savvy by noting what others are doing and suggesting. Rarely is he left without ammunition.

There is no intention here to convey that this ammunition lands solidly upon every boxoffice objective. But it does mean the guy with the git-up is trying his almighty durndest to do something worthwhile on every date.

How much chance games and giveaways have to do with it is neither here nor there, but there is in evidence a lamentable softening of exploitation fibre in too many sectors. This lack of effort in the cause of picture showmanship is nothing newly developed and might be pointed to as one of the reasons for growth of chance games, in the first place.

Whether the theatremen himself is at fault or whether he is handcuffed by procedure outside his control, it is a startling commentary upon the status of showmanship to find seasoned managers in a whirl over what to do next.



In one of his recent newspaper columns, Dale Carnegie recommended the incorporation of more showmanship in general business. Since the man who makes the meek speak appears to be familiar with showbusiness, he might write another pep-up book aimed at theatremen and entitled: "How To Win Drives and Influence Patrons".

SPRING WARNING

Spring is beguiling. Spring says "come out and play", but to the lad who listens, the vernal season is giving warning that Summer is just a step behind and there are things to do.

"Things to do" are not confined to making ready the theatre for the heated months. Theatremen of all degree are poised to go through the routine of cleaning and changing, renovation and suchlike. But to the smart son, the coming of Summer, and especially this Summer, is a challenge he will be set to meet. Gone are the days when a cooling plant was sufficient. Everything is air-cooled today. He knows it will take more than that to get his share of the business.

As far as he can influence his programs, your far-seeing theatremen will labor to insure the best available entertainment and properly exploit it. He will not be satisfied with just a well-kept house but will demand immaculate, summery crispness. His staff will reflect this atmosphere in personal attire and meticulous attention to the handling of patrons. Himself, more than ever, the manager will be genial host in every sense and shading of the term.

In short, he and his personnel will not be satisfied until the theatre invites the entertainment-minded as an oasis does the desert-weary traveller.



SAYING IT AGAIN

A last-moment entry for the first 1938 Quigley Quarterly Awards reached Headquarters just before deadline, accompanied by a note from the contestant leading off as follows: "I did not realize until today that the Awards were made in accordance with the work done during a three-month period."

Theatremen still uncertain about procedure are invited to read the rules and regulations on page 53, issue of April 16. These detail the policy of the refashioned Awards and emphasize again that the Competitions are now judged on a quarterly basis instead of monthly, as heretofore.

A-Mike Vogel



Conceived by Charlie Bierbauer and his assistant Nick Todorov at Wilmer and Vincent's State Theatre, Allentown, Pa. was giant lobby setpiece for "The Lone Ranger," shown above. Display was done in brilliant colors with the title in cutout letters. Provision was made for card slide in the frame for each change of episode.

Round Table In Pictures

Outstanding indeed was front created by Louie Charninsky, manager, Capitol Theatre, Dallas, Texas, for "Harlem on the Prairie." Covered wagon on streets week ahead helped plug the engagement as did special midnight preview. Personal letters were mailed out over the signature of employees and heralds were distributed as a further buildup.



Above is reproduced scene in Lloyd Thayer's lobby of the Bijou Theatre, Aberdeen, Wash. for "Alcatraz." Replica of jail was set up in which was staff members dressed in stripes. Catch copy and "wanted" circulars completed the effect.

Taking one of the newspaper advertisements from portfolio made up by Oscar Doob's department, Milt Harris, Loew's State, Cleveland had it made up into a three sheet easel for lobby display to advertise "The Goldwyn Follies." Exhibit was later placed in the lobby of hotels during run.



Three-day exploitation slant was used by George Tyson, Harris' Alvin Theatre, Pittsburgh, Pa. for "Penitentiary." Members of house staff dressed in convicts uniform with chest banners paraded busy streets followed by armed guard.

Reported as creating unusually favorable comment from his patrons was giant lobby setpiece constructed by Sam Gilman, Loew's Regent Theatre, Harrisburg, Penna. for "Of Human Hearts." Display featured 40x60 blowup of one of the picture's sequences.



Described elsewhere in this section is Moon Corker's "Buccaneer" campaign at the Palace, Athens, Ga. Shown above are members of local sororities who entered theatremen's pirate costume party held on stage for which faculty members acted as judges.



Airplane engine parts were displayed in lobby of the American Theatre, Butte, Mont., for "Non Stop New York." Ribbons attached to each part led to chart showing names and from this, other ribbons led to cross section drawing showing where parts fit in engine.



Phonograph record window was secured by M. Westreich of Warner's in Paris, France for the run of "Hollywood Hotel" at the Apollo Theatre there. Display consisted of cafe scene with cutout figures of Benny Goodman and his orchestra.

QUICK REPORTS FROM THE FIELD

"Spirit of Youth"

To publicize "The Spirit of Youth," starring Joe Louis, manager Jack Harris, Loew's 116th Street Theatre, New York City, used a special 24-sheet on ballyhoo wagon which toured through the streets of Harlem two days ahead of opening. Entire lobby was dressed for the occasion, oversize compo-board boxing gloves were used for display purposes with tiein copy and cutouts of Joe Louis together with scene stills were used.

Special throwaways were distributed at all sporting clubs, movie magazines were promoted and special front page imprint containing cut of the champ was placed on each and distributed week ahead of opening. Through tieup effected with five and tens in the neighborhood, stores devoted entire windows to frames containing picture of the fighter and local colored newspapers came through with abundant newspaper breaks.

Honorary Governor

Bob Huffman, Lincoln Theatre Corporation head, Denver, sold "Boy of the Streets." Huffman, together with the manager of Station KFOR and manager of local hotel, went to the center of Lincoln, tabbing the first boy that turned the corner "Boy of the Street." The lucky kid was given a dinner, \$100 in merchandise by local cooperating merchants, and topping all, was made honorary governor for a day.

Neides Full Page Ad

Harry Ormiston, Universal publicity department has made available to theatre managers a reproduction of the full page break planted by Hal Neides, Orpheum Theatre, San Francisco, for his campaign on "Mad About Music." For use in advance lobby displays, the reproduction features a special cartoon by Bill O'Malley titled "The O'Malleys Go to the Movies," and is centered entirely around Deanna Durbin and scenes in which she appears in the picture.

PUNCH
That's what you want in every foot
... and that's what you get when
you order Special Trailers from
FILMACK TRAILER CO.
843 South Wabash Avenue, Chicago, Illinois

SO YOU WON'T TALK? ASKS PERRY OF POLLY

Manager S. Perry, Skouras' Broadway Theatre, Haverstraw, N. Y., for "Old Chicago" hired a parrot three weeks ahead and set about trying to teach him to speak the title. But no dice. Undaunted, Perry placed his fine-feathered friend in a cage in the lobby with phonograph alongside grinding out title name over and over during peak hours. Card queried patrons as to whether they thought the bird would be able to say "Old Chicago" before end of date. The theatremanager does not tell us how successful he was in getting Polly to talk.

Lobby Display

Display of Western props was used in the lobby of the Fox Carmel Theatre, Hollywood, by Manager Dick Moss, consisting of a genuine Wells Fargo box to plug that date. Pony Express mail pouch, rifles, lariats, money sacks completed the atmospheric effect. Study guides and study charts in the form of questionnaires on the historical points of the picture were distributed amongst teachers of local high school.

Public libraries carried announcements and large displays showing scenes from the picture. Both of these were used on the bulletin boards in full view of all those entering. Huge Western Union telegrams containing message about the picture were placed in all local offices, large card exploiting the feature was hung in all local railway express agency windows, sniped with theatre name and playdates and several thousand special heralds distributed to all schools.

Atmosphere

Entire staff of the Regent Theatre, Springfield, Ohio, were dressed as pirates by Mike Chakeres during the run of "The Buccaneer," with title sashes across their waists. For street bally, newsboys wore "Buccaneer" hats imprinted with title, lobby display featured photographic enlargements and illuminated six-sheet cutouts. Hotel beverage shop plugged a "Buccaneer" drink, scene mats were planted in ten county newspapers four days ahead and 60 three-sheet permanent display boards on all roads leading into city were covered with advertising material.

Personal Appearance

Since Mark Twain did much of his writing there and was buried in Elmira, N. Y., Al Beckerich, manager of the Keeney Theatre, put over a bangup campaign in connection with the personal appearance of Tom Kelly and Ann Gillis as an advance on "Tom Sawyer." Children were greeted by Mayor Beers and other city officials on the steps of the City Hall and were presented with the key to the city.

From there the children were taken to the Mark Twain Study at Quarry Farm, overlooking the city of Elmira, where they were greeted by relatives of the author. Special luncheon in their honor was held at the Mark Twain Hotel, attended by 50 guests, including honor students from each school and civic and social leaders. Stories were run in papers ahead of arrival of the stars and followed their leavetaking, tracing half-hour by half-hour their activities during the day.

Checker Tourney

Arranging a city-wide checker tournament was worked successfully by Manager Harold Pearl, RKO Schine Paramount in Syracuse, between the YMCA and the Boy's Club. Elimination contests were held at the "Y" and the club, with the winner from each playing the finals in the lobby of the Paramount, with promoted prizes going to winner and runners-up.

Two-foot cards were tacked on walls of both clubs and officers of each announced the contest and special night at the theatre to boys attending meetings. This activity was conducted in addition to many swell plugs at schools, in newspapers, over the radio and in store windows.

Street Ballyhoo

For "Navy Blue and Gold" date at the Lane Theatre, New York City, Melvin Katz, aided by Morton Cole, dressed their entire staff in white sailor hats, imprinted with picture title. Outer lobby was swathed in blue and gold streamers, life savers with anchors carrying title were planted on doorman's box and railings leading to it. Opening day, the Junior Naval reserves of the districts were invited to attend en masse, entire front was hung with American flags and for street bally trailer toured neighborhood properly bannered.

Pirate Costume Party Sponsored For "Buccaneer"

Full cooperation of Athens Banner-Herald was secured for Moon Corker's pirate costume party, held on his stage in connection with the opening of "The Buccaneer" at the Palace, Athens, Ga. Members of ten sororities entered the contest, made possible through cooperation of college authorities. Paper came through nicely, breaking the opening story on the front page week ahead, each day thereafter carrying a story of the progress of the girls.

Features were written by a student selected each day from the senior class of the Journalism school. Each sorority was permitted two entries, they to be dressed as the pirate John LaFitte or the dutch girl, Gretchen. (See photo in Round Table picture section.) Winners were selected by seven judges, first prize being a theatre party for the girl and her entire sorority, runner-up received a handsomely bound copy of the original "Buccaneer" script autographed by Cecil B. De Mille and the leading stars in the picture.

Art contest was held through cooperation of Prof. Dodd, head of the School of Art at the University of Georgia. Prof. Dodd lectured on the Battle of New Orleans and stated that all work had to be done in class and be original. Six paintings were selected by three judges from over 200 paintings, prizes going to winners.

Still another contest was planted in the form of essays submitted on the picture. Judges were members of the faculty and gifts were also awarded these winners.

Corker says this was one of the most successful campaigns he has ever staged and with the exception of the free theatre party and passes given to the art contest winners, there was no added cost to his regular advertising. All the newspaper publicity, which was abundant, was gratis.

"Let's Hear From You!"

Stage Coach Run Exploits "Wells Fargo" for Limerick

Borrowing old stage coach from department store, George Limerick, Yale Theatre, Cleburne, Texas, for "Wells Fargo," dressed man in full regalia and had the bannered coach make the run from Ft. Worth to his city delivering the film. Planted atop was large steel strong box lettered with title and driver wore ten-gallon hat, leather jacket, cowboy boots, chaps and two 45-pistols strapped to his belt.

At the edge of Cleburne a team of horses was hooked on the coach in front of the mules and from there to the theatre, stage was pulled by four steeds. Within five blocks of the city square entourage was halted by Chief of Police who arrested Limerick for parading without a license. George was taken to the City Hall while approximately 1,500 people saw him lodged in the local bastille for a period of three minutes. This gag, which was promoted by the Mayor and prominent business men of Cleburne, came as a complete surprise, and was responsible for page one newspaper breaks.

OFF TO HOLLYWOOD



In one of these powerful, de luxe United Air Lines Mainliners, the 1937 Quigley Annual Award winners will be transported across the country to Hollywood, early in May, to be honored and feted in Studioland. Surrounded by the most luxurious appointments and every comfort, the winners will span the country in 16 hours over the famous scenic airway which follows the pioneer trail across the continent.

Mother's Day Campaign Now Underway by Lamm

With Mother's Day not far off, Louie Lamm, Warners' Palace, Lorain, Ohio, has already laid his plans. Last year this theatremen honored the mother with the largest family, but this year he has decided to give the angle a new slant by honoring the youngest grandmother. Arrangements have been made with the local editor to start the ball rolling with stories requesting readers to assist in finding "the grandmother" or come forward and reveal themselves if they fit the bill.

Promoted already for the winner is a theatre party for two at the Palace, a bouquet of flowers, box of candy, ice cream and photograph to be taken gratis at studio of cooperating merchant. Additional promotions are now in the works. Stories are run in local dailies as the search continues.

"Let's Hear From You!"

Theatremen Win "Firefly" Award

E. V. Dinerman, director of advertising and publicity for RKO Midwest Theatres, Cincinnati, has been awarded first prize of \$60 in an exploitation contest on "The Firefly" conducted by MGM. Ted Gamble of the Parker Circuit, Portland, Ore., won second prize of \$25 and Guy Martin, manager of the Colfax Theatre, South Bend, Ind., drew third money, \$15. It is expected that MGM will sponsor a similar contest on "Test Pilot."

Rockwell Selects Cooper As Typical American Man

Woman's Home Companion recently commissioned Norman Rockwell, noted American artist and illustrator, to select and to portray on canvas the man whom he considered the acme of the typical American man. After a comprehensive study Mr. Rockwell chose Gary Cooper, declaring that the star "has the inherent quietness which inevitably stamps a personality, and in addition is an interesting, down-to-earth, well poised human being."

The artist's portrait was made during the filming of "The Adventures of Marco Polo" and theatremen might well use this information for exploitation fodder.

"Let's Hear From You!"

Easter Slants Planned In Boston by Granara

Jack Granara, RKO Keith Memorial Theatre, Boston, for Easter is planning a promotion tieup with local furrier, whereby a complete reel will be taken of their fashions. Society girls and Boston's most beautiful models will be used, merchant coming through with displays, newspaper publicity and ads.

Theatremen has already planted one of the Deanna Durbin special Easter photographs in the news section of the *Boston Traveller* as a buildup for his "Mad About Music" date. Also planned by Granara will be girl dressed in the height of fashion, who will be entered in the Easter morning parade.

QUIGLEY AWARDS CLASSIFICATIONS

CLASS "A"

(Cities 250,000 and over)

ALABAMA

Birmingham

CALIFORNIA

Los Angeles Oakland
San Francisco

COLORADO

Denver

DISTRICT OF COLUMBIA

Washington

GEORGIA

Atlanta

ILLINOIS

Chicago

INDIANA

Indianapolis

KENTUCKY

Louisville

LOUISIANA

New Orleans

MARYLAND

Baltimore

MASSACHUSETTS

Boston

MICHIGAN

Detroit

MINNESOTA

Minneapolis St. Paul

MISSOURI

Kansas City St. Louis

NEW JERSEY

Jersey City Newark

NEW YORK

Buffalo New York City
Rochester

OHIO

Akron Cleveland
Cincinnati Columbus
Toledo

OREGON

Portland

PENNSYLVANIA

Philadelphia Pittsburgh

RHODE ISLAND

Providence

TENNESSEE

Memphis

TEXAS

Dallas Houston

WASHINGTON

Seattle

On this and the following page are listed again all the communities in the "A," "B" and "C" classifications of the 1938 Quigley Awards Competitions. As noted, Class "D" includes all communities under 25,000, and "E" neighborhood and subsequent runs.

WISCONSIN

Milwaukee



CLASS "B"

(Cities 100,000 to 250,000)

CALIFORNIA

Long Beach San Diego

CONNECTICUT

Bridgeport New Haven
Hartford Waterbury

DELAWARE

Wilmington

FLORIDA

Jacksonville Miami
Tampa

ILLINOIS

Peoria

INDIANA

Evansville Gary
Ft. Wayne So. Bend

IOWA

Des Moines

KANSAS

Kansas City Wichita

MASSACHUSETTS

Cambridge Lowell
Fall River Lynn
New Bedford Somerville
Worcester Springfield

MICHIGAN

Flint Grand Rapids

MINNESOTA

Duluth

NEBRASKA

Omaha

NEW JERSEY

Camden Paterson
Elizabeth Trenton

NEW YORK

Albany Utica
Syracuse Yonkers

OHIO

Canton Dayton
Youngstown

OKLAHOMA

Oklahoma City Tulsa

PENNSYLVANIA

Erie Reading
Scranton

TENNESSEE

Chattanooga Knoxville
Nashville

TEXAS

El Paso Ft. Worth
San Antonio

UTAH

Salt Lake City

VIRGINIA

Norfolk Richmond

WASHINGTON

Spokane Tacoma



CLASS "C"

(Cities 25,000 to 100,000)

ALABAMA

Gadsden Mobile
Montgomery

ARIZONA

Phoenix Tucson

ARKANSAS

Ft. Smith Little Rock

CALIFORNIA

Alameda Riverside
Alhambra Sacramento
Bakersfield San Bernardino
Berkeley San Jose
Fresno Santa Ana
Glendale Santa Barbara
Huntington Park Santa Monica
Inglewood Stockton
Pasadena

COLORADO

Colorado Springs Pueblo

CONNECTICUT

Bristol Stamford
Meriden Torrington
New Britain West Hartford
New London West Haven
Norwalk

FLORIDA

Orlando St. Petersburg
Pensacola West Palm Beach

GEORGIA

Augusta Macon
Columbus Savannah

ILLINOIS

Alton Galesburg
Aurora Granite City
Belleville Joliet
Berwyn Maywood
Bloomington Moline
Cicero Oak Park
Danville Quincy

CITIES IN THREE DIVISIONS LISTED

ILLINOIS

(Continued)

Decatur	Rockford
E. St. Louis	Rock Island
Elgin	Springfield
Evanston	Waukegan

INDIANA

Anderson	Marion
E. Chicago	Michigan City
Elkhart	Mishawaka
Hammond	Muncie
Kokomo	New Albany
Lafayette	Richmond
	Terre Haute

IOWA

Burlington	Dubuque
Cedar Rapids	Ottumwa
Clinton	Sioux City
Council Bluffs	Waterloo
Davenport	

KANSAS

Hutchinson	Topeka
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KENTUCKY

Ashland	Newport
Covington	Paducah
Lexington	

LOUISIANA

Baton Rouge	Monroe
Shreveport	

MAINE

Bangor	Lewiston
Portland	

MARYLAND

Cumberland	Hagerstown
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MASSACHUSETTS

Arlington	Malden
Beverly	Medford
Brockton	Newton
Brookline	Pittsfield
Chelsea	Quincy
Chicopee	Revere
Everett	Salem
Fitchburg	Taunton
Haverhill	Waltham
Holyoke	Watertown
Lawrence	

MICHIGAN

Ann Arbor	Kalamazoo
Battle Creek	Lansing
Bay City	Muskegon
Dearborn	Pontiac
Hamtramck	Ft. Huron
Highland Park	Saginaw
Jackson	Wyandotte

MISSISSIPPI

Lincoln	Meridian
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MISSOURI

Joplin	Springfield
St. Joseph	University City

MONTANA

Butte	Great Falls
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NEBRASKA

Lincoln	
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Theatre men are requested to forward all entries immediately to the Round Table. Please do not wait until the quarterly period "deadline." Arrangements have been made to preserve all material intended for the Competitions here at Committee Headquarters. Your cooperation is requested.

NEW HAMPSHIRE

Concord	Manchester
Nashua	

NEW JERSEY

Atlantic City	Montclair
Bayonne	New Brunswick
Belleville	North Bergen
Bloomfield	Orange
Clifton	Passaic
East Orange	Perth Amboy
Garfield	Plainfield
Hackensack	Union City
Hoboken	West New York
Irvington	West Orange
Kearny	Woodbridge

NEW MEXICO

Albuquerque	
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NEW YORK

Amsterdam	New Rochelle
Auburn	Niagara Falls
Binghamton	Poughkeepsie
Elmira	Rome
Jamestown	Schenectady
Kingston	Troy
Lackawanna	Watertown
Mt. Vernon	White Plains
Newburgh	

NORTH CAROLINA

Asheville	High Point
Charlotte	Raleigh
Durham	Wilmington
Greensboro	Winston-Salem

NORTH DAKOTA

Fargo	
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OHIO

Barberton	Massillon
Cleveland Heights	Middletown
East Cleveland	Newark
Elyria	Norwood
Hamilton	Portsmouth
Lakewood	Springfield
Lima	Steubenville
Lorain	Warren
Mansfield	Zanesville
Marion	

OKLAHOMA

Enid	Muskogee
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OREGON

Salem	
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PENNSYLVANIA

Aliquippa	Lancaster
Allentown	Lebanon
Altoona	McKeesport
Bethlehem	Nanticoke
Chester	New Castle
Easton	Norristown
Harrisburg	Sharon
Hazleton	Washington
Johnstown	Williamsport
Wilkes-Barre	York
Wilkesburg	

RHODE ISLAND

Central Falls	Newport
Cranston	Pawtucket
E. Providence	Woonsocket

SOUTH CAROLINA

Charleston	Greenville
Columbia	Spartanburg

SOUTH DAKOTA

Sioux Falls	
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TENNESSEE

Johnson City	
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TEXAS

Amarillo	Laredo
Austin	Pt. Arthur
Beaumont	San Angelo
Corpus Christi	Waco
Galveston	Wichita Falls

UTAH

Ogden	
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VERMONT

Burlington	
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VIRGINIA

Lynchburg	Portsmouth
Newport News	Roanoke
Petersburg	

WASHINGTON

Bellingham	Everett
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WEST VIRGINIA

Charleston	Parkersburg
Clarksburg	Wheeling
Huntington	

WISCONSIN

Appleton	Madison
Eau Claire	Oshkosh
Fond Du Lac	Racine
Green Bay	Sheboygan
Kenosha	Superior
La Crosse	West Allis

CLASS "D"

This class includes all cities or towns with a population of 25,000 or under.

CLASS "E"

This class includes all suburban or neighborhood runs as well as subsequent-run situations.

FOREIGN

All foreign entries are subject to the same classification as those above.

YOU ARE INVITED TO JOIN UP

EDGAR A. WEIMER, JR.

manages the Paxtang Theatre, Paxtang, Pa., for the Hill Amusement Co. While attending school, Ed worked as part time usher in various theatres, finally getting the job of playing piano in one of the "shooting galleries." Later, Weimer was promoted to organist in one of the Jackson Enterprises house and when sound made its entrance served as apprentice projectionist and played spot numbers on the organ. Working also as maintenance man, this theatreman later became chief operator at the State, Reading, finally joining the Paxtang staff as operator, which job he held until 1937, at which time he was promoted to his present spot. Well, Weimer, with your varied experience in showbusiness, you ought to be able to send along some mighty interesting stories.



SCOTT ROBERTS

manages the Comique Theatre in Camden, Maine, and started in the business as usher at the Strand in Dover, N. H. During college Roberts worked part time in various theatres and later in a full-time capacity joined the Graphic Circuit first in Ellsworth, then in Belfast and now in Camden. We have several of the boys in your circuit as members and we anticipate another active one in you. How about keeping us posted, Scott?



HOMER BURTON FULLER, JR.

is down in Orlando, Fla., managing the Beacham Theatre, one of the Sparks houses. Fuller started his career as secretary to Mr. M. J. Sparks in Orlando at the Beacham Theatre. After a year, he was promoted to assistant manager of that house, which position he remained in for a year, at which point he was promoted to manager of the Ritz. From there, for a short time, he managed the Grand Theatre and was then sent over to his present spot.



R. F. HOTZ

manages the Rialto and Rex Theatres down in New Braunfels, Texas, for the Jack Pickens Theatres. New Braunfels is not strange to this department, having already had contributions from there. However, since we have not yet received accounts of this theatreman's activities, we take this means of welcoming him into the Round Table and inviting him to send along reports of his exploitation stunts.



C. B. DORTCH

manages the Rialto Theatre in Morrilton, Ark., for the Malco Circuit and we're mighty glad to have him with us, since we have that circuit sewed up, Round Tabley speaking, about 100 per cent. The first position held by Dortch in theatres was as projectionist, holding this job for about three years, at which time he switched to the door, going on up to assistant and then manager. We have some other good friends in Morrilton, C. B., so how about starting up a little lively competition through these pages.

Birthday Greetings

William A. Agnew	Roscoe Jones
Albert F. Badeau	Richard M. Kennedy
R. J. Baker	Bertell Kennerson
Augie C. Berkholtz	Paul Kessler
Jack P. Blitt	Russ Hitchin
Paul O. Brake	Raymond Klein
Leonard Camarata	Joseph Kligler
Duncan Campbell	Natalie Tolman Kunze
L. W. Carroll	Maurice W. Lathrop
Keith Chambers	Walter League
Edwin P. Dalton	Kenneth LeRoy
Arthur K. Dame	Al Liebman
Clifford T. Deane	Louis Liss
Henry Dorsey	Albert B. Lourie
Don G. Dungan	J. R. McEachron
F. Elliott	Mort Margolius
Bill Evans	Ray H. Meyer
Charles W. Felter	Maurice R. Miller
Seth H. Field	Jack Murray
Lorenzo Gelabert	Gerald J. Novak
Ned Gerber	Charles E. Payne
Vincent Gulli	Edwin Pettet
Homer H. Harmon	Al Reh
Edgar Hart	Frederick M. Ross
Morris Hatoff	Jack Rubin
Rupert C. Hendry	L. Joseph Ryan
Gilbert L. Higgins	Melvin Sett
Paul M. Hooven	Leo W. Shuppert
R. F. Hotz	M. L. Silverman
F. E. Howland	Henry R. Tobin
Herbert James	Maurice Verbin
Joe Joel	Roy E. William
Edward C. Johnson	John H. Wisdom

ELWOOD E. BLANC

is in Canton, Ohio, managing the Mozart Theatre for Young and Reinhart. Blanc started as page boy at the RKO Palace, going to Canton in 1926, when he became usher at the Alhambra Theatre. From then until 1929 he worked between the Palace, Loew's and the Alhambra, at that time leaving to work for the Botzum Brothers at their Strand Theatre as service director. From there over to the Mozart as assistant manager, later being promoted to manager.



E. F. INGRAM

in Ashland, Ala., is a partner and manages the Ashland and Lineville Theatres, having entered showbusiness as assistant to projectionist in Ashland. After a fling in the booth, Ingram worked the front of the house, later becoming theatre owner, with C. I. Hood, Jr., operating the houses in Ashland. This theatreman also operated the Ingram and Opera House in Talladega, Ala., and later spent some time in Hollywood, learning production, but returned to the exhibition field as his first love.



J. M. NASS

manages the Port Theatre in Poplar, Mont., for the John Survant Enterprises, beginning as an usher and doorman at the Roxy Theatre, Glasgow, Mont., then controlled by the Wellworth Theatres. From there Nass went over to the Orpheum in the same town as doorman and floor manager and then to the Fort as manager. Nass extends a cordial invitation to any and all of his Round Table brothers who might find themselves anywhere around Poplar while vacationing, to drop in and he promises them the key to the city. On behalf of the boys, we thank you.



BERNARD S. MURPHY

may be found managing the Roxy Theatre in Earlington, Ky., and started with his company when it first opened as projectionist, working in practically all jobs around the house until two years ago when he was made manager. Well, Bernard, you are the first member to join the ranks from Earlington and we're hopeful that you will keep us posted on how you exploit your shows down there.



JAMES MAY

is over in Brooklyn managing the Atlantic Theatre and started at the Windsor Theatre in the Bronx as doorman. After a year, May was promoted to chief usher and after serving for one year as chief, obtained position as manager of the Eagle Theatre in Harlem. Two years there finds the theatreman promoted again to the Atlantic, from where we look forward to hearing from him.



DON KELSEY

manages the Mount Theatre in Rocky Mount, Va., for the English Theatre Company. Kelsey is another showman to have started as a projectionist at the Lyric Theatre in Blacksburg, Va. After operating the booth for a period of five years, Don secured a position as manager of the Mount.

Showmen's Calendar

JUNE

1st	Kentucky admitted to Union 1792
	Tennessee admitted to Union 1796
2nd	Gertrude Michael's Birthday
6th	Johnny Weismuller's Birthday
8th	Nathan Hale—Born 1755
10th	Battle of New Orleans
	Franklin drew Lightning from clouds, 1752
14th	Flag Day
15th	Pioneer Day—Idaho
	Boy Scouts of America Charter granted 1916
	Arkansas admitted to Union 1836
17th	Stan Laurel's Birthday
	Battle of Bunker Hill 1775
18th	Ralph Bellamy's Birthday
	Battle of Waterloo, 1815
	Jeanette McDonald's Birthday
19th	Father's Day
	Errol Flynn's Birthday
21st	Longest Day in Year
23rd	William Penn signed treaty of peace 1683
30th	Glenda Farrell's Birthday

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Ref. Date	Running Time	Minutes	Reviewed
All American Sweetheart (G).....	Scott-Colton-Patricia Farr	Nov. 30, '37	71	62	Dec. 25, '37
Awful Truth, The (G).....	Irene Dunne-Cary Grant	Oct. 21, '37	71	92	Oct. 9, '37
(Exploitation: Dec. 4, '37, p. 76; Dec. 18, '37, p. 65; Jan. 8, '38, p. 82; Jan. 29, '38, pp. 83, 84, 86; Feb. 5, '38, p. 84; Apr. 2, '38, p. 60.)					
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12, '38	71	59	
Counsel for Crime (G).....	Otto Kruger-Jacqueline Wells	Sept. 14, '37	71	62	Oct. 23, '37
Criminals of the Air (G).....	Rosalind Keith-Chas. Quigley	Apr. 30, '37	71	61	Nov. 6, '37
Dangerous Adventure, A.....	Don Terry-Rosalind Keith	Aug. 1, '37	71	59	
Devil Is Driving, The (G).....	Richard Dix-Joan Perry	June 25, '37	71	68	July 24, '37
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84; Oct. 30, '37, pp. 84, 87; Dec. 18, '37, p. 66; Jan. 29, '38, p. 84.)					
Fight to the Finish, A.....	Don Terry-Rosalind Keith	June 30, '37	71	59	
(See "Taxi War," "In the Cutting Room," May 1, '37.)					
Flight Into Nowhere (G).....	Jack Holt-Jacqueline Wells	Apr. 18, '38	71	65	Mar. 19, '38
Frame Up, The.....	Paul Kelly-Jacqueline Wells	May 1, '37	71	59	
(See "Right Guy," "In the Cutting Room," May 1, '37.)					
Game That Kills, The.....	Chas. Quigley-Rita Hayworth	Sept. 21, '37	71	56	
Girls Can Play.....	Chas. Quigley-Jacqueline Wells	June 21, '37	71	60	
Headin' East (G).....	Buck Jones-Ruth Coleman	Dec. 13, '37	71	67	Nov. 27, '37
Heroes of the Alamo.....	Lane Chandler-Earl Hodgins	Feb. 17, '38	71	75	
Hollywood Round-up (G).....	Buck Jones-Helen Twelvetrees	Nov. 16, '37	71	64	Oct. 23, '37
I'll Take Romance (G).....	Grace Moore-M. Douglas	Dec. 25, '37	71	85	Dec. 25, '37
(Exploitation: Mar. 12, '38, p. 64.)					
I Promise to Pay (G).....	Leo Carrillo-Chester Morris	Apr. 21, '37	71	65	Feb. 27, '37
(Exploitation: Apr. 3, '37, p. 64.)					
It Can't Last Forever (G).....	Betty Furness-Ralph Bellamy	July 15, '37	71	68	Aug. 14, '37
It Happened in Hollywood.....	Richard Dix-Fay Wray	Sept. 7, '37	71	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17, '37.)					
It's All Yours (G).....	Francis Lederer-M. Carroll	Sept. 1, '37	71	80	Aug. 7, '37
(Exploitation: Nov. 13, '37, p. 62.)					
League of Frightened Men (G).....	Walter Connolly-Irene Hervey	May 25, '37	71	65	July 24, '37
Life Begins with Love (G).....	Jean Parker-D. Montgomery	Oct. 7, '37	71	68	Oct. 9, '37
Little Miss Roughneck (G).....	Edith Fellows-Leo Carrillo	Feb. 23, '38	71	64	Apr. 2, '38
Lone Wolf in Paris.....	Francis Lederer-Frances Drake	Mar. 24, '38	71	67	
Lost Horizon (A).....	Ronald Colman-Jane Wyatt	Sept. 1, '37	71	118	Feb. 27, '37
(Exploitation: Sept. 5, '36, p. 75; Mar. 6, '37, p. 89; May 22, '37, p. 92; July 31, '37, p. 80; Aug. 28, '37, pp. 96, 100; Oct. 30, '37, pp. 84, 97; Nov. 20, '37, p. 94; Dec. 25, '37, p. 56; Feb. 5, '38, p. 82.)					
Making the Headlines (G).....	Jack Holt-Beverly Roberts	Mar. 10, '38	71	66	Jan. 8, '38
(Reviewed under the title, "The House of Mystery.")					
Motor Madness.....	Rosalind Keith-Allen Brook	Apr. 5, '37	71	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)					
No Time to Marry (G).....	Mary Astor-Richard Arlen	Jan. 10, '38	71	64	Mar. 5, '38
Murder in Greenwich Village (G).....	Fay Wray-Richard Arlen	Oct. 16, '37	71	68	Nov. 6, '37
Old Wyoming Trail, The.....	Charles Starrett-Barbara Weeks	Nov. 6, '37	71	56	
One Man Justice.....	Charles Starrett-Barbara Weeks	July 1, '37	71	59	
Outlaws of the Orient.....	Jack Holt-Mae Clarke	Aug. 20, '37	71	61	
Outlaws of the Prairie.....	Charles Starrett-Donald Grayson	Dec. 31, '37	71	58	
Overland Express, The (G).....	Buck Jones-Marjorie Reynolds	Apr. 11, '38	71	55	Apr. 9, '38
Paid to Dance.....	Don Terry-Jacqueline Wells	Nov. 4, '37	71	56	
Penitentiary (A).....	Walter Connolly-Jean Parker	Jan. 17, '38	71	79	Feb. 5, '38
(Exploitation: Feb. 26, '38, p. 72; Mar. 5, '38, p. 58; Apr. 2, '38, p. 56.)					
Rangers Step In, The.....	Bob Allen-Eleanor Stewart	Aug. 8, '37	71	58	
Reckless Ranger.....	Bob Allen-Louise Small	May 30, '37	71	56	
Roaring Timber (G).....	Jack Holt-Grace Bradley	July 4, '37	71	65	Aug. 28, '37
Rolling Caravans.....	Jack Luden-Eleanor Stewart	Mar. 7, '38	71	55	
Shadow, The (G).....	Chas. Quigley-Rita Hayworth	Dec. 9, '37	71	59	Dec. 4, '37
She Married an Artist (A).....	John Boles-Luli Deste	Nov. 25, '37	71	78	Mar. 5, '38
Speed to Spare.....	Dorothy Wilson-Chas. Quigley	May 4, '37	71	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)					
Squadron of Honor.....	Don Terry-Mary Russell	Jan. 20, '38	71	55	
(See "The American Legion," "In the Cutting Room," Nov. 6, '37.)					
Start Cheering (G).....	Jimmy Durante-Joan Perry	Mar. 3, '38	71	79	Feb. 5, '38
There's Always a Woman (A).....	Joan Blondell-Melvyn Douglas	Apr. 20, '38	71	81	Mar. 19, '38
Thunder in the City (G).....	Edw. G. Robinson-Luli Deste	Apr. 25, '37	71	76	Feb. 13, '37
Trapped by G-Men (G).....	Jack Holt-Wynne Gibson	Oct. 27, '37	71	65	Nov. 13, '37
Two Fisted Sheriff.....	Charles Starrett-Barbara Weeks	June 15, '37	71	59	
Two Gun Law.....	Charles Starrett-Peggy Stratford	Apr. 7, '37	71	56	
Under Suspicion (G).....	Jack Holt-Kath. DeMille	Dec. 16, '37	71	67	Nov. 20, '37
Venus Makes Trouble.....	James Dunn-Patricia Ellis	May 14, '37	71	58	
(See "In the Cutting Room," Apr. 3, '37.)					
When G-Men Step In (G).....	Don Terry-Jacqueline Wells	Mar. 31, '38	71	61	Mar. 19, '38
Who Killed Gail Preston?.....	Wyn Cahoon-Robert Paige	Feb. 24, '38	71	61	
Wide Open Faces.....	Joe E. Brown-Jane Wyman	Feb. 15, '38	71	67	
(See "In the Cutting Room," Jan. 22, '38.)					
Woman Against the World.....	Ralph Forbes-Alice Moore	Mar. 17, '38	71	69	
Woman in Distress (G).....	May Robson-Irene Hervey	Jan. 17, '37	71	68	Feb. 13, '37
Women in Prison (A).....	Wyn Cahoon-Scott Colton	Jan. 1, '38	71	59	Mar. 12, '38

Coming

Call of the Rockies.....	Chas. Starrett-Iris	Meredith.....	Apr. 30,'38†....	54.....
City Shadows.....	Edith Fellows-Leo	Carrillo.....		

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Ref. Date	Running Time	
			Minutes	Reviewed
Crime Takes a Holiday.....	Jack Holt-Marcia Ralston.....			
(See "In the Cutting Room," Apr. 16/38.)				
Extortion.....	Scott Colton-Mary Russell.....	Apr. 25/38†	58	
Highway Patrol.....	Jacqueline Wells-Robert Paige.....			
Holiday.....	Katherine Hepburn-Cary Grant.....	May 26/38†		
Law of the Plains.....	Chas. Starrett-Iris Meredith.....	May 12/38†		
Main Event, The.....	Robert Paige-Jacqueline Wells.....	May 5/38†	55	
Paris on Broadway.....	Lanny Ross.....			
Stagecoach Days.....	Jack Luden-Eleanor Stewart.....			
Swingtime in the Saddle.....	Chas. Starrett-Iris Meredith.....			
Valley of Violence.....	Jack Luden-Joan Barclay.....			
You Can't Take It With You.....	Jean Arthur-James Stewart.....			

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G)				
271.....	Glenda Farrell-Barton MacLane.....	Nov. 13, '37†.....	61. Sept.	11, '37
Alcatraz Island (G) 264.....	John Litel-Ann Sheridan.....	Nov. 6, '37†.....	61. Oct.	23, '37
(Exploitation: Dec. 18, '37, p. 34; Dec. 25, '37, p. 54; Jan. 8, '38, pp. 80, 88; Jan. 22, '38, pp. 64, 67; Mar. 5, '38, p. 59.)				
Back In Circulation (A) 266.....	Joan Blondell-Pat O'Brien.....	Sept. 25, '37†.....	82. Aug.	7, '37
Case of the Stuttering Bishop, The, 176.....	Donald Woods-Ann Dvorak.....	June 5, '37.....	70.....	
Cherokee Strip 178.....	Dick Foran-Jane Bryan.....	May 15, '37.....	55.....	
Confession (A) 158.....	Kay Francis-Ian Hunter.....	Aug. 28, '37.....	86. July	24, '37
Dance, Charlie, Dance (G) 165.....	Stuart Erwin-Jean Muir.....	Aug. 14, '37.....	64. May	1, '37
Daredevil Drives, The, 279.....	Dick Purcell-Beverly Roberts.....	Feb. 12, '38†.....	59.....	
Draggerman Courage (G) 168.....	Jean Muir-Barton MacLane.....	May 15, '37.....	58. Aug.	29, '36
(Exploitation: Nov. 27, '37, p. 79.)				
Empty Holsters 179.....	Dick Foran-Patricia Walthall.....	July 10, '37.....		
Ever Since Eve (G) 162.....	Marion Davies-R. Montgomery.....	July 17, '37.....	79. June	26, '37
Fools for Scandal (G) 252.....	Fernand Gravet-Carole Lomard.....	Apr. 16, '38†.....	'85. Mar.	19, '38
Gold Is Where You Find It (G) 255.....	George Brent-O. de Havilland.....	Feb. 19, '38†.....	97. Jan.	22, '38
(Exploitation: Apr. 9, '38, p. 56.)				
Hollywood Hotel (G) 253.....	Dick Powell-Frances Langford.....	Jan. 15, '38†.....	109. Dec.	25, '37
(Exploitation: Jan. 22, '38, p. 65; Apr. 9, '38, p. 54.)				
Love Is On the Air (G) 289.....	Ronald Reagan-June Travis.....	Oct. 2, '37†.....	61. Oct.	16, '37
Marked Woman (A) 156.....	Bette Davis-H. Bogart.....	Apr. 10, '37.....	96. Mar.	6, '37
Men In Exile 174.....	Richard Purcell-June Travis.....	Apr. 4, '37.....		
(See "In the Cutting Room," Nov. 21, '36.)				
Missing Witnesses (G) 273.....	Dick Purcell-Jean Dale.....	Dec. 11, '37†.....	61. Oct.	30, '37
Mountain Justice (A) 161.....	Josephine Hutchinson-G. Brent.....	Apr. 24, '37.....	82. May	22, '37
Mr. Dodd Takes the Air (G) 159.....	Kenny Baker-Jane Wymann.....	Aug. 21, '37.....	86. July	31, '37
(Exploitation: Oct. 30, '37, p. 88.)				
Over the Goal (G) 272.....	William Hopper-June Travis.....	Oct. 16, '37†.....	63. Oct.	9, '37
Perfect Specimen, The (G) 257.....	Errol Flynn-Joan Blondell.....	Oct. 23, '37†.....	97. Oct.	2, '37
Prairie Thunder 180.....	Dick Foran-Ellen Clancy.....	Sept. 11, '37.....		
Prince and the Pauper, The (G) 152.....	Mauch Twins-Errol Flynn.....	May 8, '37.....	120. Apr.	17, '37
(Exploitation: May 29, '37, p. 68; June 26, '37, p. 121; July 3, '37, Feb. 12, '38, p. 71.)				
San Quentin (G) 163.....	Dick O'Brien-Humphrey Bogart.....	Aug. 7, '37.....	70. Apr.	3, '37
She Loved a Fireman (G) 270.....	Dick Foran-Ann Sheridan.....	Dec. 18, '37†.....	57. Oct.	16, '37
Sh! the Octopus (G) 268.....	Hugh Herbert-Allen Jenkins.....	Dec. 11, '37†.....	54. Nov.	13, '37
Slight Case of Murder, A (A) 259.....	Edw. G. Robinson-Jane Bryan.....	Mar. 5, '38†.....	'85. Feb.	12, '38
Submarine D-1 (G) 258.....	Pat O'Brien-George Brent.....	Nov. 27, '37†.....	105. Nov.	13, '37
(Exploitation: Dec. 18, '37, p. 67; Jan. 1, '38, p. 57; Jan. 29, '38, p. 82; Apr. 2, '38, p. 58.)				
Talent Scout (G) 166.....	Donald Woods-Jeanne Madden.....	July 24, '37.....	62. June	12, '37
That Certain Woman (A) 254.....	Bette Davis-Henry Fonda.....	Sept. 18, '37†.....	93. Aug.	7, '37
(Exploitation: Sept. 25, '37, p. 69.)				
That Man's Here Again (G) 175.....	Mary Maguire-Tom Brown.....	Apr. 17, '37.....	58. Mar.	27, '37

(THE RELEASE CHART--CONT'D)

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
They Won't Forget (A) 265.....	Gloria Dickson-Claude Rains.....	Oct. 9, '37	95	June 19, '37	
(See production article, "The Deep South," May 8, '37, p. 16; exploitation: Nov. 13, '37, p. 69; Nov. 20, '37, pp. 88, 92; Jan. 1, '38, p. 58.)					
West of Shanghai (G) 164.....	Boris Karloff-Beverly Roberts.....	Oct. 30, '37	65	July 17, '37	
(Reviewed under the title, "War Lord.")					
Women Are Like That 261.....	Kay Francis-Pat O'Brien.....	Apr. 23, '38	78		
(See "This Woman Is Dangerous," "In the Cutting Room," Oct. 23, '37.)					

Coming

Adventures of Robin Hood.....	Errol Flynn-O. de Havilland.....	May 14, '38			
(See production article, Dec. 25, '37, p. 14.)					
Beloved Brat (G) 267.....	Bonita Granville-Dolores Costello.....	Apr. 30, '38	62	Feb. 19, '38	
Mr. Champ.....	Johnnie Davis-Lola Lane.....				
(See "In the Cutting Room," Apr. 9, '38.)					
Mystery House 277.....	Dick Purcell-Ann Sheridan.....	May 21, '38	56		
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11, '37.)					
Secrets of an Actress.....	Kay Francis-George Brent.....				
(See "In the Cutting Room," Apr. 9, '38.)					
Torchy Blane in Panama 275.....	Paul Kelly-Lola Lane.....	May 7, '38			
(See "In the Cutting Room," Feb. 12, '38.)					
When Were You Born?.....	Anna May Wong.....	June 18, '38			

GB PICTURES

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Dr. Syn (G) 3603.....	Geo. Arliss-Margaret Lockwood.....	Oct. 15, '37	81	Sept. 18, '37	
Floating City No. 1 (re-issue).....	Leslie Fenton-Conrad Veidt.....	Apr. 1, '38			
Gangway (G) 3605.....	Jessie Matthews-Nat Pendleton.....	Sept. 1, '37	88	Aug. 28, '37	
Girl Was Young, The (G) 7004.....	Nova Pilbeam-Derrick de Marney.....	Feb. 17, '38	70	Dec. 11, '37	
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30, '37, p. 16.)					
I Was a Spy (re-issue) (G) 7013.....	Madeleine Carroll-H. Marshall.....	Jan. 1, '38	89	Sept. 23, '37	
King Solomon's Mines (G) 3618.....	Cedric Hardwicke-Roland Young.....	Aug. 26, '37	76	July 3, '37	
(See production article, May 22, '37, p. 16.)					
Look Out for Love 7002.....	Anna Neagle-T. Carminati.....	Jan. 15, '38			
Non Stop New York (G) 7001.....	Anna Lee-Desmond Tester.....	Nov. 17, '37	70	Oct. 2, '37	
(Exploitation: Mar. 12, '38, p. 65.)					
Sailing Along (G) 7003.....	Jessie Matthews-Roland Young.....	Mar. 15, '38	87	Feb. 12, '38	
Sez O'Reilly to MacNab (G) 3602.....	Will Fyfe-Will Mahoney.....	Nov. 20, '37	83	July 17, '37	
(Reviewed under the title, "Said O'Reilly to MacNab.")					
Show Goes On, The.....	Anna Neagle-T. Carminati.....	Apr. 15, '38			
Silent Barriers, G) 3608.....	Richard Arlen-Lilli Palmer.....	Apr. 29, '37	83	Feb. 27, '37	
(See "The Great Barrier," production article, Feb. 6, '37, p. 10; exploitation: Apr. 3, '37, p. 65; May 1, '37, p. 81; June 26, '37, p. 121; July 17, '37, p. 90; July 24, '37, pp. 79, 81; Aug. 7, '37, p. 94; Sept. 4, '37, p. 96.)					
Talk of the Devil (G) 3607.....	Ricardo Cortez-Sally Eilers.....	June 1, '37	76	May 22, '37	
Tenth Man, The (G) 3622.....	John Lodge-Antoinette Collier.....	May 15, '37	65	Aug. 29, '37	
To the Victor (G) 7005.....	Will Fyfe-John Leder.....	Mar. 1, '38	78	Feb. 19, '38	
Two of Us 3619.....	Jack Hulbert-Gina Malo.....	July 10, '37	64		
Where There's a Will 3624.....	Will Hay.....	July 26, '37	74		
Wife of General Ling (G) 7015.....	Griffith Jones-Adrienne Renn.....	Feb. 1, '38	70	Feb. 5, '38	

Coming

Asking for Trouble.....	Jesse Matthews.....				
Empty World.....	Nova Pilbeam.....				
Girl Must Live, A.....	Lilli Palmer-Margaret Lockwood.....				
Illegal Holiday.....	John Lodge-Margaret Lockwood.....				
Strange Boarders.....	Tom Walls-Renee Saint Cyr.....				
Unconquered Woman.....	Anna Lee.....				
Wedding Dream.....	Nova Pilbeam.....				

GRAND NATIONAL

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Bank Alarm 139.....	Conrad Nagel-Eleanor Hunt.....	June 25, '37	61		
Boots of Destiny 204.....	Ken Maynard-Claire Dodd.....	Oct. 22, '37	56		
Damaged Goods.....	Pedro de Cordoba.....	Mar. 15, '38	60	July 10, '37	
Forever Yours (G) 155.....	Benjamin Gigli.....	May 15, '37	70½	June 12, '37	
Frontier Town 217.....	Tex Ritter.....	Apr. 4, '38	58		
Girl Said No, The (G) 201.....	Robt. Armstrong-Irene Hervey.....	Oct. 15, '37	76	May 29, '37	
Gold Racket, The (G) 138.....	Conrad Nagel-Eleanor Hunt.....	Apr. 10, '37	65½	May 1, '37	
He Loved An Actress 218.....	Ben Lyon-Lupe Velez.....	Mar. 25, '38	68		
Here's Flash Casey (G) 211.....	Eric Linden-Boots Mallory.....	Jan. 7, '38	58	Oct. 9, '37	
Hideout in the Alps 199.....	Jane Baxter-Anthony Bushell.....	July 23, '37	75	Oct. 10, '37	
(Reviewed under the title, "Dusty Ermine.")					
Hittin' the Trail 149.....	Tex Ritter-Jerry Bergh.....	Apr. 3, '37	58		
International Crime 220.....	Rod La Rocque-Astrid Allwyn.....	Apr. 22, '38	60		
(See "The Shadow Murder Case," "In the Cutting Room," Jan. 8, '38.)					
Juggernaut (A) 154.....	Boris Karloff-Joan Wyndham.....	Apr. 30, '37	64	Oct. 17, '36	
Killers of the Sea (G) 135.....	Capt. Wallace Casewell.....	May 8, '37	49	May 15, '37	
Love Takes Flight (G) 206.....	Bruce Cabot-Beatrice Roberts.....	Nov. 5, '37	71	Aug. 7, '37	
Man in the Mirror, The (A) 112.....	E. E. Horton-Genevieve Tobin.....	Apr. 24, '37	71½	Jan. 16, '37	
Mr. Boggs Steps Out (G) 216.....	Stuart Erwin-Helen Chandler.....	Feb. 18, '38	68	Nov. 20, '37	
Mystery of the Hooded Horseman 151.....	Tex Ritter-Iris Meredith.....	Aug. 6, '37	60		
Renfrew of the Royal Mounted (G) 212.....	James Newill-Carol Hughes.....	Dec. 10, '37	57	Oct. 10, '37	
Riders of the Rockies 150.....	Tex Ritter-Louise Stanley.....	July 2, '37	56		

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Shadow Strikes, The (G) 202.....	Rod La Rocque-Lynn Anders.....	Oct. 29, '37	61	July 17, '37	
Sing, Cowboy, Sing (G) 145.....	Tex Ritter-Louise Stanley.....	May 22, '37	59	June 5, '37	
Small Town Boy (G) 205.....	Stuart Erwin-Joyce Compton.....	Dec. 3, '37	61	Dec. 4, '37	
(Exploitation: Oct. 16, '37, p. 84.)					
Something to Sing About (G) 210.....	James Cagney-E. Daw.....	Nov. 19, '37	93	Sept. 4, '37	
Spirit of Youth (G).....	Joe Louis-Edna Mae Harris.....	Apr. 1, '38	66	Jan. 8, '38	
(Exploitation: Feb. 19, '38, p. 82.)					
Sweetheart of the Navy 203.....	Eric Linden-Cecilia Parker.....	June 8, '37	61½		
Swing It Sailor (G) 215.....	Wallace Ford-Isabel Jewell.....	Feb. 4, '38	57	Nov. 13, '37	
(G) 214.....					
Trailin' Trouble 208.....	Ken Maynard.....	Nov. 12, '37	57		
Two Who Dared (A) 113.....	Anna Sten-Henry Wilcoxon.....	May 8, '37	73	June 6, '36	
(Reviewed under the title, "A Woman Alone.")					
Wallaby Jim of the Islands 213.....	Geo. Houston-Ruth Coleman.....	Dec. 17, '37	61	Mar. 6, '37	
Zamboanga (G) 219.....	Native Cast.....	Apr. 15, '38	65	July 17, '37	

Coming

Spy of Napoleon (G).....	R. Barthelmess-D. Haas.....	98	Oct. 10, '38		
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METRO-GOLDWYN-MAYER

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Arsene Lupin Returns (G) 824.....	Virginia Bruce-Melvyn Douglas.....	Feb. 25, '38	81	Jan. 29, '38	
Bad Guy (G) 743.....	Bruce Cabot-Virginia Grey.....	Apr. 27, '37	69	Aug. 28, '37	
Bad Man of Brimstone (G) 812.....	Wallace Beery-V. Bruce.....	Dec. 31, '37	89	Jan. 8, '38	
Beg, Borrow or Steal (G) 814.....	Frank Morgan-Florence Rice.....	Nov. 8, '37	72	Dec. 4, '37	
Between Two Women (G) 737.....	Virginia Bruce-Franchot Tone.....	July 9, '37	89	July 3, '37	
(Exploitation: Jan. 1, '38, p. 58.)					
Big City (A) 801.....	Spencer Tracy-Luise Rainer.....	Sept. 3, '37	80	Sept. 4, '37	
(Exploitation: Dec. 4, '37, p. 72; Dec. 11, '37, p. 78; Dec. 18, '37, p. 64; Dec. 25, '37, p. 56.)					
Bride Wore Red, The (G) 804.....	Joan Crawford-Franchot Tone.....	Oct. 8, '37	103	Oct. 2, '37	
(Exploitation: Nov. 13, '37, p. 62; Nov. 20, '37, p. 92; Dec. 11, '37, p. 78.)					
Broadway Melody of 1938 (G) 739.....	Eleanor Powell-Robt. Taylor.....	Aug. 20, '37	110	Aug. 21, '37	
(Exploitation: Nov. 13, '37, p. 62.)					
Captains Courageous (G) 717.....	F. Bartholomew-Spencer Tracy.....	June 25, '37	116	Apr. 3, '37	
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 31, '37, p. 82; Aug. 7, '37, pp. 91, 92; Aug. 21, '37, pp. 76, 78; Aug. 28, '37, p. 97; Sept. 4, '37, pp. 95, 97; Oct. 2, '37, p. 77.)					
Conquest (A) 805.....	Greta Garbo-Charles Boyer.....	Oct. 22, '37	112	Oct. 30, '37	
(Exploitation: Dec. 4, '37, p. 70; Oct. 11, '37, p. 76; Jan. 8, '38, p. 82.)					
Day at the Races, A (G) 730.....	Marx Brothers-Allan Jones.....	June 11, '37	111	June 19, '37	
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 10, '37, p. 86; July 17, '37, p. 89; Apr. 7, '37, p. 91; Oct. 16, '37, p. 84; Jan. 22, '38, pp. 64, 67; Apr. 2, '38, p. 57.)					
Double Wedding (G) 807.....	William Powell-Myrna Loy.....	Oct. 15, '37	87	Sept. 25, '37	
(Exploitation: Dec. 11, '37, p. 77; Jan. 8, '38, p. 82; Mar. 19, '38, p. 74; Apr. 16, '38, p. 52.)					
Emperor's Candlesticks, The (G) 733.....	William Powell-Luise Rainer.....	July 2, '37	89	July 3, '37	
Everybody Sing (G) 819.....	Allan Jones-Judy Garland.....	Feb. 4, '38	91	Jan. 22, '38	
Firefly, The (G) 809.....	Jeanette MacDonald-Allan Jones.....	Nov. 5, '37	131	July 24, '37	
(Exploitation: Dec. 4, '37, pp. 71, 76; Dec. 25, '37, pp. 55, 58; Jan. 15, '38, p. 70.)					
First Hundred Years, The (G) 826.....	Robt. Montgomery-V. Bruce.....	Mar. 11, '38	73	Mar. 12, '38	
Girl of the Golden West (G) 827.....	Jeanette MacDonald-N. Eddy.....	Mar. 18, '38	121	Mar. 19, '38	
(See production article, Feb. 5, '38, p. 16.)					
Good Earth, The (A) 741.....	Paul Muni-Luise Rainer.....	Aug. 6, '37	139	Feb. 6, '37	
(See production article, July 11, '36, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85; Apr. 3, '37, p. 69; May 1, '37, p. 83; May 15, '37, pp. 96, 99; June 12, '37, p. 94; July 10, '37, p. 87; Aug. 7, '37, pp. 90, 92; Sept. 18, '37, pp. 82, 85; Oct. 2, '37, p. 76; Oct. 9, '37, p. 67; Oct. 23, '37, p. 82; Jan. 15, '38, p. 64; Jan. 29, '38, p. 84.)					
Good Old Soak (G) 728.....	Wallace Beery-Betty Furness.....	Apr. 23, '37	76	Apr. 24, '37	
(Exploitation: May 29, '37, p. 67; June 26, '37, p. 121.)					
Hell Divers (re-issue) (G).....	Clark Gable-Wallace Beery.....	June 4, '37	109	Dec. 26, '31	
Judge Hardy's Children (G) 828.....	Lewis Stone-Mickey Rooney.....	Mar. 25, '38	77	Mar. 26, '38	
Last Gangster, The (A) 810.....	Edw. G. Robinson-Rose Stradner.....	Nov. 12, '37	81	Nov. 18, '37	
(Exploitation: Feb. 26, '38, p. 69; Mar. 5, '38, p. 60; Apr. 16, '38, p. 50.)					
Live, Love and Learn (G) 808.....	Robt. Montgomery-R. Russell.....	Oct. 29, '37	78	Oct. 23, '37	
London by Night (G) 740.....	George Murphy-Rita Johnson.....	Jan. 30, '37	69	July 24, '37	
Love Is a Headache (G) 821.....	Gladys George-Franchot Tone.....	Jan. 14, '38	73	Jan. 15, '38	
Madame X (A) 806.....	Gladys George-Warren William.....	Oct. 1, '37	72	Oct. 2, '37	
Manhattan Melodrama (re-issue) (G).....	C. Gable-M. Loy-W. Powell.....	July 2, '37	90	Apr. 28, '34	
Mannequin (G) 820.....	Joan Crawford-Spencer Tracy.....	Jan. 21, '38	95	Dec. 18, '37	
(Exploitation: Feb. 5, '38, p. 86; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59.)					
Man-Proof (A) 817.....	Myrna Loy-Franchot Tone.....	Jan. 7, '38	71	Dec. 18, '37	
Married Before Breakfast (G) 736.....	Robt. Young-Florence Rice.....	June 18, '37	70	June 26, '37	
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne.....	Mar. 4, '38	95	Feb. 26, '38	
My Dear Miss Aldrich (G) 803.....	Edna May Oliver-W. Pidgeon.....	Sept. 17, '37	73	Sept. 11, '37	
(Naughty Marietta (re-issue) (G).....					
(Exploitation: Dec. 25, '37, p. 56.)					
Navy Blue and Gold (G) 811.....	Lionel Barrymore-Robt. Young.....	Nov. 19, '37	94	Nov. 20, '37	
Night Must Fall (A) 727.....	Robt. Montgomery-R. Russell.....	Apr. 30, '37	117	Apr. 10, '37	
Nobody's Baby (G) 729.....	Patsy Kelly-Robt. Armstrong.....	Apr. 23, '37	67	Feb. 6, '37	
Of Human Hearts (G) 822.....	Walter Huston-James Stewart.....	Feb. 11, '38	105	Feb. 12, '38	
Paradise for Three (G) 818.....	Frank Morgan-Robt. Young.....	Jan. 28, '38	75	Jan. 22, '38	
(Exploitation: Apr. 16, '38, p. 52.)					
Parnell (G) 722.....	Clark Gable-Myrna Loy.....	June 4, '37	119	June 12, '37	
(See production article, Feb. 13, '37, p. 16.)					
Pick a Star (G) 735.....	Jack Haley-Patsy Kelly.....	May 21, '37	70	Apr. 24, '37	

(THE RELEASE CHART--CONT'D)

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Romeo and Juliet (G) 1100....	Norma Shearer-Leslie Howard....	Apr. 16, '37	127	July 17, '36	
(See production article, Mar. 28, '36, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77; Apr. 17, '37, pp. 78, 79; Apr. 24, '37, p. 94; May 1, '37, p. 80; May 8, '37, p. 74; May 29, '37, p. 70; June 26, '37, pp. 118, 119, 123; July 3, '37, pp. 69, 70; July 17, '37, p. 91; July 24, '37, p. 80; July 31, '37, p. 80.)					
Rosalie (G) 816.....	Eleanor Powell-Nelson Eddy....	Dec. 24, '37	122	Dec. 25, '37	
(See production article, Nov. 6, '37, p. 34; Apr. 2, '38, p. 58; Apr. 16, '38, p. 52.)					
Saratoga (G) 742.....	Clark Gable-Jean Harlow.....	July 23, '37	94	July 24, '37	
(Exploitation: Aug. 28, '37, p. 98.)					
Song of the City (G) 724....	Dean Jeffries-Margaret Lindsay....	Apr. 2, '37	69	Mar. 27, '37	
Test Pilot 831.....	C. Gable-M. Loy-S. Tracy.....	Apr. 22, '38	119		
(See "In the Cutting Room," Jan. 8, '38.)					
They Gave Him a Gun (A) 731.....	S. Tracy-G. George-F. Tone....	May 14, '37	94	May 15, '37	
Thirteenth Chair, The (G) 732..	Madge Evans-Henry Daniell....	May 7, '37	66	May 8, '37	
Thoroughbreds Don't Cry (G) 813.....	Mickey Rooney-Judy Garland....	Nov. 26, '37	80	Nov. 20, '37	
(Exploitation: Feb. 26, '38, p. 69.)					
Topper (G) 738.....	Constance Bennett-Cary Grant....	July 16, '37	97	July 17, '37	
(Exploitation: Aug. 21, '37, p. 75; Oct. 2, '37, pp. 76, 77; Oct. 23, '37, p. 84; Oct. 30, '37, p. 86; Nov. 29, '37, p. 82; Dec. 11, '37, p. 76; Dec. 18, '37, p. 69; Jan. 22, '38, p. 66; Feb. 19, '38, p. 86.)					
Trader Horn (re-issue) (G)...	Harry Carey-Edwina Booth....	May reissue	126	Jan. 24, '31	
Way Out West (G) 734.....	Laurel and Hardy.....	Apr. 16, '37	64	Jan. 2, '37	
(Exploitation: July 17, '37, p. 92.)					
Women Men Marry, The (A) 802.....	J. Hutchinson-George Murphy....	Sept. 10, '37	61	Sept. 11, '37	
Yank at Oxford, A 823 (G)...	Robt. Taylor-M. O'Sullivan....	Feb. 18, '38	103	Jan. 29, '38	
(Exploitation: Mar. 12, '38, pp. 63, 64; Mar. 19, '38, p. 78; April 2, '38, p. 57; Apr. 16, '38, p. 54.)					
You're Only Young Once (G) 815.....	Lewis Stone-Mickey Rooney....	Dec. 10, '37	77	Nov. 27, '37	

Coming

David Copperfield (reissue) (G) 533.....	F. Bartholomew-W. C. Fields....	1933	Jan. 19, '35		
Hold That Kiss.....	Dennis O'Keefe-M. O. Sullivan....	May 13, '38			
(See "In the Cutting Room," Apr. 16, '38.)					
Lord Jeff.....	F. Bartholomew-Mickey Rooney....	June 10, '38			
Marie Antoinette.....	Norma Shearer-Tyrone Power....				
(See production article, Mar. 26, '38, p. 16.)					
Mutiny on the Bounty (reissue) (G).....	Clark Gable-F. Tone.....	1935	Nov. 9, '35		
Port of the Seven Seas (A) 829..	Wallace Beery-M. O'Sullivan....	81	Nov. 9, '38		
San Francisco (reissue) (G)...	Clark Gable-J. MacDonald....	117	July 4, '36		
Shopworn Angel.....	Margaret Sullivan-Jas. Stewart....	May 27, '38			
Swiss Miss 830.....	Laurel and Hardy.....	Apr. 29, '38			
(See production article, Feb. 26, '38, p. 16.)					
Three Comrades.....	Robt. Taylor-Margaret Sullivan....	May 6, '38			
(See "In the Cutting Room," Mar. 12, '38.)					
Treasure Island (reissue) (G) 403.....	Wallace Beery-J. Cooper.....	105	Aug. 17, '34		
Toy Wife, The.....	Luise Rainer-Melvin Douglas....	June 3, '38			
Yellow Jack.....	R. Montgomery-Virginia Bruce....	May 20, '38			

MONOGRAM

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Atlantic Flight (G).....	Dick Merrill-Paula Stone.....	Aug. 25, '37	59	Sept. 25, '37	
Blazing Barriers (G).....	Edw. Arnold, Jr.-F. McKinney....	July 4, '37	65	Nov. 20, '37	
Boy of the Streets (G).....	Jackie Cooper-Maureen O'Connor....	Dec. 8, '37	76	Dec. 11, '37	
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74; Apr. 9, '38, p. 56.)					
Bride for Henry, A (G).....	Anne Nagle-Warren Hull.....	Sept. 29, '37	58	Oct. 2, '37	
Code of the Rangers.....	Tim McCoy.....	9, '38			
County Fair (G).....	John Arledge-Mary Lou Lender....	Nov. 24, '37	72	Nov. 20, '37	
Danger Valley.....	Jack Randall-Lois Wilde.....	Nov. 3, '37	53		
Federal Bullets (G).....	Terry Walker-Milburn Stone....	Oct. 30, '37	61	Oct. 30, '37	
Female Fugitive.....	Evelyn Venable-Craig Reynolds....	Apr. 15, '38	58		
(See "In the Cutting Room," Mar. 19, '38.)					
God's Country and the Man...Tom Keene.....		2, '37	56		
Hoosier Schoolboy (G).....	Mickey Rooney-Anne Nagle....	July 7, '37	62	July 3, '37	
Land of Fighting Men.....	Jack Randall.....	11, '38			
Legion of Missing Men.....	Ralph Forbes.....	28, '37	62		
Luck of Roaring Camp.....	Owen Davis, Jr. Joan Woodbury....	Nov. 17, '37	59		
My Old Kentucky Home (G)...	Grant Richards-Evelyn Venable....	Feb. 9, '38	72	Feb. 12, '38	
Outer Gate.....	Ralph Morgan-Kay Linaker.....	Aug. 4, '37	62		
Painted Trail (G).....	Tom Keene.....	16, '38	50	Mar. 19, '38	
Paradise Isle (G).....	Warren Hull-Movita.....	July 21, '37	73	Aug. 14, '37	
(Exploitation: Sept. 18, '37, p. 83.)					
Phantom Ranger, The.....	Tim McCoy.....	6, '38			
Port of Missing Girls (G).....	Judith Allen-Milburn Stone....	Feb. 23, '38	65	Mar. 5, '38	
Riders of the Dawn (G).....	Jack Randall-Peggy Keys.....	July 14, '37	55	Aug. 21, '37	
Romance of the Rockies.....	Tom Keene-Beryl Wallace.....	Dec. 15, '37	53		
Rose of the Rio Grande (G)...	Movita-John Carroll.....	Mar. 16, '38	60	Apr. 2, '38	
Saleslady (G).....	Anne Nagle-Weldon Heyburn....	Feb. 2, '38	65	Jan. 29, '38	
Shadows of the Orient (G)...	Regis Toomey-Esther Ralston....	Aug. 18, '37	69		
Stars Over Arizona (G).....	Jack Randall-Kathleen Elliot....	Sept. 22, '37	62	Sept. 25, '37	
Telephone Operator.....	Judith Allen-Grant Withers....	Dec. 8, '37	62		
Thirteenth Man.....	Weldon Heyburn-I. Courtney....	Nov. 30, '37	70		
West of Rainbow's End.....	Tim McCoy-Nora Lane.....	Jan. 12, '38	57		
Where Trails Divide.....	Tom Keene.....	Oct. 13, '37	59		
Where the West Begins.....	Jack Randall.....	2, '38			

Coming

Gunsake Trail.....	Jack Randall.....	Apr. 27, '38			
Marines Are Here, The.....	June Travis-Gordon Oliver....	May 4, '38			

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Private Nurse.....	Sally Blane-Lloyd Hughes.....	May 18, '38			
Romance of the Limerlost.....	Jean Parker-Eric Linden.....	June 22, '38			
Two Gun Justice.....	Tim McCoy-Suzanne Kaaren....	May 13, '38			
(See "Ridin' Gent," "In the Cutting Room," Apr. 16, '38.)					

PARAMOUNT

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Angel (A) 3714.....	Marlene Dietrich-H. Marshall....	Oct. 29, '37	98	Sept. 25, '37	
(Exploitation: Jan. 19, '38, p. 84.)					
Artists and Models (G) 3702..	Jack Benny-Gail Patrick.....	Aug. 13, '37	97	Aug. 7, '37	
(Exploitation: Sept. 18, '37, p. 83; Nov. 27, '37, pp. 79, 84; Dec. 4, '37, p. 72; Jan. 15, '38, p. 64.)					
Barrier, The (G) 3716.....	Leo Carrillo-Jean Parker.....	Nov. 12, '37	90	Nov. 6, '37	
(See production article, Sept. 18, '37, p. 14.)					
Big Broadcast of 1938 (G) 3730..	W. C. Fields-Martha Raye.....	Feb. 18, '38	90	Feb. 12, '38	
(See production article, Nov. 20, '37, p. 14.)					
Blonde Trouble 3701.....	Johnny Downs-E. Whitney.....	Aug. 6, '37	67	Aug. 7, '37	
Blossoms on Broadway (G) 3718.....	Edward Arnold-Shirley Ross....	Nov. 19, '37	82	Nov. 20, '37	
(See production article, Sept. 25, '37, p. 16.)					
Bluebeard's Eighth Wife (A)...	Claudette Colbert-Gary Cooper....	Mar. 25, '38	84	Mar. 26, '38	
Born to the West 3721.....	John Wayne-Marsha Hunt.....	Dec. 10, '37	66		
Buccaneer, The (G) 3728.....	Fredric March-Franciska Gaal....	Feb. 4, '38	126	Jan. 15, '38	
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 26, '38, p. 68; Apr. 2, '38, p. 57.)					
Bulldog Drummond Comes Back (G) 3725.....	J. Barrymore-Louise Campbell....	Sept. 24, '37	64	Sept. 11, '37	
Bulldog Drummond's Peril (G)...	J. Barrymore-Louise Campbell....	Mar. 18, '38	66	Mar. 12, '38	
Bulldog Drummond's Revenge (G) 3725.....	J. Barrymore-Louise Campbell....	Jan. 7, '38	60	Nov. 6, '37	
Cassidy of Bar 20 (G) 3756...Wm. Boyd-Frank Darien.....		Feb. 25, '38	56	Feb. 12, '38	
Dangerous to Know (A) 3732..	Anna May Wong-Akim Tamiroff....	Mar. 11, '38	70	Mar. 5, '38	
Daughter of Shanghai (G) 3722..	Anna May Wong-Chas. Bickford....	Dec. 17, '37	67	Dec. 18, '37	
Double Or Nothing (G) 3707...Bing Crosby-Martha Raye.....		Sept. 17, '37	95	Aug. 21, '37	
(Exploitation: Oct. 23, '37, p. 82; Oct. 30, '37, p. 84; Nov. 20, '37, p. 97.)					
Easy Living (G) 3652.....	Jean Arthur-Edw. Arnold.....	July 16, '37	88	July 10, '37	
Ebb Tide (A) 3719.....	Oscar Homolka-Frances Farmer....	Nov. 26, '37	94	Oct. 2, '37	
Every Day's a Holiday (A) 3726.....	Mae West-Edmund Lowe.....	Jan. 14, '38	80	Dec. 25, '37	
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)					
Exclusive (G) 3653.....	F. MacMurray-Frances Farmer....	July 30, '37	85	July 31, '37	
Forlorn River (G) 3650.....	June Martel-Larry Crabbe.....	July 2, '37	56	July 3, '37	
Great Gambini, The (G) 3648..	Akim Tamiroff-Marlan Marsh....	June 25, '37	70	July 24, '37	
Heart of Arizona (G) 3757...Wm. Boyd-Natalie Moorhead....		Apr. 22, '38	67	Apr. 16, '38	
Her Jungle Love (G).....	Dorothy Lamour-Ray Milland....	Apr. 15, '38	78	Mar. 26, '38	
High, Wide and Handsome (G) 3710.....	Irene Dunne-Randolph Scott....	Oct. 1, '37	112	July 24, '37	
(Exploitation: Dec. 4, '37, p. 70; Jan. 1, '38, p. 59; Jan. 22, '38, p. 67; Jan. 29, '38, p. 84.)					
Hills of Old Wyoming (G)...	3669.....	William Boyd-George Hayes....	Apr. 16, '37	79	Apr. 17, '37
Hold 'Em Navy (G) 3715.....	Lew Ayres-Mary Carlisle.....	Nov. 5, '37	67	Oct. 23, '37	
Hopalong Rides Again (G) 3753.....	William Boyd-George Hayes....	Sept. 8, '37	65	Aug. 21, '37	
Hotel Haywire (G) 3645.....	Leo Carrillo-Mary Carlisle....	June 4, '37	66	May 22, '37	
I Met Him in Paris (G) 3644..	Claudette Colbert-M. Douglas....	May 28, '37	86	May 29, '37	
(Exploitation: Oct. 9, '37, p. 67.)					
Internes Can't Take Money (A) 3639.....	Barbara Stanwyck-Joel McCrea....	Apr. 9, '37	79	Apr. 17, '37	
(Exploitation: Aug. 28, '37, p. 98.)					
King of Gamblers (A) 3640...Lloyd Nolan-Claire Trevor.....		Apr. 23, '37	78	Apr. 24, '37	
Last Train from Madrid (G) 3646.....	Lew Ayres-Dorothy Lamour....	June 11, '37	77	June 12, '37	
Love on Toast 3720.....	Stella Arlder-John Payne.....	Dec. 3, '37	65		
Make Way for Tomorrow (G) 3641.....	Beulah Bondi-Victor Moore....	Apr. 30, '37	92	May 1, '37	
(Exploitation: July 24, '37, p. 80; July 31, '37, p. 82; Sept. 11, '37, p. 84; Sept. 25, '37, pp. 69, 70; Oct. 30, '37, p. 88; Nov. 20, '37, p. 92.)					
Midnight Madonna (G) 3649...Warren William-Mady Correll....		July 2, '37	65	June 12, '37	
Mountain Music (G) 3647...Bob Burns-Martha Raye.....		June 18, '37	77	June 19, '37	
(Exploitation: July 17, '37, p. 89; July 24, '37, pp. 79, 81; Aug. 7, '37, pp. 90, 92; Sept. 4, '37, p. 95; Sept. 18, '37, p. 86; Oct. 23, '37, p. 84; Dec. 4, '37, p. 72.)					
Murder Goes to College (G) 3633.....	Roscoe Karns-Marsha Hunt....	Mar. 5, '37	71	Mar. 6, '37	
Night Club Scandal (G) 3717..	Lynne Overman-J. Barrymore....	Nov. 19, '37	70	Oct. 23, '37	
Night of Mystery, A (A) 3643..	Roscoe Karns-Ruth Coleman....	May 21, '37	75	May 22, '37	
North of the Rio Grande (G) 3670.....	William Boyd-George Hayes....	June 25, '37	70	June 26, '37	
On Such a Night (A) 3704...Karen Morley-Grant Richards....		Aug. 27, '37	73	Aug. 21, '37	
(Exploitation: Nov. 6, '37, p. 66.)					
Partners in Crime 3711.....	Lynne Overman-Roscoe Karns....	Oct. 8, '37	62		
Partners of the Plains (G) 3755..	Wm. Boyd-George Hayes.....	Jan. 28, '38	68	Dec. 11, '37	
Plainsman, The (G) 3624...Gary Cooper-Jean Arthur.....		Jan. 1, '37	113	Nov. 28, '36	
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83; Mar. 6, '37, p. 91; Mar. 13, '37, p. 80; Mar. 20, '37, pp. 78, 82; Mar. 27, '37, pp. 80, 82, 83; Apr. 3, '37, p. 86; Apr. 24, '37, p. 93; May 29, '37, p. 68; Aug. 21, '37, p. 75; Apr. 9, '38, p. 54.)					
Romance in the Dark (G) 3731..	Gladys Swarthout-John Boles....	Mar. 4, '38	80	Feb. 19, '38	
Rustler's Valley (G) 3671...William Boyd-George Hayes....		July 23, '37	70	July 10, '37	
Scandal Street (G) 3729.....	Lew Ayres-Louise Campbell....	Feb. 11, '38	62	Feb. 12, '38	
She Asked for It (G) 3708...Wm. Gargan-Orion Hayward....		Sept. 17, '37	68	Sept. 4, '37	
She's No Lady (G) 3703.....	Ann Dvorak-John Trent.....	Aug. 20, '37	62	Aug. 7, '37	
Sophie Lang Goes West (G) 3706.....	Gert. Michael-Larry Crabbe....	Sept. 10, '37	65	Sept. 4, '37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Souls at Sea (G) 3705.....	Gary Cooper-George Raft.....	Sept. 3, '37	92	Aug. 14, '37	
(See production article, Jan. 30, '37, p. 16; Jan. 8, '38, p. 81; Feb. 19, '38, p. 82.)					
Texas Trail (G) 3754.....	William Boyd-George Hayes.....	Nov. 26, '37	63	Oct. 9, '37	
This Way Please (G) 3712.....	C. (Buddy) Rogers-Betty Grable.....	Oct. 15, '37	63	Sept. 18, '37	
Thrill of a Lifetime (G) 3727.....	Eleanor Whitney-Johnny Downs.....	Jan. 21, '38	72	Nov. 13, '37	
Thunder Trail (G) 3713.....	Gilbert Rowland-Marsha Hunt.....	Oct. 22, '37	58	Oct. 2, '37	
(Exploitation: May 29, '37, p. 67.)					
Tip-Off Girls (G).....	Lloyd Nolan-Mary Carlisle.....	Apr. 1, '38	60	Mar. 19, '38	
True Confessions (A) 3723.....	C. Lombard-Fred MacMurray.....	Dec. 24, '37	84	Nov. 20, '37	
(Exploitation: Apr. 9, '38, p. 54.)					
Turn Off the Moon (G) 3642.....	Chas. Ruggles-Eleanor Whitney.....	May 14, '37	80	May 29, '37	
Wells Fargo (G) 3724.....	Joel McCrea-Frances Dee.....	Dec. 31, '37	115	Dec. 11, '37	
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59; Apr. 16, '38, pp. 50, 54.)					
Wild Money 3651.....	Edward Everett Horton.....	July 9, '37	69		

Coming

Bar 20 Justice.....	Wm. Boyd-Russell Hayden.....	June 24, '38			
Boo-Loe.....	Colin Tapley-Suratna Asmaka.....	July 29, '38			
College Swing (G).....	Martha Raye-Burns & Allen.....	Apr. 29, '38	*85	Apr. 16, '38	
(Exploitation: Mar. 26, '38, p. 71.)					
Cocoon Grove.....	F. MacMurray-Harriet Hilliard.....	May 20, '38			
(See "In the Cutting Room," Mar. 26, '38.)					
Doctor Rhythm.....	Bing Crosby-Beatrice Lillie.....	May 6, '38			
(See "In the Cutting Room," Jan. 15, '38.)					
Hunted Men.....	Lloyd Nolan-Mary Carlisle.....	May 27, '38			
(See "Crime Gives Orders," "In the Cutting Room," Mar. 26, '38.)					
Men With Wings.....	Fred MacMurray-Ray Milland.....	June 17, '38			
Prison Farm.....	Lloyd Nolan-Shirley Ross.....	June 17, '38			
Professor Beware.....	Harold Lloyd-Phyllis Welch.....	July 15, '38			
(See production article, Feb. 19, '38, p. 16.)					
Sing, You Sinners.....	Bing Crosby-Fred MacMurray.....				
Spawn of the North.....	George Raft-Dorothy Lamour.....				
Stolen Heaven.....	Gene Raymond-Olympe Bradna.....	May 13, '38			
(See "In the Cutting Room," Feb. 12, '38.)					
Texans, The.....	Randolph Scott-Jean Bennett.....				
(See "In the Cutting Room," Apr. 16, '38.)					
Tropic Holiday.....	Dorothy Lamour-Ray Milland.....	July 1, '38			
(See "In the Cutting Room," Mar. 26, '38.)					
You and Me.....	George Raft-Sylvia Sydney.....	June 3, '38			
(See "In the Cutting Room," Feb. 26, '38.)					

REPUBLIC

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Affairs of Cappy Ricks, The (G) 6027.....	Walter Brennan-Mary Brian.....	May 24, '37	56	June 5, '37	
All Over Town (G) 6020.....	Olson and Johnson.....	Sept. 8, '37	61	Aug. 28, '37	
Arizona Gunfighter 7121.....	Bob Steele-Jean Carmen.....	Sept. 20, '37	56		
Arson Gang Busters (G) 7022.....	Bob Livingston-Rosalind Keith.....	Mar. 28, '38	65	Apr. 9, '38	
Boothill Brigade 6328.....	Johnny Mack Brown-C. Rochelle.....	Aug. 2, '37	53		
Boots and Saddles (G) 7106.....	Gene Autry-Judith Allen.....	Oct. 4, '37	59	July 31, '37	
Born To Be Wild (G) 7020.....	Ralph Boyd-Doris Weston.....	Feb. 16, '38	66	Feb. 26, '38	
Buildup Drummond at Bay (G) 6025.....	John Lodge-Dorothy Mackaill.....	July 31, '37	62	Nov. 13, '37	
Call of the Yukon (G) 7011.....	Beverly Roberts-Richard Arlen.....	Apr. 11, '38	70	Apr. 16, '38	
Call the Mesquiteers (G) 7115.....	Three Mesquiteers-Lynn Roberts.....	Mar. 7, '38	55	Mar. 5, '38	
Colorado Kid (G) 7123.....	Bob Steele-Marion Weldon.....	Dec. 6, '37	55	Dec. 18, '37	
Come On, Cowboys (G) 6317.....	Bob Livingston-Ray Corrigan.....	May 24, '37	57	May 29, '37	
Dangerous Holiday (G) 6026.....	Ra Hould-Lynn Roberts.....	June 7, '37	57	July 31, '37	
Doomed at Sundown 6337.....	Bob Steele-Lorraine Hayes.....	June 7, '37	53		
Duke Comes Back, The (G) 7018.....	Allan Lane-Heather Angel.....	Nov. 29, '37	64	Dec. 11, '37	
Escape by Night (G) 7015.....	Wm. Hall-Anne Nagel.....	Sept. 20, '37	64	Sept. 4, '37	
Exiled to Shanghai (G) 7019.....	June Travis-Wallace Ford.....	Dec. 20, '37	64	Dec. 18, '37	
Feud Maker, The 7126.....	Bob Steele.....	Apr. 4, '38	55		
Glamorous Night (G) 7017.....	Mary Ellis-Victor Jury.....	Dec. 6, '37	60	May 15, '37	
Gun Lords of Stirrup Basin 6336.....	Bob Steele-Louise Stanley.....	May 10, '37	53		
Guns of the Desert 6316.....	Bob Livingston-Ray Corrigan.....	May 5, '37	56		
Guns in the Dark 6326.....	Johnny Mack Brown-C. Rochelle.....	Apr. 14, '37	56		
Heart of the Rockies 7111.....	Bob Livingston-Ray Corrigan.....	Sept. 6, '37	56		
Hollywood Stadium Mystery (G) 7021.....	Neil Hamilton-Evelyn Venable.....	Feb. 21, '38	65	Mar. 5, '38	
Invisible Enemy (G) 7023.....	Alan Marshal-Tala Birell.....	Apr. 4, '38	65	Mar. 26, '38	
It Could Happen to You 6016.....	Alan Baxter-Andrea Leeds.....	June 28, '37	64		
(See "In the Cutting Room," May 15, '37.)					
King of the Newsboys (G) 7009.....	Lew Ayres-Helen Mack.....	Mar. 18, '38	68	Mar. 19, '38	
Lady Behave! (G) 7005.....	Sally Eilers-Neil Hamilton.....	Jan. 5, '38	70	Jan. 1, '38	
Law Man Is Born, A 6327.....	Johnny Mack Brown-I. Meredith.....	Jan. 19, '38	61		
Mama Runs Wild (G) 7006.....	Mary Boland-Ernest Truex.....	Jan. 19, '38	67	Dec. 25, '37	
Manhattan Merry-Go-Round (G) 7001.....	Phil Regan-Ann Dvorak.....	Nov. 13, '37	84	Nov. 13, '37	
(Exploitation: Jan. 15, '38, p. 70.)					
Meet the Boy Friend (G) 6018.....	Carol Hughes-David Carlyle.....	July 12, '37	63	July 31, '37	
Michael O'Halloran (Spec.).....	Wynne Gibson-Warren Hull.....	May 15, '37	67		
(See "In the Cutting Room," Apr. 10, '37.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Old Barn Dance, The (G) 7102.....	Gene Autry-Smiley Burnette.....	Jan. 29, '38	60	Jan. 15, '38	
Outlaws of Sonora 7116.....	Bob Livingston-Ray Corrigan.....	Apr. 14, '38	55		
Outside of Paradise (G) 7007.....	Phil Regan-Penny Singleton.....	Feb. 7, '38	68	Feb. 19, '38	
Paroled—To Die (G) 7124.....	Bob Steele-Kathleen Elliott.....	Jan. 10, '38	55	Jan. 15, '38	
Portia on Trial (A) 6001.....	Frieda Inescort-Walter Abel.....	Nov. 8, '37	72	Nov. 6, '37	
Prison Nurse (G) 7008.....	Henry Wilcoxon-Marian Marsh.....	Mar. 1, '38	67	Mar. 12, '38	
Public Cowboy No. 1 (G) 7105.....	Gene Autry-Ann Rutherford.....	Aug. 23, '37	59	Oct. 9, '37	
Purple Vigilantes (G) 7114.....	Three Mesquiteers.....	Jan. 24, '38	58	Feb. 5, '38	
Range Defenders (G) 6318.....	Bob Livingston-Ray Corrigan.....	June 30, '37	56	July 24, '37	
Red Rope, The 6338.....	Bob Steele-Lois January.....	July 19, '37	60		
Rhythm in the Clouds (G) 6017.....	Warren Hull-Patricia Ellis.....	June 21, '37	62	July 3, '37	
Ridin' the Lone Trail 7122.....	Bob Steele-Claire Rochelle.....	Nov. 1, '37	56		
Rootin' Tootin' Rhythm (G) 6307.....	Gene Autry-Armida.....	May 12, '37	60	May 8, '37	
Sea Racketeers (G) 6019.....	Weldon Heyburn-Jeanne Madden.....	Aug. 16, '37	63	Aug. 14, '37	
Sheik Steps Out, The (G) 6006.....	Ramon Navarro-Lola Lane.....	Sept. 6, '37	66		
Springtime in the Rockies (G) 7101.....	Gene Autry-Polly Rowles.....	Nov. 15, '37	60	Nov. 27, '37	
Thunder in the Desert 7125.....	Bob Steele-Louise Stanley.....	Feb. 21, '38	56		
Trigger Trio 7112.....	Ray Corrigan-Max Terhune.....	Oct. 18, '37	56		
Under Western Stars (G).....	Roy Rogers-Smiley Burnette.....	Apr. 20, '38	65	Apr. 16, '38	
Wild Horse Rodeo (G) 7113.....	Three Mesquiteers.....	Dec. 6, '37	56	Dec. 18, '37	
Wrong Road, The (G) 7016.....	Richard Cromwell-Helen Mack.....	Oct. 11, '37	62	Sept. 25, '37	
Yodelin' Kid from Pine Ridge (G) 6308.....	Gene Autry-Betty Bronson.....	June 14, '37	60	June 26, '37	
Youth on Parole (G) 6022.....	Gordon Oliver-Marian Marsh.....	Oct. 4, '37	62	Oct. 23, '37	

Coming

First Prize.....	Alison Skipworth-Polly Moran.....				
Gangs of New York.....	Chas. Bickford-Ann Dvorak.....				
Romance on the Run.....	Donald Woods-Patricia Ellis.....				

RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Annapolis Salute (G) 802.....	James Ellison-Marsha Hunt.....	Sept. 10, '37	65	Aug. 21, '37	
Behind the Headlines (G) 727.....	Lee Tracy-Diana Gibson.....	May 14, '37	58	June 12, '37	
Big Shot, The (G) 735.....	Guy Kibbee-Cora Witherspoon.....	July 23, '38	60	July 31, '37	
Border Cafe (G) 730.....	John Beal-Armida.....	June 4, '37	67	May 29, '37	
Breakfast for Two (G) 737.....	Barbara Stanwyck-H. Marshall.....	Oct. 22, '37	65	Oct. 9, '37	
(Exploitation: Feb. 19, '38, p. 83.)					
Bringing Up Baby (G) 739.....	Kath. Hepburn-Cary Grant.....	Feb. 18, '38	102	Feb. 19, '38	
(Exploitation: Mar. 19, '38, p. 72.)					
Condemned Women (A) 813.....	Louis Hayward-Sally Eilers.....	Mar. 18, '38	77	Mar. 12, '38	
Crashing Hollywood 816.....	Lee Tracy-Joan Woodbury.....	Jan. 7, '38	61		
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)					
Damsel in Distress, A (G) 738.....	Fred Astaire-Burns & Allen.....	Nov. 19, '37	101	Nov. 27, '37	
(Exploitation: Jan. 22, '38, pp. 64, 66; Jan. 29, '38, pp. 83, 86.)					
Danger Patrol (G) 812.....	John Beal-Sally Eilers.....	Dec. 3, '37	60	Nov. 20, '37	
Double Danger (G) 820.....	Preston Foster-Whitney Bourne.....	Jan. 28, '38	62	Jan. 29, '38	
Everybody's Doing It (G) 817.....	Sally Eilers-Preston Foster.....	Jan. 14, '38	67	Jan. 1, '38	
Fight for Your Lady (G) 808.....	John Boles-Ida Lupino.....	Nov. 5, '37	67	Oct. 2, '37	
Fit for a King (G) 848.....	Joe E. Brown-Helen Mack.....	Oct. 15, '37	73	Sept. 4, '37	
Flight from Glory (G) 736.....	Chester Morris-Whitney Bourne.....	Aug. 20, '37	67	Aug. 14, '37	
Forty Naughty Girls (G) 803.....	James Gleason-Zasu Pitts.....	Sept. 24, '37	63	Sept. 4, '37	
Go Chase Yourself (G) 825.....	Joe Penner-Lucille Ball.....	Apr. 22, '38	70	Apr. 16, '38	
Hawaii Calls (G) 846.....	Bobby Breen-Juanita Quigley.....	Mar. 11, '38	72	Mar. 5, '38	
Hideaway (G) 733.....	Fred Stone-Marjorie Lord.....	Aug. 13, '37	58	July 31, '37	
High Flyers (G) 810.....	Wheeler and Woolsey.....	Nov. 26, '37	70	Nov. 20, '37	
Hitting a New High (G) 814.....	Lily Pons-John Howard.....	Dec. 24, '37	85	Dec. 4, '37	
Hollywood Cowboy (G) 733.....	George O'Brien-Cecilia Parker.....	May 28, '37	64	July 31, '37	
Joy of Living (G) 826.....	Irene Dunne-D. Fairbanks, Jr.....	May 15, '38	90	Mar. 26, '38	
Life of the Party, The (G) 801.....	Gene Raymond-Harriet Hilliard.....	Sept. 3, '37	77	Aug. 28, '37	
Exploitation: Oct. 23, '37, p. 82.)					
Living on Love (G) 809.....	James Dunn-Whitney Bourne.....	Nov. 12, '37	61	Oct. 30, '37	
Maid's Night Out (G) 822.....	Joan Fontaine-Allan Lane.....	Mar. 4, '38	65	Mar. 12, '38	
Make a Wish (G) 745.....	Bobby Breen-Basil Rathbone.....	Aug. 27, '37	77	Sept. 4, '37	
Meet the Missus (G) 729.....	Victor Moore-Helen Broderick.....	June 4, '37	60	May 29, '37	
Music for Madame (G) 804.....	Nino Martini-Joan Fontaine.....	Oct. 1, '37	81	Sept. 18, '37	
New Faces of 1937 (G) 732.....	Joe Penner-Harriet Hilliard.....	July 2, '37	100	July 10, '37	
(Exploitation: Oct. 9, '37, p. 70.)					
Night Spot (G) 821.....	Allan Lane-Joan Woodbury.....	Feb. 25, '38	60	Mar. 12, '38	
(Exploitation: Mar. 12, '38, p. 62.)					
On Again—Off Again (G) 725.....	Wheeler and Woolsey.....	July 9, '37	68	July 17, '37	
Outcasts of Poker Flat, The (G) 710.....	Preston Foster-Jean Muir.....	Apr. 16, '37	68	Mar. 20, '37	
Quick Money (G) 811.....	Fred Stone-Dorothy Moore.....	Dec. 10, '37	59	Nov. 27, '37	
Radio City Revels (G) 823.....	Bob Burns-Jack Oakie.....	Feb. 11, '38	90	Feb. 5, '38	
Rat, The (A) 862.....	Ruth Chatterton-Anton Walbrook.....	Jan. 21, '38	73	Nov. 27, '37	
Riding On Air (G) 771.....	Joe E. Brown-Florence Rice.....	June 18, '37	71	June 12, '37	
Saturday's Heroes (G) 805.....	Van Heflin-Marian Marsh.....	Oct. 8, '37	60	Sept. 18, '37	
Shall We Dance (G) 724.....	Fred Astaire-Ginger Rogers.....	May 7, '37	116	May 8, '37	
(Exploitation: Jan. 19, '37, p. 55; July 31, '37, p. 80.)					
She's Got Everything (G) 818.....	Gene Raymond-Ann Southern.....	Dec. 31, '37	72	Dec. 18, '37	
Snow White and the Seven Dwarfs (G) 891 (Special).....	Walt Disney.....	Feb. 4, '38	86	Dec. 25, '37	
(Musical analysis, Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60; Apr. 16, '38, pp. 50, 53.)					

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Stage Door (G) 806.....	Kath. Hepburn-Ginger Rogers.....	Oct. 8, '37	92	Sept. 18, '37	
(See production article, Aug. 14, '37, p. 16; exploitation: Dec. 11, '37, pp. 77, 78; Dec. 25, '37, pp. 54, 58; Feb. 19, '38, p. 84; Apr. 9, '38, p. 56.)					
Super Sleuth (G) 734.....	Jack Oakie-Ann Sothern.....	July 16, '37	70	July 17, '37	
There Goes My Girl (G) 728.....	Ann Sothern-Gene Raymond.....	May 21, '37	74	June 5, '37	
There Goes the Groom (G) 807.....	Burgess Meredith-Ann Sothern.....	Oct. 29, '37	65	Oct. 2, '37	
This Marriage Business (G) 824.....	Victor Moore-Vicki Lester.....	Apr. 8, '38	70	Mar. 19, '38	
Toast of New York (G) 719.....	Edward Arnold-Frances Farmer.....	July 30, '37	109	July 17, '37	
(Exploitation: Aug. 28, '37, p. 86; Sept. 4, '37, p. 96; Sept. 26, '37, p. 68; Oct. 16, '37, p. 84; Nov. 27, p. 80; Dec. 11, '37, p. 78.)					
Victoria the Great (G) 861.....	Ann Neagle-Anton Walbrook.....	Nov. 12, '37	113	Sept. 25, '37	
(Exploitation: Nov. 6, '37, p. 56; Feb. 19, '38, p. 84; Mar. 12, '38, p. 64.)					
Windjammer 783	George O'Brien-Constance Worth.....	Aug. 6, '37	58		
(See "In the Cutting Room," May 29, '37.)					
Wise Girl (G) 815.....	Miriam Hopkins-Ray Milland.....	Dec. 31, '37	70	Jan. 1, '38	
You Can't Beat Love (G) 731.....	Preston Foster-Joan Fontaine.....	June 25, '37	62	June 5, '37	
You Can't Buy Love (G) 726.....	Vinton Haworth-Helen Mack.....	Apr. 30, '37	61	May 1, '37	

Coming

Blind Alibi	Richard Dix-Whitney Bourne.....	May 20, '38			
(See "In the Cutting Room," Apr. 9, '38.)					
Gun Law	George O'Brien-Rita Oshmen.....				
Having Wonderful Time 819.....	Ginger Rogers-D. Fairbanks, Jr.....	May 27, '38			
(See "In the Cutting Room," Oct. 9, '37.)					
Law of the Underworld (A) 827.....	Chester Morris-Anne Shirley.....	May 6, '38	60	Mar. 19, '38	
Muddled Deal	Joan Fontaine-D. DeMarney.....				
(See "In the Cutting Room," Apr. 16, '38.)					
Saint in New York.....	Louis Hayward-Kay Sutton.....				
(See "In the Cutting Room," Mar. 19, '38.)					
Vivacious Lady 740.....	Ginger Rogers-James Stewart.....	May 13, '38			
(See "In the Cutting Room," Jan. 15, '38.)					

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Ali Baba Goes to Town (G) 815.....	Eddie Cantor-June Lang.....	Oct. 29, '37	81	Oct. 23, '37	
(Exploitation: Jan. 29, '38, p. 85; Feb. 5, '38, p. 84; Feb. 19, '38, p. 83; Feb. 26, '38, p. 70.)					
Angel's Holiday (G) 754.....	Jane Withers-Robert Kent.....	June 4, '37	71	May 8, '37	
Baroness and the Butler (A) 835	Annabella-William Powell.....	Feb. 18, '38	80	Feb. 19, '38	
Battle of Broadway, The (G).....	Victor McLaglen-Louise Hovick.....	Apr. 22, '38	84	Apr. 2, '38	
Big Business (G) 759.....	Jed Prouty-Spring Byington.....	June 18, '37	61	Apr. 17, '37	
Big Town Girl (G) 822.....	Claire Trevor-Donald Woods.....	Dec. 3, '37	70	Nov. 13, '37	
Borneo 807	Mr. & Mrs. Martin Johnson.....	Sept. 10, '37	75½		
(Exploitation: Jan. 8, '38, p. 80; Jan. 15, '38, p. 70.)					
Born Reckless (G) 758.....	Rochelle Hudson-Brian Donlevy.....	July 9, '37	58	June 26, '37	
Borrowing Trouble (G) 824.....	Jed Prouty-Spring Byington.....	Dec. 10, '37	60	Oct. 30, '37	
Cafe Metropole (G) 750.....	Loretta Young-Tyrone Power.....	May 7, '37	83	May 8, '37	
(Exploitation: June 19, '37, p. 84.)					
Californian, The (G) 753.....	Ricardo Cortez-Marjorie Weaver.....	July 16, '37	58	July 10, '37	
Change of Heart (G) 829.....	Gloria Stuart-Michael Whalen.....	Jan. 14, '38	66	Jan. 8, '38	
Checkers (G) 834.....	Jane Withers-Stuart Erwin.....	Jan. 11, '38	78	Dec. 11, '37	
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke.....	Jan. 21, '38	71	Nov. 6, '37	
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille.....	May 21, '37	71		
(See "In the Cutting Room," Mar. 6, '37.)					
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh.....	Oct. 22, '37	68	Aug. 7, '37	
City Girl (A) 833.....	Ricardo Cortez-Phyllis Brooks.....	Jan. 7, '38	60	Jan. 1, '38	
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley.....	Nov. 5, '37	81	Oct. 2, '37	
Dangerously Yours (G) 817.....	Cesar Romero-Phyllis Brooks.....	Nov. 12, '37	62	Sept. 25, '37	
David Harum (G) 769.....	Will Rogers-Evelyn Venable.....	May 14, '37	85	Mar. 8, '37	
(re-issue)					
Dinner at the Ritz (G) 820.....	Annabella-Paul Lukas.....	Nov. 26, '37	77	Nov. 13, '37	
45 Fathers (G) 821.....	Jane Withers-Thomas Beck.....	Nov. 26, '37	71	Oct. 23, '37	
Great Hospital Mystery, The (G) 751	Sally Blane-Thomas Beck.....	May 14, '37	59	Mar. 6, '37	
(Reviewed under the title, "Dead Yesterday.")					
Handy Andy (G) 871.....	Will Rogers.....	Aug. 13, '37	81	May 5, '37	
(re-issue)					
Happy Landing (G) 830.....	Sonja Henie-Don Ameche.....	Jan. 28, '38	102	Jan. 29, '38	
Hawaiian Buckaroo 828.....	Smith Ballew-Evelyn Knapp.....	Jan. 14, '38	61		
(See "In the Cutting Room," Dec. 11, '37.)					
Heidi (G) 816.....	Shirley Temple-Jean Hersholt.....	Oct. 15, '37	88	Oct. 16, '37	
(Exploitation: Dec. 4, '37, p. 70.)					
Hot Water (G) 814.....	Jed Prouty-Spring Byington.....	Sept. 24, '37	58	July 17, '37	
In Old Chicago (G) 840.....	Tyrone Power-Alice Faye.....	Apr. 15, '38	110	Jan. 8, '38	
(See production article, Sept. 4, '37, p. 48.)					
International Settlement (G) 826	Dolores Del Rio-George Sanders.....	Feb. 4, '38	84	Jan. 29, '38	
Island in the Sky (G) 843.....	Gloria Stuart-Michael Whalen.....	Apr. 1, '38	67	Mar. 19, '38	
It Happened Out West 745.....	Paul Kelly-Judith Allen.....	May 7, '37	56		
Judge Priest (re-issue) 872.....	Will Rogers-Anita Louise.....	Nov. 12, '37	79	Sept. 28, '37	
King George VI Coronation 870	Color Special	July 15, '37	28		
Lady Escapes, The (G) 747.....	Gloria Stuart-Michael Whalen.....	July 23, '37	63	June 5, '37	
Lancer Spy (G) 809.....	George Sanders-Dolores Del Rio.....	Oct. 8, '37	84	Oct. 9, '37	
Life Begins in College (G) 810	Ritz Bros. Gloria Stuart.....	Oct. 1, '37	94	Oct. 2, '37	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Love and Hisses (G) 825.....	Walter Winchell-Ben Bernie.....	Dec. 31, '37	84	Dec. 25, '37	
Love on a Budget (G) 836.....	Jed Prouty-Spring Byington.....	Feb. 25, '38	64	Jan. 8, '38	
Love Under Fire (G) 803.....	Loretta Young-Don Ameche.....	Aug. 20, '37	75	Aug. 14, '37	
Mr. Moto's Gamble (G) 841.....	Peter Lorre-Keye Luke.....	Mar. 25, '38	71	Apr. 16, '38	
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane.....	Aug. 13, '37	68	July 24, '37	
Raw Hide (G) 842.....	Smith Ballew-Evelyn Knapp.....	Apr. 8, '38	59	Mar. 19, '38	
Rebecca of Sunnybrook Farm (G) 837	Shirley Temple-Gloria Stuart.....	Mar. 18, '38	81	Mar. 12, '38	
Roll Along Cowboy 812.....	Smith Ballew-Cecilia Parker.....	Oct. 8, '37	55		
Sally, Irene and Mary (G) 827.....	Alice Faye-Fred Allen.....	Mar. 4, '38	85½	Mar. 5, '38	
(Exploitation: Apr. 9, '38, p. 53.)					
Second Honeymoon (G) 818.....	Loretta Young-Tyrone Power.....	Nov. 19, '37	79	Nov. 13, '37	
(Exploitation: Feb. 5, '38, p. 82.)					
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 15, '37	57	Feb. 13, '37	
She Had to Eat (G) 757.....	Rochelle Hudson-Jack Haley.....	June 11, '37	74	Aug. 7, '37	
Sing and Be Happy 756.....	Anthony Martin-Dixie Dunbar.....	June 25, '37	64		
(See "In the Cutting Room," May 1, '37.)					
Slave Ship (G) 748.....	Wallace Beery-Warner Baxter.....	July 2, '37	92	June 19, '37	
(See production article, Mar. 13, '37, p. 16.)					
Tarzan's Revenge (G) 823.....	Glenn Morris-Eleanor Holm.....	Jan. 7, '38	70	Jan. 15, '38	
Thank You, Mr. Moo (G) 831.....	Peter Lorre-Jane Regan.....	Dec. 24, '37	67	Nov. 27, '37	
Thin Ice (G) 805.....	Sonja Henie-Tyrone Power.....	Sept. 3, '37	78	Aug. 28, '37	
(Exploitation: Oct. 9, '37, p. 66; Dec. 11, '37, pp. 76, 78.)					
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field.....	Aug. 27, '37	66	Apr. 17, '37	
This Is My Affair (G) 721.....	Barbara Stanwyck-Robt. Taylor.....	May 28, '37	99		
Under the Red Robe (G) 743.....	Conrad Veidt-Annabella	May 21, '37	82	June 12, '37	
Walking Down Broadway (G) 838	Claire Trevor-Michael Whalen.....	Mar. 11, '38	69	Feb. 5, '38	
Wee Willie Winkie (G) 760.....	Shirley Temple-V. McLaglen.....	July 30, '37	99	July 5, '37	
(Exploitation: July 10, '37, p. 88; Aug. 7, '37, p. 92; Sept. 4, '37, pp. 94, 97; Oct. 9, '37, p. 68.)					
Western Gold (G) 761.....	Smith Ballew-Heather Angel.....	Aug. 27, '37	56	Sept. 11, '37	
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter.....	Sept. 17, '37	85	Sept. 11, '37	
(Exploitation: Nov. 13, '37, p. 62; Feb. 5, '38, p. 83.)					
Wild and Woolly (G) 806.....	Jane Withers-Walter Brennan.....	Sept. 10, '37	64	July 24, '37	
You Can't Have Everything (G) 801	Alice Faye-Don Ameche.....	Aug. 3, '37	99	July 31, '37	
(Exploitation: Jan. 8, '38, p. 82.)					

Coming

Alexander's Ragtime Band.....	T. Power-A. Faye-D. Ameche.....				
Four Men and a Prayer 848.....	Loretta Young-Richard Green.....	Apr. 29, '38			
(See "In the Cutting Room," Apr. 9, '38.)					
Hello Hollywood	Jane Withers-Gloria Stuart.....				
I'll Give a Million.....	Warner Baxter-Marjorie Weaver.....				
Josette 839	Simone Simon-Don Ameche.....	June 3, '38			
(See "In the Cutting Room," Jan. 29, '38.)					
Kentucky Moonshine 844.....	Ritz Brothers-Tony Martin.....	May 13, '38			
(See "In the Cutting Room," Apr. 16, '38.)					
Kidnapped	Warner Baxter-F. Bartholomew.....	May 27, '38			
(See "In the Cutting Room," Feb. 26, '38.)					
Little Miss Broadway.....	Shirley Temple-Jimmy Durante.....				
Lucky Day	Lynn Bari-Dennis Moore.....				
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson.....	June 24, '38	63	Oct. 30, '37	
(Reviewed under the title, "Look Out, Mr. Moto.")					
Mysterious Mr. Moto.....	Peter Lorre-Mary Maguire.....				
Rascals (G)	Jane Withers-Robt. Wilcox.....	May 20, '38	79	Apr. 9, '38	
Three Blind Mice.....	Loretta Young-Joel McCrea.....				
Time Out for Murder.....	June Lang-Dick Baldwin.....				
Trip to Paris (G).....	Jed Prouty-Shirley Deane.....	May 6, '38	63	Mar. 26, '38	
We're Going to Be Rich.....	Gracie Fields-Victor McLaglen.....				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Action for Slander (A).....	Clive Brook-Ann Todd.....	Jan. 14, '38	83	Aug. 14, '37	
Adventures of Marco Polo (A).....	Gary Cooper-Sigrid Gurie.....	Apr. 15, '38	104	Feb. 19, '38	
(Exploitation: Mar. 5, '38, p. 60.)					
Adventures of Tom Sawyer (G).....	Tommy Kelly-May Robson.....	Feb. 11, '38	91	Feb. 19, '38	
(See production article, Oct. 9, '37, p. 16; exploitation: Apr. 16, '38, pp. 51, 55.)					
Dark Journey (G).....	Vivien Leigh-Conrad Veidt.....	July 2, '37	82	Mar. 6, '37	
Dead End (G).....	Sylvia Sydney-Joel McCrea.....	Aug. 27, '37	93	Aug. 7, '37	
(Exploitation: Sept. 16, '37, p. 86; Sept. 25, '37, p. 71; Nov. 20, '37, p. 88; Dec. 11, '37, p. 76.)					
Divorce of Lady X, The (A).....	Merle Oberon-Laurence Olivier.....	Apr. 15, '38	91	Jan. 15, '38	
Dreaming Lips (A).....	Elis. Bergner-Raymond Massey.....	May 28, '37	78	Mar. 6, '37	
Farewell Again (G).....	Leslie Banks-Flora Robson.....	Oct. 8, '37	83	May 22, '37	
52nd Street (G).....	Ian Hunter-Pat Paterson.....	Nov. 19, '37	82	Oct. 9, '37	
Gaiety Girls, The.....	Jack Hulbert-Patricia Ellis.....	Mar. 18, '38	73	Nov. 6, '37	
(Reviewed under the title, "Paradise for Two.")					

(THE RELEASE CHART--CONT'D)

Title	Star	Ref. Date	Running Time Minutes	Reviewed
Goldwyn Follies, The (G).....	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou..	Feb. 4, '38†	109.	Jan. 29, '38
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 68; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72.)				
Hurricane, The (G).....	Dorothy Lamour-Jon Hall.....	Dec. 24, '37†	102.	Nov. 13, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)				
I Met My Love Again (G).....	Joan Bennett-Henry Fonda.....	Jan. 28, '38†	80.	Jan. 15, '38
Knight Without Armour (G).....	Marlene Dietrich-Robt. Donat.....	July 23, '37†	107.	June 19, '37
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84.)				
Love from a Stranger (A).....	Ann Harding-Basil Rathbone.....	May 14, '37	87.	Feb. 13, '37
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence.....	Jan. 22, '37	82.	Jan. 2, '37
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd.....	Dec. 10, '37†	77.	Sept. 11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G).....	Carole Lombard-Fredric March.....	Nov. 26, '37†	75.	Nov. 27, '37
(See production article, Aug. 21, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 68.)				
Prisoner of Zenda (G).....	Ronald Colman-M. Carroll.....	Sept. 3, '37†	101.	Sept. 4, '37
(Exploitation: Dec. 18, '37, p. 64.)				
Stand-In (A).....	Leslie Howard-Joan Blondell.....	Oct. 29, '37†	91.	Oct. 9, '37
(Exploitation: Nov. 27, '37, p. 78; Dec. 18, '37, p. 66.)				
Stella Dallas (A).....	Barbara Stanwyck-John Boles.....	Aug. 6, '37†	111.	July 31, '37
(Exploitation: July 31, '37, p. 61; Sept. 25, '37, pp. 69, 70; Oct. 2, '37, p. 74; Oct. 9, '37, pp. 67, 69; Oct. 23, '37, pp. 83, 85; Oct. 30, '37, p. 86; Nov. 6, '37, p. 66; Nov. 27, '37, p. 78; Dec. 4, '37, pp. 77, 78; Feb. 19, '38, p. 83; Mar. 19, '38, p. 74.)				
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.....	Feb. 25, '38†	86.	June 12, '37
Walt Disney's Academy Award Revue	Five Award Winners.....	June 18, '37†	44.	
Walter Wanger's Vogues of 1938 (G).....	Warner Baxter-Joan Bennett.....	Sept. 17, '37†	108.	Aug. 7, '37
(Exploitation: Aug. 21, '37, p. 74; Sept. 11, '37, p. 82; Nov. 20, '37, p. 92; Nov. 27, '37, p. 80; Dec. 18, '37, p. 65; Jan. 1, '38, p. 58; Jan. 29, '38, pp. 82, 84; Feb. 5, '38, p. 82.)				
When Thief Meets Thief (A).....	D. Fairbanks, Jr.-V. Hobson.....	June 4, '37	87.	May 6, '37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G).....	Miriam Hopkins-Joel McCrea.....	May 7, '37	71.	May 1, '37
(See production article, Apr. 17, '37, p. 12; exploitation: June 12, '37, p. 92; July 3, '37, p. 88; Sept. 11, '37, p. 83; Oct. 30, '37, p. 84.)				
You Only Live Once (A).....	Sylvia Sydney-Henry Fonda.....	Jan. 29, '37†	86.	Jan. 30, '37
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89; Mar. 20, '37, pp. 76, 78; Apr. 3, '37, pp. 66, 71; June 26, '37, p. 123; July 10, '37, p. 87; Aug. 21, '37, p. 74.)				

Coming

Adventuress, The.....	Madeleine Carroll-Henry Fonda.....			
(See "In the Cutting Room," Mar. 26, '38.)				
Algiers.....	Charles Boyer-Sigrid Gurie.....			
Mademoiselle Docteur (A).....	Dita Parlo-John Loder.....		77.	Dec. 18, '37
Mutiny in the Mountains.....	Raymond Massey-Valerie Hobson.....			
Over the Moon.....	Merle Oberon-Rex Harrison.....			
Return of the Scarlet Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.....	Apr. 29, '38†	88.	Nov. 13, '37
South Riding (A).....	Edna Best-Ralph Richardson.....		90.	Jan. 22, '38
Young in Heart, The.....	Janet Gaynor-D. Fairbanks, Jr.....			

UNIVERSAL

Title	Star	Ref. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036.....	John Wayne-Diana Gibson.....	Dec. 5, '37†	63.	Nov. 13, '37
Armored Car (G) 1004.....	Robert Wilcox-Judith Barrett.....	June 20, '37	64.	Aug. 14, '37
As Good as Married (G) 1012.....	John Boles-Doris Nolan.....	May 9, '37	81.	May 1, '37
Behind the Mike 2030.....	Wm. Gargan-Judith Barrett.....	Sept. 26, '37†	68.	
Black Aces 2050.....	Buck Jones-Kay Linaker.....	Sept. 5, '37†	58.	
Black Doll (G) 2014.....	Nan Grey-Donald Woods.....	Jan. 30, '38†	66.	Jan. 22, '38
Border Wolves 2056.....	Bob Baker-Connie Moore.....	Feb. 25, '38†	57.	
Boss of Lonely Valley 2052.....	Buck Jones.....	Nov. 14, '37†	59.	
California Straight Ahead (G) 1030.....	John Wayne-Louise Latimer.....	May 2, '37	67.	Apr. 8, '37
Carnival Queen 2026.....	Dorothea Kent-Robert Wilcox.....	Oct. 3, '37†	66.	
"Crime" of Dr. Hallet, The (G) 2017.....	Ralph Bellamy-J. Hutchinson.....	Mar. 11, '38†	68.	Mar. 12, '38
Courage of the West 2054.....	Bob Baker-Lois January.....	Dec. 5, '37†	57.	
(See "In the Cutting Room," Sept. 11, '37.)				
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20, '36	62.	Oct. 24, '36
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.....	Feb. 13, '38†	67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Girl With Ideas, A (G) 2015.....	Wendy Barrie-Walter Pidgeon.....	Nov. 7, '37†	66½.	Nov. 6, '37
Goodbye Broadway (G) 2012.....	Alice Brady-Chas. Winninger.....	Nov. 1, '38†	70.	Mar. 26, '38
I Cover the War (G) 1016.....	John Wayne-Gwen Gaze.....	July 4, '37	68.	July 10, '37
Idol of the Crowds (G) 2037.....	John Wayne-Sheila Bromley.....	Oct. 10, '37†	62½.	Oct. 2, '37
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor.....	Jan. 16, '38†	65.	Jan. 15, '38
Lady Fights Back, The (G) 2035.....	Irene Hervey-Kent Taylor.....	Sept. 19, '37†	63.	Oct. 28, '37
Lady in the Morgue 2027.....	Preston Foster-Patricia Ellis.....	Apr. 22, '38†	70.	
(See "In the Cutting Room," Mar. 19, '38.)				
Last Stand, The 2029.....	Bob Baker-Constance Moore.....	Apr. 1, '38†		
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.....	Oct. 10, '37†	59.	
Let's Make a Night of It (G) 2041.....	C. (Buddy) Rogers-June Clyde.....	Mar. 25, '38†	67.	July 10, '37
Love in a Bungalow (G) 1009.....	Kent Taylor-Nan Grey.....	June 27, '37†	66.	July 10, '37
Mad About Music (G) 2002.....	Deanna Durbin-Herbert Marshall.....	Mar. 4, '38†	96½.	Mar. 5, '38
Man in Blue, The (G) 1020.....	Robert Wilcox-Nan Grey.....	May 30, '37	67.	May 22, '37
Man Who Cried Wolf, The (G) 2023.....	Tom Brown-Barbara Read.....	Aug. 29, '37†	96.	Sept. 4, '37

Title	Star	Ref. Date	Running Time Minutes	Reviewed
Merry-Go-Round of 1938 (G) 2006.....	Bert Lahr-Alice Brady.....	Nov. 14, '37†	87.	Oct. 23, '37
Midnight Intruder (G) 2016.....	Louis Hayward-Barbara Read.....	Feb. 6, '38†	68.	Jan. 29, '38
Night Key (G) 1024.....	Boris Karloff-Jean Rogers.....	May 2, '37	67.	Apr. 24, '37
(Exploitation: May 22, '37, p. 87.)				
Nurse from Brooklyn (G) 2022.....	Sally Eilers-Paul Kelly.....	Apr. 15, '38†	67.	Apr. 16, '38
Oh, Doctor! (G) 1013.....	Edward Everett Horton.....	May 16, '37	67.	Apr. 24, '37
(Exploitation: May 22, '37, p. 87.)				
100 Men and a Girl (G) 2001.....	Deanna Durbin-Adolphe Menjou.....	Sept. 12, '37†	84.	Sept. 11, '37
(See musical analysis, Sept. 18, '37, p. 29; exploitation: Sept. 25, '37, p. 68; Oct. 2, '37, p. 76; Oct. 9, '37, p. 69; Nov. 6, '37, pp. 56, 66; Nov. 20, '37, p. 82; Nov. 27, '37, p. 80; Dec. 18, '37, p. 68; Jan. 1, '38, p. 60.)				
Prescription for Romance (G) 2013.....	Wendy Barrie-Kent Taylor.....	Dec. 12, '37†	66.	Dec. 18, '37
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey.....	Apr. 8, '38†	65.	Apr. 2, '38
Reported Missing (G) 1006.....	Wm. Gargan-Jean Rogers.....	Aug. 15, '37	63.	Aug. 7, '37
Road Back, The (G) 1005.....	Richard Cromwell-John King.....	Aug. 1, '37	103.	June 26, '37
(See production article, Apr. 24, '37, p. 16; exploitation: July 31, '37, p. 80; Sept. 18, '37, p. 83; Oct. 9, '37, pp. 66, 68.)				
Singing Outlaw, The 2055.....	Bob Baker-Joan Barclay.....	Jan. 23, '38†	56.	
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June 6, '37	59.	
Some Blondes Are Dangerous 2018.....	Noah Beery, Jr.-Dorothea Kent.....	Nov. 28, '37†	64½.	
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan. 9, '38†	61.	Jan. 29, '38
State Police (G) 2029.....	John King-Constance Moore.....	Mar. 18, '38†	61.	Apr. 2, '38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.....	Dec. 19, '37†	59.	
That's My Story 2034.....	Claudia Morgan-Wm. Lundigan.....	Oct. 24, '37†	62.	
(See "In the Cutting Room," July 3, '37.)				
Trouble at Midnight (G) 2020.....	N. Beery, Jr.-Catherine Hughes.....	Oct. 17, '37†	68.	Nov. 20, '37
We Have Our Moments (G) 1017.....	Sally Eilers-James Dunn.....	Mar. 28, '37	67.	Apr. 3, '37
West Bound Limited 1008.....	Lyle Talbot-Polly Rowles.....	July 11, '37	66.	
Westland Case, The (G) 2024.....	Preston Foster-Carol Hughes.....	Oct. 31, '37†	63.	Oct. 2, '37
Wildcat, The 1015.....	Scott Colton-Jean Rogers.....	June 6, '37	96.	Dec. 18, '37
Wings Over Honolulu (G) 1011.....	Wendy Barrie-Ray Milland.....	May 23, '37	76.	Apr. 24, '37
You're a Sweetheart (G) 2004.....	Alice Faye-George Murphy.....	May 23, '37	78.	May 15, '37
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 58; Apr. 16, '38, p. 50.)				

Coming

Air Devils.....	Dick Purcell-Beryl Wallace.....	May 13, '38†		
Devil's Party, The.....	V. McLaglen-Beatrice Roberts.....	May 20, '38†		
(See "Hell's Kitchen," "In the Cutting Room," Apr. 9, '38.)				
Letter of Introduction.....	E. Bergen-"Charlie McCarthy".....	Aug. 19, '38†		
Rage of Paris, The.....	D. Darrioux-D. Fairbanks, Jr.....	June 24, '38†		
Sinners in Paradise.....	John Boles-Madge Evans.....	May 6, '38†		
(See "In the Cutting Room," Mar. 26, '38.)				
Suspicion.....	Warren William-Gail Patrick.....			

WARNER BROTHERS

(See also First National)

Title	Star	Ref. Date	Running Time Minutes	Reviewed
Accidents Will Happen (G) 222.....	Ronald Reagan-Gloria Blondell.....	Apr. 9, '38†	62.	Feb. 26, '38
Another Dawn (A) 106.....	Kay Francis-Errol Flynn.....	June 26, '37	73.	Apr. 10, '37
(See production article, Mar. 6, '37, p. 16.)				
Blazing Sixes 129.....	Dick Foran-Helen Valkis.....	June 12, '37	55.	
Blondes at Work 255.....	Glenda Farrell-Barton MacLane.....	Feb. 5, '38†		
Devil's Saddle Legion, The 130.....	Dick Foran-Anne Nagel.....	Aug. 14, '37	52.	
Expensive Husbands (G) 223.....	Beverly Roberts-Patricia Knowles.....	Nov. 27, '37†	62.	Sept. 11, '37
Fly-Away Baby (G) 125.....	Glenda Farrell-Barton MacLane.....	June 19, '37	60.	June 12, '37
First Lady (G) 210.....	Kay Francis-Preston Foster.....	Dec. 4, '37†	82.	Sept. 11, '37
(Exploitation: Feb. 19, '38, p. 84.)				
Footloose Heiress 123.....	Craig Reynolds-Ann Sheridan.....	Aug. 21, '37		
(See "In the Cutting Room," Apr. 10, '37.)				
Great Garrick, The (G) 209.....	Brian Aherne-O. de Havilland.....	Oct. 30, '37	89.	Oct. 2, '37
He Couldn't Say No (G) 221.....	Frank McHugh-Jane Wyman.....	Mar. 19, '38†	57.	Dec. 11, '37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224.....	Boris Karloff-Marie Wilson.....	Jan. 22, '38†	55.	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207.....	Leslie Howard-Bette Davis.....	Nov. 20, '37†	90.	July 31, '37
Jezebel (G) 204.....	Bette Davis-Henry Fonda.....	Mar. 26, '38†	103.	Mar. 12, '38
Kid Comes Back, The (G) 214.....	Wayne Morris-June Travis.....	Feb. 12, '38†	61.	Jan. 30, '37
(Reviewed under the title, "Don't Pull Your Punches.")				
Kid Galahad (G) 102.....	Edw. G. Robinson-Bette Davis.....	May 29, '37	101.	May 8, '37
(Exploitation: June 5, '37, p. 64; Sept. 4, '37, p. 96.)				
Life of Emile Zola, The (G) 203.....	Paul Muni-Gale Sondergaard.....	Oct. 2, '37†	116.	July 10, '37
(Exploitation: Oct. 2, '37, p. 76; Oct. 9, '37, p. 68; Nov. 27, '37, p. 84; Dec. 25, '37, p. 58; Jan. 15, '38, p. 65; Jan. 29, '38, pp. 82, 84, 85; Feb. 12, '38, p. 72; Apr. 16, '38, p. 54.)				
Love, Honor and Behave (A) 216.....	Wayne Morris-Priscilla Lane.....	Mar. 12, '38†	71.	Feb. 19, '38
Marry the Girl (G) 116.....	Hugh Herbert-Mary Boland.....	July 1, '37	68.	Aug. 14, '37
Over the Wall (G) 212.....	Dick Foran-June Travis.....	Apr. 2, '38†	66.	Apr. 2, '38
Public Wedding 126.....	Jane Wyman-William Hopper.....	July 10, '37	58.	
Penrod and His Twin Brother (G) 226.....	Billy and Bobby Mauch.....	Feb. 26, '38†	63.	Jan. 15, '38
Sergeant Murphy (G) 216.....	Ronald Reagan-Mary Maguire.....	Jan. 11, '38†	57.	Dec. 11, '37
Singing Marine, The (G) 101.....	Dick Powell-Doris Weston.....	July 3, '37	105.	July 10, '37
(Exploitation: July 24, '37, p. 80; Sept. 25, '37, pp. 68, 71.)				
Slim (G) 114.....	Pat O'Brien-Henry Fonda.....	June 12, '37	80.	July 3, '37
Swing Your Lady (G) 211.....	H. Bogart-Louise Fazenda.....	Jan. 8, '38†	79.	Jan. 8, '38
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56.)				
Tovarich (G) 201.....	Claudette Colbert-Charles Boyer.....	Dec. 25, '37†	98.	Dec. 4, '37
Varsity Show (G) 202.....	Dick Powell-Fred Waring.....	Sept. 4, '37†	121.	Aug. 21, '37
(See production article, July 24, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Dec. 4, '37, p. 77; Jan. 1, '38, p. 60.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Bondage (G) 125.....	Jean Muir-Gordon Oliver.....	June 19, '37.....	60.	Mar. 13, '37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan..	Sept. 11, '37.....	64.	July 24, '37

Coming

Amazing Dr. Clitterhouse, The. Edw. G. Robinson-C. Trevor.....	(See "In the Cutting Room," Apr. 9, '38.)
Angels with Dirty Faces.....	James Cagney-Pat O'Brien.....
Boy Meets Girl.....	James Cagney-Pat O'Brien.....
Cowboy from Brooklyn.....	Dick Powell-Priscilla Lane.....
(See "In the Cutting Room," Feb. 19, '38.)	
Crime School.....	Gale Page-H. Bogart.....
(See "In the Cutting Room," Feb. 26, '38.)	
Defense Rests, The.....	Ronald Reagan-Mary Maquire.....
Four's a Crowd.....	E. Flynn - O. de Havilland - R. Russell.....
Garden of the Moon.....	Pat O'Brien-Margaret Lindsay.....
Gold Diggers in Paris.....	Rudy Vallee-Rosemary Lane.....
(See "In the Cutting Room," Mar. 19, '38.)	
In Every Woman's Life.....	Kay Francis-John Litel.....
Little Miss Thoroughbred.....	Ann Sheridan-John Litel.....
(See "Little Lady Luck," "In the Cutting Room," Feb. 12, '38.)	
Men Are Such Fools.....	Wayne Morris-Priscilla Lane.....
(See "In the Cutting Room," Jan. 21, '38.)	
Penrod's Double Trouble.....	Billy and Bobby Mauch.....
Singing Cop, The.....	Dick Foran-Ann Sheridan.....
White Banners.....	Claude Rains-Fay Bainter.....
(See "In the Cutting Room," Feb. 26, '38.)	

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G).....	Nature Film.....	Woodard Bros.....	Apr. 10, '38.....	60.	Nov. 27, '37
Amateur Crook.....	Herman Brix.....	Victory.....	Dec. 10, '37.....	58.	
Dawn to Dusk.....	Margaret Morris.....	Advance.....	Nov. 1, '37.....		
Dead March, The (A).....	Boake Carter.....	Imperial.....	Sept. 15, '37.....	73.	Sept. 11, '37
Dynamite Delaney.....	Weldon Heyburn.....	Imperial.....	Jan. 2, '38.....	80.	
Harlem on the Prairie (G).....	Herbert Jeffries.....	Associated.....	Dec. 9, '37.....	*55.	Nov. 27, '37
Heroes of the Alamo (G).....	Earl Hodgins.....	Sunset.....	Aug. 19, '37.....	*75.	Aug. 7, '37
Lost Ranch.....	Tom Tyler.....	Victory.....	Nov. 30, '37.....	56.	
Million Dollar Racket (G).....	Herman Brix.....	Victory.....	Oct. 1, '37.....	62.	Nov. 20, '37
Nation Aflame (G).....	Noel Madison.....	Treasure.....	Oct. 16, '37.....	76.	Oct. 23, '37
Night Nurse.....	Joby Jordan.....	Advance.....	Jan. 15, '38.....		
Now is the Time.....	Joby Jordan.....	Advance.....	Nov. 15, '37.....		
Orphan of the Pecos.....	Tom Tyler.....	Victory.....	Dec. 30, '37.....	55.	
Rangers Roundup (G).....	Fred Scott.....	Spectrum.....	Feb. 15, '38.....	*55.	Feb. 5, '38
Roaring Six Guns.....	Kermit Maynard.....	Ambassador-Conn.....	Oct. 15, '37.....		
Squadron "B".....	Margaret Morris.....	Advance.....	Sept. 15, '37.....		
Swing It, Professor (G).....	Pinky Tomlin.....	Ambassador-Conn.....	Nov. 15, '37.....	*60.	Nov. 13, '37
Three Legionnaires (G).....	Robt. Armstrong.....	General.....	June 15, '37.....	*60.	Mar. 27, '37
What Price Vengeance? (G).....	Lyle Talbot.....	Rialto.....	June 1, '37.....	57.	June 12, '37
With Pleasure, Madame.....	Conrad Nagel.....	Imperial.....	Apr. 15, '37.....	90.	
Young Dynamite.....	Frankie Darro.....	Ambassador-Conn.....	Sept. 15, '37.....		

Coming

Delinquent Parents.....	Doris Weston.....	Progressive.....	July 1, '38.....		
Scandal House.....	Adrienne Ames.....	Progressive.....	July 15, '38.....		
Topa Topa (G).....	Helen Hughes.....	Pennant.....	*65.	Apr. 16, '38	
Wayward Daughters.....	Verna Hillie.....	Progressive.....	July 1, '38.....		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That.....	Polish Film.....	Hoffberg.....	Oct. 15, '37.....	82.	
Adam's Tree (G).....	Elsa Merlini.....	Cine Lux.....	Jan. 19, '38.....	78.	Feb. 5, '38
Affairs of Maupassant, The (A).....	Lili Darvas.....	Gallie.....	Feb. 11, '38.....	84.	Feb. 12, '38
Al Chet.....	Jewish Film.....	Foreign Cinema Arts.....	Jan. 1, '38.....	90.	
Alibi, The (A).....	Erich Von Stroheim.....	B. N. Film.....	.....	95.	Feb. 26, '38
Angel's Pit, The (A).....	Amedo Nazzari.....	.....	.....	.....	June 26, '37
All Men Are Wild.....	Paul Javor.....	Hungaria.....	Oct. 21, '37.....	9 rls.	
Anniversary.....	Imre Raday.....	Hungaria.....	Dec. 10, '37.....	10 rls.	
Bank Holiday (G).....	John Lodge.....	General.....	.....	86.	Mar. 26, '38
Big Fella (G).....	Paul Robeson.....	British Lion.....	.....	73.	July 10, '37
Bride from Torokoe.....	Paul Javor.....	Hungaria.....	Oct. 1, '37.....	10 rls.	
Bronze Sentries (G).....	Fosco Gineschetti.....	Fenorama.....	.....	.....	Oct. 2, '37
Business in Distress.....	Czech Film.....	Hoffberg.....	Oct. 15, '37.....	90.	
Call, The (G).....	Jean Yonnel.....	Best.....	Mar. 28, '38.....	75.	Apr. 2, '38
Club de Femmes (A).....	Danielle Darrieux.....	Mayer-Burstyn.....	Oct. 19, '37.....	89.	Oct. 23, '37
Dance Program (A).....	Marie Bell.....	A.F.E. Corp.....	.....	120.	Jan. 29, '38
Don Quixote (G).....	Chaliapin.....	World.....	Sept. 1, '37.....	78.	July 8, '37
Dybbuk, The (A).....	A. Morewski.....	Geist.....	Apr. 15, '38.....	120.	Mar. 19, '38
Edge of the World, The (A).....	Finlay Currie.....	British I. E. Co.....	.....	80.	Aug. 14, '37
Eighty Miles an Hour.....	Gy Kabos.....	Hungaria.....	Nov. 19, '37.....	8 rls.	
Emil Und Die Detektive.....	Fritz Rasp.....	International.....	.....	77.	
Fury Over Spain (G).....	.....	Modern Film.....	.....	55.	Aug. 14, '37
Gang Show, The (G).....	Ralph Reader.....	General.....	.....	.....	May 1, '37
Generals Without Buttons (A).....	Jean Murat.....	Mayer-Burstyn.....	Feb. 4, '38.....	80.	Jan. 29, '38
Gobsek (A).....	Leonid Leonidov.....	Amkino.....	.....	74.	Aug. 14, '37

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Grand Illusion (A).....	Erich von Stroheim.....	World.....	.....	120.	July 3, '37
(Reviewed under the title "La Grande Illusion")					
Greece of 1938.....	Newsreels.....	Norton.....	Jan. 9, '38.....	90.	
Green Fields (G).....	Helen Beverly.....	Collective.....	Oct. 11, '37.....	105.	Jan. 15, '38
Gueule D'Amour (A).....	Jean Gabin.....	A. C. E.....	.....	95.	Feb. 5, '38
Heart for Heart.....	Pager-Szorenyi.....	Danubia.....	Apr. 17, '38.....	83.	
Help! I Have Inherited.....	Irene Agay.....	Danubia.....	Dec. 24, '37.....	88.	
Hotel Springtime.....	Gy Kabos.....	Hungaria.....	Nov. 30, '37.....	10 rls.	
"Housmaster" (G).....	Otto Kruger.....	Assoe. British.....	.....	95.	Feb. 26, '38
I Married for Love.....	Kabos-Radal.....	Danubia.....	Feb. 4, '38.....	84.	
I Picked You for My Husband.....	Paul Javor.....	Hungaria.....	Nov. 4, '37.....	9 rls.	
I See Ice (G).....	George Formby.....	Assoe. British.....	.....	81.	Apr. 2, '38
In the Far East (G).....	N. Begollubov.....	Amkino.....	Oct. 19, '37.....	81.	Oct. 30, '37
Jolly Paupers.....	Jewish Film.....	Foreign Cinema Arts.....	Mar. 1, '38.....	65.	
Jericho (G).....	Paul Robeson.....	General.....	.....	77.	Sept. 4, '37
Kainourgea Zoe.....	Rita Karmen.....	Norton.....	Nov. 7, '37.....	115.	
Kathleen (G).....	Sally O'Neill.....	Hoffberg.....	Jan. 22, '38.....	75.	Feb. 19, '38
King's People, The (G).....	John Drinkwater.....	Mindlin.....	May 11, '37.....	70.	May 22, '37
La Daminella di Bard (G).....	Emma Grammatica.....	I. C. I.....	Feb. 5, '38.....	77.	Feb. 12, '38
Lady Seeks Room.....	Zilahi-Kabos.....	Danubia.....	Mar. 10, '38.....	91.	
Life and Loves of Beethoven (G).....	Harry Bauer.....	World.....	Dec. 15, '37.....	82.	Dec. 4, '37
Lie of Nina Petrovna, The (A).....	Fernand Gravet.....	Lenauer.....	Mar. 29, '38.....	80.	Apr. 2, '38
Loves of DuBarry.....	Gitta Alpar.....	Hoffberg.....	Mar. 30, '38.....	78.	
Lower Depths, The (A).....	Jean Gabin.....	Mayer-Burstyn.....	Oct. 15, '37.....	95.	Sept. 25, '37
Luck of the Irish.....	Richard Hayward.....	Guaranteed.....	Mar. 15, '38.....	63.	
Lucrezia Borgia (A).....	Edwige Feuillere.....	European.....	Oct. 12, '37.....	78.	Oct. 23, '37
Mademoiselle Docteur (A).....	Dita Parlo.....	United Artists.....	.....	105.	May 1, '37
Make Up (G).....	N. Asther-J. Clyde.....	Assoe. British.....	.....	70.	July 10, '37
Man Sometimes Errs.....	A. Tekes.....	Hungaria.....	Feb. 4, '38.....	10 rls.	
Mayerling (A).....	Charles Boyer.....	Pax Films.....	Sept. 13, '37.....	91.	Sept. 25, '37
(Exploitation: Nov. 6, '37, p. 56.)					
Meriuse (G).....	Henri Poupon.....	French M. P.....	Jan. 1, '38.....	67.	Dec. 25, '37
Merry Comes to Town (G).....	Zasu Pitts.....	Sound City.....	.....	77.	June 5, '37
Meseanto.....	Pertzel-Torzs.....	Danubia.....	Oct. 15, '37.....	87.	
Miracle of Lourdes.....	John Bara.....	Danubia.....	Nov. 1, '37.....	62.	
Monastery (G).....	Monastic Film.....	World.....	Apr. 1, '38.....	55.	Feb. 5, '38
(Exploitation: Feb. 19, '38, p. 84.)					
Mutiny of the Elsinore, The (G).....	Paul Lukas.....	Assoe. British.....	.....	77.	Sept. 18, '37
My Daughter Is Different.....	Turray-Kabos.....	Danubia.....	Oct. 20, '37.....	88.	
Noches de Gloria (A).....	Esperanza Iris.....	Bueno.....	.....	95.	Mar. 26, '38
Nocturne (A).....	Ria Byron.....	Schwab.....	.....	90.	Mar. 12, '38
Old Curiosity Shop, The.....	Dickens Story.....	Hoffberg.....	Dec. 12, '37.....	74.	Feb. 2, '35
Orage (A).....	Charles Boyer.....	Daven-Lauer.....	.....	105.	Feb. 12, '38
Orphan Boy of Vienna (G).....	Hans Olden.....	General.....	.....	77.	Sept. 18, '37
Pearls of the Crown (A).....	Sascha Guitry.....	Lenauer.....	.....	115.	June 5, '37
Reborn.....	Elene Papadake.....	Norton.....	Dec. 5, '37.....	90.	
Room No. 111.....	Javor-Lazar.....	Danubia.....	Apr. 1, '38.....	91.	
Ruler, The (G).....	Emil Jennings.....	Amer.-Tobis.....	Oct. 15, '37.....	120.	Oct. 30, '37
Silver Blaze (G).....	Arthur Wontner.....	Assoe. British.....	.....	70.	July 17, '37
Sister Mary.....	Javor-Sved.....	Danubia.....	Oct. 10, '37.....	91.	
Sisters in Arms (G).....	J. Sully-J. Day.....	C. U. C.....	.....	125.	Dec. 25, '37
Ski Chase.....	Hannes Schneider.....	World.....	Feb. 15, '38.....	73.	
Song of the Lark.....	Czech Film.....	Hoffberg.....	Dec. 8, '37.....	90.	
Spanish Earth, The (A).....	.....	Prometheus.....	Aug. 20, '37.....	58.	Sept. 4, '37
Sport of Love, The.....	Gy Kabos.....	Hungaria.....	Dec. 24, '37.....	8 rls.	
Student's Romance, The (G).....	Patric Knowles.....	Hoffberg.....	Oct. 10, '37.....	.....	July 9, '37
Sutyl, the Lucky Child.....	Adam Klari.....	Hungaria.....	Jan. 11, '38.....	.....	
Tempest in Charda.....	Javor-Lazar.....	Danubia.....	Jan. 7, '38.....	90.	
Tender Enemy.....	Simone Berriau.....	World.....	Mar. 30, '38.....	65.	
Texas Mammy.....	Fedak.....	Danubia.....	Feb. 18, '38.....	89.	
Thirteen, The (A).....	Ivan Novoseltsev.....	Amkino.....	.....	85.	July 17, '37
This Is China.....	.....	Guaranteed.....	Dec. 1, '37.....	68.	
Three Spinsters.....	Rajnay-Kabos.....	Danubia.....	Oct. 30, '37.....	72.	
T-Kies Koff.....	Jewish Film.....	Foreign Cinema Arts.....	May 15, '38.....	102.	
Tom (G).....	Pecsi-Adam.....	Danubia.....	Sept. 11, '37.....	81.	Oct. 30, '37
True Love.....	Sophea Domogloy.....	Norton.....	Oct. 3, '37.....	85.	
Two Prisoners.....	Paul Javor.....	Hungaria.....	Oct. 12, '37.....	10 rls.	
Uncivilized (A).....	Dennis Hoey.....	Box Office.....	Nov. 23, '37.....	77.	Nov. 27, '37
Vessel of Wrath (A).....	Chas. Laughton.....	Assoe. British.....	.....	95.	Mar. 26, '38
Village Rogue, The.....	M. Dayka.....	Hungaria.....	Jan. 21, '38.....	10 rls.	
Voice of India.....	Hoefler Expedition.....	Hoffberg.....	Jan. 28, '38.....	70.	
World's in Love, The (A).....	Marta Eggerth.....	Viennese.....	May 18, '37.....	65.	Nov. 20, '37
Yellow Roses.....	Kabos.....	Danubia.....	Mar. 1, '38.....	90.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankle Away	May 13, '38	15 1/2
Andy Clyde		
Big Squirt, The (10-2-37)	Sept. 17, '37	18
Charlie Chase		
Bury the Hatchet (8-21-37)	Aug. 6, '37	19
Calling All Curtains	Oct. 1, '37	16
Calling All Doctors	July 22, '37	19 1/2
Cash and Carry (9-11-37)	Sept. 3, '37	18 1/2
(3 Stooges)		
Cuckoo and I	Mar. 25, '38	16 1/2
Doggone Mixup (2-12-38)	Feb. 4, '38	18 1/2
Fiddling Around (2-19-38)	Jan. 21, '38	17 1/2
(Collins-Kennedy)		
Goofs and Saddles	July 2, '37	17 1/2
Gracie at the Bat	Oct. 29, '37	17 1/2
Andy Clyde		
Grips, Grunts and Groans		
(3-27-37)	Jan. 15, '37	19
(3 Stooges)		
Halfway to Hollywood	July 1, '38	17 1/2
(All Star)		
Healthy, Wealthy and Dumb	May 20, '38	16
(3 Stooges)		
He Done His Duty		
(12-18-37)	Dec. 10, '37	17 1/2
Andy Clyde		
Jump, Clump, Jump	Apr. 15, '38	19 1/2
Andy Clyde		
Man Bites Love Bug		
(1-22-38)	Dec. 24, '37	18
Charlie Chase		
Mind Needer, The	Apr. 29, '38	18
Charlie Chase		
Oh What a Knight	Nov. 22, '37	16 1/2
(Herman Bing)		
Old Raid Mule, The		
(4-2-38)	Mar. 4, '38	17 1/2
Andy Clyde		
Playing the Ponies		
(10-23-37)	Oct. 15, '37	17
(3 Stooges)		
Sitter Downers, The		
(11-27-37)	Nov. 26, '37	16
(3 Stooges)		
Soul of a Heel, The	June 4, '38	16 1/2
(All Star)		
Tassels in the Air	Apr. 1, '38	18
(3 Stooges)		
Termites of 1938 (1-22-38)	Jan. 7, '38	17
(3 Stooges)		
Time Out for Trouble		
(4-2-38)	Mar. 18, '38	16 1/2
Charlie Chase		
Wee Wee Monsieur		
(3-26-38)	Feb. 18, '38	17
(3 Stooges)		

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec. 15, '37	10 1/2
Drug Store Follies		
(9-11-37)	Sept. 3, '37	10 1/2
Roof-top Follies (10-16-37)	Oct. 1, '37	11
Timberland Revels		
(11-27-37)	Nov. 5, '37	10
COLOR RHAPSODIES		
Air Hostess, The	Oct. 22, '37	8
Big Birdcast, The	Apr. 14, '38	
Bluebird's Baby (3-12-38)	Jan. 21, '38	7
Foolish Bunny, The		
(4-2-38)	Mar. 26, '38	6
Gifts from the Air	Dec. 18, '37	7 1/2
(re-issue)		
Hollywood Picnic (1-15-38)	Dec. 18, '37	8
Horse on the Merry-Go		
Round, The (3-26-38)	Feb. 17, '38	6 1/2
Indian Serenade	July 16, '37	8
Little Match Girl		
(11-27-37)	Nov. 5, '37	8 1/2
Scary Crows (9-11-37)	Aug. 20, '37	8
Spring Festival (8-21-37)	Aug. 6, '37	8
Stork Takes a Holiday, The	June 11, '37	8
Swing, Monkey, Swing		
(10-2-37)	Sept. 10, '37	7 1/2
Window Shopping	June 3, '38	

COLUMBIA TOURS

Haiti's Black Napoleon		
(8-21-37)	Aug. 6, '37	9

Title	Rel. Date	Min.
Pirate Parts of the Caribbean	July 2, '37	9
COMMUNITY SING		
(1st Series)		
Community Sing (No. 4)	June 18, '37	10 1/2
Community Sing (No. 5)		
(9-11-37)	July 24, '37	10 1/2
(2nd Series)		
No. 1 (9-11-37)	Aug. 20, '37	10
No. 2 (10-16-37)	Sept. 17, '37	10
No. 3 (10-16-37)	Oct. 15, '37	10 1/2
No. 4 (12-11-37)	Nov. 28, '37	10 1/2
No. 5	Feb. 5, '38	10
No. 6	Feb. 25, '38	10
No. 7 (3-26-38)	Mar. 18, '38	10
No. 8	May 6, '38	
No. 9	June 25, '38	
HAPPY HOUR		
Aladdin and the Wonderful Lamp	Dec. 18, '37	3 rls.
Jungle Babies	June 1, '38	1 r.
New Nation, The (Czechoslovakia)	June 1, '38	1 r.
KRAZY KAT CARTOONS		
19. Masque Raid, The	June 25, '37	7
20. Railroad Rhythm	Nov. 20, '37	9 1/2
21. Sad Little Guinea Pigs	Feb. 22, '38	6 1/2
22. Auto Clinic, The	Mar. 4, '38	6 1/2
23. Little Buckaroo	Apr. 11, '38	6
24. Krazy Magie	May 20, '38	
25. Krazy's Travel Squawks	July 4, '38	
SCRAPPY CARTOONS		
Canine Capers	Sept. 16, '37	6 1/2
Clock Goes 'Round and 'Round (11-20-37)	Nov. 6, '37	5 1/2
Dizzy Ducks (12-19-36)	July 18, '37	6 1/2
Fire Plug, The (11-13-37)	Oct. 16, '37	6
New Homestead, The (2-12-38)	Jan. 7, '38	7
Scrappy's Music Lesson	June 4, '37	7
Scrappy's News Flashes (1-22-38)	Dec. 8, '37	6
Scrappy's Playmates	Mar. 25, '38	6
Scrappy's Trip to Mars	Feb. 4, '37	7
SCREEN SNAPSHOTS		
No. 10	June 4, '37	9
No. 11	June 25, '37	10 1/2
No. 12 (10-16-37)	Aug. 13, '37	10
No. 13 (10-16-37)	Sept. 10, '37	10
(New Series)		
No. 1 (10-16-37)	Sept. 17, '37	10
No. 2	Oct. 15, '37	9 1/2
No. 3 (12-11-37)	Nov. 18, '37	9 1/2
No. 4	Dec. 24, '37	10
No. 5 (1-22-38)	Jan. 7, '38	9 1/2
No. 6 (3-5-38)	Feb. 4, '38	10
No. 7 (4-2-38)	Mar. 4, '38	10
No. 8	Apr. 1, '38	
No. 9	Apr. 29, '38	
No. 10	May 27, '38	
No. 11	June 24, '38	
SPECIAL		
SPORT THRILLS		
Cadet Champion (12-11-37)	Dec. 17, '37	9
Feminine Fun	Feb. 18, '38	10
Future Stars	Aug. 30, '37	9
Golf Magic (9-11-37)	Aug. 16, '37	9
Play Ball	Apr. 15, '38	
Set 'Em Up	Oct. 29, '37	9 1/2
Snow Foolin' (2-12-38)	Jan. 21, '38	10
Sport of the Seasons	June 25, '37	9
Sport's Greatest Thrills (8-21-37)	Aug. 3, '37	9
Sport Stamina	Apr. 10, '38	9 1/2
Trotting Thoroughbreds (10-16-37)	Sept. 30, '37	9 1/2
Unusual Hunting (3-26-38)	Mar. 15, '38	10
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38)	Dec. 10, '37	9 1/2
Little Jack Horner (10-2-37)	Sept. 16, '37	6 1/2
Silver Threads (12-11-37)	Nov. 12, '37	10 1/2
WORLD IN COLOR		
City of the Golden Gate (11-20-37)	Oct. 10, '37	9 1/2
El Salvador (2-12-38)	Jan. 15, '38	9
Friendly Neighbors (Ontario)	Apr. 29, '38	

EDUCATIONAL

[Distributed through
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Title	Rel. Date	Min.
All's Fair (3-26-38)	Feb. 25, '38	10
Ask Uncle Sol (10-23-37)	Oct. 8, '37	11
Big Apple, The (10-2-37)	Sept. 17, '37	9

SONG AND COMEDY HITS

All's Fair (3-26-38)	Feb. 25, '38	10
Ask Uncle Sol (10-23-37)	Oct. 8, '37	11
Big Apple, The (10-2-37)	Sept. 17, '37	9

Title	Rel. Date	Min.
Calling All Crooners (12-4-37)	Nov. 19, '37	10 1/2
How to Dance the Shag	Dec. 17, '37	8
Love Goes West (1-15-38)	Dec. 31, '37	10 1/2
Miss Lonely Hearts (10-30-37)	Sept. 24, '37	10 1/2
Pot Luck (8-14-37)	Aug. 6, '37	11
Rhythm Saves the Day (12-4-37)	Oct. 29, '37	11
Trailer Paradise	Nov. 26, '37	9
TERRY-TOONS		
Barnyard Boss, The	Dec. 24, '37	6 1/2
Big Top, The	May 12, '38	1 r.
Billy Goat's Whiskers, The	Dec. 10, '37	6 1/2
Bugs Beetle and His Orchestra	Jan. 21, '38	6 1/2
Close Shave, A	Oct. 1, '37	6 1/2
Dancing Bear, The (11-6-37)	Oct. 15, '37	6 1/2
Dog and the Bone, The (11-27-37)	Nov. 12, '37	6
Farmer Al Falfa in Trailer Life	Aug. 20, '37	5 1/2
Gandy the Goose (3-19-38)	Mar. 4, '38	6
Happy and Lucky	Mar. 18, '38	6 1/2
His Off Day	Feb. 4, '38	6 1/2
Homeless Pup, The	July 23, '37	7
Just Ask Jupiter (2-19-38)	Feb. 18, '38	6
Kiko's Cleaning Day (10-2-37)	Sept. 17, '37	6 1/2
Lion Hunt, The (1-15-38)	Jan. 7, '38	7
Maid in China	Apr. 29, '38	1 r.
Mechanical Cow, The	June 25, '37	7
Mountain Romance, A	Apr. 1, '38	6 1/2
Paper Hangers, The (8-14-37)	July 30, '37	7
Pink Elephants	July 9, '37	7
Play Ball	June 11, '37	6
Robinson Crusoe's Broadcast	Apr. 15, '38	1 r.
Saw Mill Mystery, The	Oct. 29, '37	6 1/2
Sea Devil, The	May 27, '38	1 r.
Timid Rabbit, The	Nov. 26, '37	6 1/2
Villain Still Pursued Her, The	Sept. 3, '37	6 1/2
TREASURE CHEST		
Grey Owl's Little Brother	Dec. 24, '37	10
How to Ski	Aug. 20, '37	11
Kingdom for a Horse	Apr. 22, '38	10
Music from the Stars	Mar. 25, '38	11
Not So Dumb	Dec. 10, '37	9
Ornamental Swimming	June 4, '37	10
Private Life of the Gannets (9-25-37)	Sept. 10, '37	11
Return of the Buffalo	Apr. 8, '38	9 1/2
Sky Fishing (3-26-38)	Feb. 25, '38	9 1/2
Songbirds of the North Woods (2-12-38)	Feb. 11, '38	10
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug. 6, '37	19
Air Parade (2-12-38)	Jan. 14, '38	19
Bashful Ballerina (10-2-37)	Sept. 17, '37	20
Bashful Buckaroo, The	Dec. 3, '37	19 1/2
Beautiful But Dummies	Mar. 25, '38	17
Cupid Takes a Holiday (2-19-38)	Feb. 4, '38	15
Cute Crime	Apr. 29, '38	2 rls.
Dates and Nuts (1-15-38)	Dec. 31, '37	19
Dime a Dance	Dec. 24, '37	19 1/2
Getting an Eyeful (1-22-38)	Jan. 21, '38	18
Going, Going, Gone	Oct. 6, '37	18
Heir Today	Nov. 5, '37	18
Hi-Ho Hollywood	Jan. 7, '38	16
Hurray for Hooligan (12-4-37)	Nov. 19, '37	17
Koo-Koo Correspondence		
School, The	Nov. 19, '37	18
Love and Onions (3-26-38)	Mar. 11, '38	19
Meet the Bride	Oct. 29, '37	17
Miss They Missed, The (12-12-38)	Jan. 28, '38	18
Money on Your Life	May 13, '38	2 rls.
Montague the Magnificent (8-14-37)	Aug. 27, '37	18
Playboy Number One (12-4-37)	Nov. 26, '37	17
Silly Night (10-23-37)	Oct. 1, '37	19
Sing for Sweetie	Apr. 15, '38	19
Stacks Appeal	Aug. 13, '37	19
Smart Way, The (10-30-37)	Oct. 15, '37	18
Sweeties	Sept. 3, '37	15
Timid Ghost, The	Sept. 24, '37	16
Uncle Sol Solves It	Feb. 11, '38	15
Wanna Be a Model?	Feb. 25, '38	16
Who's Crazy?	Aug. 20, '37	19
Will You Stop! (10-2-37)	Sept. 10, '37	17
Who's Who?	Oct. 22, '37	20

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16, '37	10
Blow, Bugle, Blow		
Broadway Dance Parade	June 15, '37	10
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16, '37	12
Isle of Paradise	July 30, '37	20
Skiing on Your Feet	Jan. 14, '38	
COLOR		
Catalina Island	Nov. 12, '37	
Personalities on Parade		
Yellowstone Park		
IMPERIAL		
Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Early in the Mornin'		9
Old Prospector, The		9
NOVELTIES		
Napoleon's Waterloo		8
Nero		8
PORT O' CALL		
City of the Sun		9
Last Resort, The		9
Mother Ganges		9
WORLD IN COLOR		
Dream Harbor		8
MGM		
Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday (4-2-38)	Feb. 5, '38	9
Cleaning House (3-5-38)	Feb. 19, '38	8
Poultry Pirates		
CRIME DOESN'T PAY		
No. 10—It May Happen to You (8-14-37)	June 5, '37	21
No. 11—Soak the Poor (10-2-37)	Aug. 21, '37	16
No. 12—Give Till It Hurts (11-13-37)	Sept. 18, '37	20
No. 13—Behind the Criminal (12-4-37)	Oct. 30, '37	21
No. 14—What Price Safety	Feb. 5, '38	21
No. 15—Miracle Money	Mar. 26, '38	21
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest	Apr. 16, '38	9
Chile, Land of Charm (11-20-37)	Oct. 30, '37	9
Copenhagen	Nov. 27, '37	9
Floral Japan	July 24, '37	8
Glimpses of Austria	Feb. 19, '38	9
Glimpses of New Brunswick (4-2-38)	Mar. 19, '38	8
Glimpses of Peru (10-2-37)	Sept. 4, '37	8
Land of Incas	Dec. 25, '37	8
Natural Wonders of the West (2-5-38)	Jan. 22, '38	9
Rural Sweden	May 14, '38	
Serene Siam (6-26-37)	Oct. 2, '37	9
Stockholm, Pride of Sweden (11-13-37)	Oct. 2, '37	9
HARMAN-ISING (Happy Harmonies)		
32—Wayward Pups (8-14-37)	July 10, '37	9
33—Bosko and the Cannibals	Aug. 28, '37	10
34—Little Buck Cheeser (1-8-38)	Dec. 15, '37	8
35—Bosko in Bagdad	Jan. 1, '38	10
36—Pipe Dream	Feb. 5, '38	8
37—Little Bantamweight	Mar. 12, '38	8
HISTORICAL MYSTERIES		
Captain Kidd's Treasure (3-26-38)	Jan. 22, '38	10
Face Behind the Mask, The (4-9-38)	Mar. 19, '38	11
King Without a Crown, The (11-20-37)	Oct. 9, '37	9
Man in the Barn, The (1-1-38)	Nov. 20, '37	10
Ship That Died, The	Feb. 19, '38	10
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1, '37	10
Have Courage (7-24-37)	June 12, '37	10
Life in Some Town, U.S.A. (4-9-38)	Feb. 26, '38	10
Optical Poem, An	Mar. 11, '38	7
Pacific Paradise (10-16-37)	Aug. 28, '37	10
Rainbow Pass (10-30-37)	Oct. 9, '37	10
What Do You Think, No. 2 (12-12-38)	Dec. 25, '37	10
What Do You Think, No. 3	Jan. 15, '38	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	
MUSICAL COMEDIES												
Billy Rose's Casa Manana			Hula Heaven (10-16-37)	Oct. 1, '37	11	You Came to My Rescue	July 30, '37	8	Mickey's Trailer	May 6, '38	8	
Revue	Mar. 26, '38	21	Eddie Peabody			Shep Fields and Orch.			Moth and the Flame, The			
Canary Comes Across, The			Installment Collector, The	July 2, '37	10	You Took the Words Right			(3-19-38)	Apr. 1, '38	8	
(2-5-38)	Jan. 29, '38	21	Fred Allen			Out of My Heart	Jan. 28, '38	7	Old Mill, The	Nov. 5, '37	9	
Girl's Best Years, A			Let's Go Latin (9-25-37)	Sept. 10, '37	11	(2-19-38)			Pluto's Quinpupelets	Nov. 26, '37	9	
(2-20-37)	Dec. 25, '37	19	Xavier Cugat and Orch.			GRANTLAND RICE SPORTLIGHTS						
Our Gang Follies of 1938			Listen to Lucas (2-26-38)	Feb. 18, '38	10	(NEW SERIES)						
(1-8-38)	Dec. 18, '37	21	Meet the Maestros	Jan. 7, '38		No. 37—Swing Stars			NU-ATLAS PRODUCTIONS			
Stroke of Genius	Feb. 5, '38	11	Night in Manhattan	July 30, '37	11	(5-22-37)	May 14, '37	10	Deviled Ham (1-22-38)	Apr. 28, '38	10	
Sunday Night at Tropicadero			Oh Kay, Rhythm (1-8-38)	Dec. 17, '37	10	No. 38—Pan-American			Latin Rhythm (3-5-38)	Feb. 18, '38	11	
(10-23-37)	Oct. 2, '37	20	Queens of Harmony	Aug. 20, '37	11	Champion (7-3-37)	June 11, '37	10	Maid and Music	Apr. 22, '38		
OUR GANG			Phil Spitalny and Girl Orch.			No. 39—Rhythm of the			No Sale (4-2-38)	Mar. 11, '38	11	
Bear Facts (4-2-38)	Mar. 5, '38	11	Star Reporter, No. 3	Mar. 10, '38		Game (7-10-37)	July 9, '37	10	Phoney Boy (12-25-37)	Nov. 19, '37	11	
Came the Brawn	April 16, '38	11	MUSICAL ROMANCE			No. 40—Aquabats	Aug. 13, '37	10	Radio Hookup, A	Jan. 25, '38	10	
Canned Fishing	Feb. 12, '38	11	(In Color)			No. 41—Pickling Pets			Rhythm in a Night Court			
Fishy Tales	Aug. 28, '37	11	Schubert's Serenade	July 23, '37	9	(10-2-37)	Sept. 10, '37	10	(9-4-37)	Sept. 24, '37	9	
Framing Youth (10-2-37)	Sept. 11, '37	11	PARAGRAPHS			No. 42—Four Smart Dogs			Skyline Revue	Apr. 1, '38	11	
Mail and Female	Nov. 13, '37	11	Accent on Beauty (1-8-38)	Dec. 31, '37	10	(10-16-37)	Oct. 8, '37	10	Sweet Shoe (1-1-38)	Jan. 14, '38	11	
Night 'n' Gales	July 24, '37	11	California Giant	Jan. 28, '38		No. 43—Pick Your Favorite			PATHE NEWS			
Pigskin Palooka (11-27-37)	Oct. 23, '37	11	Aviator Shorty	July 23, '37	10	(11-6-37)	Nov. 5, '37	10	Released twice a week			
Roamin' Holiday (7-31-37)	June 12, '37	11	Circus Comes to Town, The			No. 44—Ball Tossers	Dec. 3, '37		PATHE PARADE			
Three Men in a Tub	Mar. 26, '38	10	(7-3-37)	June 25, '37	10	No. 45—Water, Water			No. 1 (10-16-37)	Sept. 10, '37	13	
PETE SMITH SPECIALTIES			Cowboy Shorty (10-16-37)	Oct. 8, '37	10	Everywhere (1-15-38)	Dec. 31, '37	10	No. 2 (12-18-37)	Nov. 5, '37	11	
Candid Cameramanias			Gold (3-12-38)	Feb. 25, '38	10	No. 46—Good Looking			No. 3 (1-22-38)	Dec. 31, '37	10	
(1-1-38)	Dec. 11, '37	9	Inventor, The (10-23-37)	Nov. 5, '37	11	Winners (2-26-38)	Jan. 28, '38	10	No. 4 (2-26-38)	Feb. 25, '38	10	
Decathlon Champion			It's a Good Stunt			No. 47—A Fascinating			No. 5	Apr. 22, '38	11	
(11-27-37)	Nov. 20, '37	10	(9-25-37)	Sept. 10, '37	10	Adventure (2-26-38)	Feb. 25, '38	10	No. 6	June 17, '38		
Equestrian Acrobatics	Aug. 14, '37	8	Jungle Glimpses	Mar. 25, '38	10	No. 48—Cops and Robbers	Mar. 25, '38	10	PATHE REVIEWS			
Friend Indeed (1-1-38)	Jan. 1, '38	10	Killer of the Tonto	Aug. 13, '37	10	No. 49—Win, Place or			Released once a month			
Jungle Juveniles (11-6-37)	Oct. 2, '37	9	Tuna	Dec. 3, '37		Show	Apr. 22, '38	10	PATHE TOPICS			
Jungle Juveniles, No. 2			PARAMOUNT PICTORIAL			UNUSUAL OCCUPATIONS						
(2-5-38)	Jan. 29, '38	9	No. 10—Sailboat Time—			(In Color)						
La Savate (4-9-38)	Mar. 12, '38	8	Twilight on the Trail—			No. 1	Aug. 6, '37	11	Released seven times a year			
Olympic Ski Champions			Magnetic Music (5-22-37)	May 7, '37	10	No. 2 (10-16-37)	Oct. 8, '37	10	RADIO FLASH COMEDIES			
(11-7-36)	July 3, '37	10	No. 11—Fishing Highlights	June 4, '37	11	No. 3 (1-22-38)	Dec. 10, '37	10	Many Unhappy Returns	Oct. 22, '37	17	
Penny's Part (color)	Apr. 9, '38	9	No. 12—(7-3-37)	July 2, '37	10	No. 4 (2-26-38)	Feb. 11, '38	10	Stuper-Visor, The			
Pigskin Champion			NEW SERIES			No. 5	Apr. 15, '38	10	(1-22-38)	Feb. 25, '38	17	
(9-25-37)	Aug. 14, '37	11	No. 1—Ain't Nature Old			RADIO MUSICAL COMEDIES						
(Exploitation: Oct. 30, '37, p. 87.)			Fashioned—Where East			Harris in the Spring						
Romance of Radium			Meets West—Hollywood			(12-25-37)						
(10-23-37)	Oct. 23, '37	10	Musie Man	Aug. 6, '37	11	Dec. 3, '37						
Ski Skill (4-10-37)	Oct. 23, '37	10	No. 2—Let's Count Horses			Mississippi Moods						
(Reviewed under the title, "Ski Thrill")			—Nova Scotia Faces the			(7-31-37)						
Sports on Ice	July 24, '37	10	Sea—Record Making			July 23, '37						
Three on a Rope (3-26-38)	Feb. 19, '38	10	(9-18-37)	Sept. 3, '37	10	That Man Samson						
RE-ISSUES (1937-8)			No. 3—Modern Czechoslo-			May 28, '37						
Beau Hunks (9-5-31)	Sept. 18, '37	13	vakia—Southern Sketches			Twenty Girls and a Band						
Blotto (2-15-30)	Oct. 30, '37	26	—Doing Broadway in			(1-22-38)						
County Hospital (4-23-32)	Jan. 22, '38	17	Style (10-16-37)	Oct. 1, '37	10	Apr. 8, '38						
Perfect Day, The (3-18-27)	Dec. 11, '37	20	No. 4—Tropical Toppers—			RKO PATHE SPORTSCOPE						
ROBERT BENCHLEY			Huckleberry Harvest—			In the Swim (3-5-38)						
How to Figure Income Tax			Steel Never Dies			Feb. 18, '38						
(4-9-38)	Mar. 19, '38	8	(11-6-37)	Nov. 5, '37	10	Pinehurst						
How to Start the Day			No. 5	Dec. 3, '37		Apr. 22, '38						
(10-16-37)	Sept. 11, '37	10	No. 6	Jan. 7, '38		Swinging Mallets						
Music Made Simple	Apr. 16, '38	8	No. 7—(2-26-38)	Feb. 4, '38	10	Apr. 1, '38						
Night at the Movies, A			No. 8	Apr. 4, '38		White Magic						
(11-20-37)	Nov. 6, '37	10	POPEYE THE SAILOR			Jan. 28, '38						
SPECIAL			Big Chief Ugh-Amugh-Un	Apr. 15, '38	7	Windward Way						
Jimmy Fidler's Personality			Football Toucher Downer	Oct. 15, '37		Mar. 11, '38						
Parade (1-29-38)	Jan. 8, '38	20	Fowl Play	Dec. 17, '37		SMART SET						
New Audioscopiks, The			House Builder-Upper, The	Mar. 18, '38		Buckaroo Broadcast						
(2-5-38)		8	I Like Babies and Infinks			(3-26-38)						
PARAMOUNT			(10-2-37)	Sept. 17, '37	7	Apr. 22, '38						
Title Rel. Date Min.												Rhythm Wranglers
BETTY BOOP CARTOONS												(12-25-37)
Be Up to Date (2-26-38)	Feb. 25, '38	7	I Never Change My			Dec. 17, '37						
Candid Candidate, The			Altitude	Aug. 20, '37	7	SPECIAL						
(9-25-37)	Aug. 27, '37	7	Learn Politeness (2-26-38)	Feb. 18, '38	7	Quintupland (2-26-38)						
Ding Dong Doggies	July 23, '37	7	Let's Celebrate	Jan. 21, '38		Feb. 18, '38						
Foxy Hunter, The	Nov. 26, '37	11	Lost and Foundry	July 16, '37	7	SPORTS WITH BILL CORUM						
Honest Love and True	Mar. 25, '38	7	Morning, Noon and Night			Golf Timing (8-21-37)						
Impractical Joker, The			Club (6-26-37)	June 18, '37	7	July 23, '37						
(7-3-37)	June 18, '37	7	Paneless Window Washer,			Royal Steeds						
New Deal Show, The			The (2-27-37)	Jan. 22, '37	7	July 2, '37						
(10-16-37)	Oct. 22, '37	7	Popeye the Sailor Meets			SUPERBA COMEDIES						
Riding the Rails (2-26-38)	Jan. 28, '38	7	Ali Baba and the Forty			Wife Insurance (8-14-37)						
Service with a Smile	Sept. 24, '37	7	Thieves	Nov. 26, '37	2	July 9, '37						
Zula Hula (1-15-38)	Dec. 24, '37	7	(Color Special)			WORLD ON PARADE						
COLOR CLASSICS			Protex the Weakerist			Jungle Playmate						
Car-Tune Portrait, A			(11-20-37)	Nov. 19, '37	7	July 30, '37						
(7-3-37)	June 25, '37	7	Twisker Pitcher, The	May 21, '37	7	Workshops of Old Mexico						
Educated Fish (11-13-37)	Oct. 29, '37	7	PARAMOUNT SOUND NEWS			July 9, '37						
Little Lamby (1-8-38)	Dec. 31, '37	7	Two Editions Weekly			11, '38						
Peeping Penguins			POPULAR SCIENCE			20TH CENTURY-FOX						
(9-18-37)	Aug. 27, '37	7	(In Color)			Title Rel. Date Min.						
Tears of an Onion	Feb. 25, '38		No. 6	July 2, '37	11	ADVENTURES OF THE						
HEADLINERS			NEW SERIES			NEWSREEL CAMERAMAN						
Friml Favorites (7-3-37)	June 4, '37	11	No. 1 (9-18-37)	Sept. 3, '37	10	Bone Bender Parade, The						
Rudolph Friml, Jr. and Orch.			No. 2 (11-20-37)	Nov. 12, '37	10	(8-14-37)						
From the Minuet to the Big			No. 3	Jan. 14, '38		Aug. 6, '37						
Apple	Nov. 19, '37		No. 4	Mar. 18, '38		Oct. 1, '37						
Hall's Holiday	Apr. 8, '38	10	SCREEN SONGS			FIlming Nature's Wonders						
George Hall and Orch.			Magic on Broadway	Nov. 26, '37	11	Dec. 3, '37						
Himber Harmonies			Jay Freeman and Orch.			Laughing at Fate						
(2-26-38)	Jan. 28, '38	11	Please Keep Me in Your			(11-27-37)						
Hollywood Star Reporter,			Dreams (5-22-37)	May 28, '37	8	Nov. 5, '37						
No. 2 (10-16-37)	Oct. 29, '37	11	Henry King and Orch.			9 1/2						
			Thanks for the Memory	Mar. 25, '38	8	Sept. 3, '37						
			Whispers in the Dark			Trailing Animal Stories						
			(10-9-37)	Sept. 24, '37	7	(1-22-38)						
			MICKEY MOUSE			JAN. 14, '38						
			Boat Builders	Feb. 25, '38	7	MAGIC CARPET SERIES						
			Clock Cleaners, The			Dude Ranch, The						
			(8-28-37)	Oct. 15, '37	8	Oct. 8, '37						
			Donald's Better Self			Italian Libya (12-4-37)						
			(2-26-38)	Mar. 11, '38	8	Nov. 12, '37						
			Donald's Nephews	Apr. 15, '38	8	Land of the Maple Leaf,						
			Donald's Ostrich (1-1-38)	Dec. 10, '37	9	The (1-22-38)						
			Hawaiian Holiday (9-4-37)	Sept. 24, '37	8	Dec. 10, '37						
			Lonesome Ghosts			Mexican Mural (10-16-37)						
			(12-25-37)	Dec. 24, '37	9	Sept. 3, '37						
			UNITED ARTISTS			9 1/2						
			Title Rel. Date Min.			Jan. 28, '38						
			MICKEY MOUSE			Portraits of Portugal						
			I11. Mickey's Amateurs			(8-7-37)						
			(6-19-37)	June 4, '37	11	Aug. 6, '37						
			I12. Moose Hunters	Aug. 5, '37	9	UNITED ARTISTS						
			SILLY SYMPHONIES			Title Rel. Date Min.						
			I12. Little Hiawatha			MICKEY MOUSE						
			(6-26-37)	May 11, '37		I11. Mickey's Amateurs						
			I13. Modern Invention			(6-19-37)						
			(6-26-37)	June 17, '37		June 4, '37						

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July 26, '37	10....
No. 39 (10-23-37)	Oct. 18, '37	9....
No. 40 (12-4-37)	Nov. 1, '37	9....
No. 41 (12-11-37)	Nov. 15, '37	9....
No. 42	Nov. 22, '37	9....
No. 43	Dec. 6, '37	9....
No. 44	Jan. 3, '38	9....
No. 45 (2-26-38)	Jan. 29, '38	9....
No. 46	Feb. 28, '38	9....
No. 47	Mar. 21, '38	9 1/2....
No. 48	Apr. 11, '38	9....
No. 49	Apr. 25, '38	9....
No. 50	May 9, '38	9....

MEANY-MINY-MOE CARTOONS

Air Express (10-2-37)	Sept. 20, '37	6....
Country Store (8-7-37)	July 5, '37	7....
Fireman's Picnic (10-16-37)	Aug. 16, '37	6 1/2....

Ostrich Feathers (10-2-37)	Sept. 6, '37	7....
Rest Resort (10-16-37)	Aug. 23, '37	7....

MENTONE MUSICAL COMEDIES

All Aboard (11-6-37)	Dec. 1, '37	17....
Alpine Cabaret (8-14-37)	Aug. 4, '37	10....
Bargain Matinee (3-20-37)	Apr. 14, '37	10....
Cocktail Party, The (5-15-37)	May 12, '37	10....

Down on the Barn (2-26-38)	Feb. 23, '38	17....
Hawaiian Capers (9-18-37)	Sept. 8, '37	17....

High Jack N' the Show (12-11-37)	Apr. 27, '38	17....
Latin Hi-Hattin' (12-18-37)	Dec. 29, '37	15....

Oh, Say Can You Hear? (12-18-37)	Dec. 29, '37	15....
Rhapsody in Zoo (12-11-37)	Jan. 26, '38	15 1/2....

Shoes with Rhythm (5-15-37)	June 9, '37	10....
Show for Sale (10-30-37)	Nov. 3, '37	12....

Singing Bandit, The (7-3-37)	July 7, '37	10....
Somewhere in Paris (3-5-38)	Mar. 23, '38	17....

Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6, '37	19....
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OSWALD CARTOONS

Dumb Cluck (12-11-37)	Dec. 20, '37	7....
Feed the Kitty	Mar. 14, '38	7....

Football Fever (12-4-37)	Nov. 15, '37	7....
Keeper of the Lions (11-13-37)	Oct. 18, '37	7....

Lamplighter, The	Jan. 10, '38	7....
Love Sick (11-6-37)	Oct. 4, '37	8....

Man Hunt (2-26-38)	Feb. 7, '38	7....
Mechanical Handy Man (10-30-37)	Nov. 8, '37	7....

Mysterious Jug, The (12-11-37)	Nov. 29, '37	7....
Nellie, the Sewing Machine Girl	Apr. 11, '38	....

Playful Pup, The (7-31-37)	July 12, '37	7....
Tail End	Apr. 25, '38	7....

Trade Mice	Feb. 28, '38	7....
Yokel Boy Makes Good (3-12-38)	Feb. 21, '38	7....

STRANGER THAN FICTION SERIES

No. 36—Novelty (4-17-37)	May 24, '37	8....
No. 37—Novelty (7-3-37)	June 21, '37	8 1/2....

No. 38—Novelty (5-15-37)	July 19, '37	9....
No. 39—Novelty (7-24-37)	Aug. 16, '37	9....

No. 40—Novelty (9-18-37)	Sept. 6, '37	9....
No. 41—Novelty	Oct. 4, '37	9....

No. 42—Novelty	Nov. 1, '37	9....
No. 43—Novelty (12-4-37)	Nov. 29, '37	9....

No. 44—Novelty (12-11-37)	Dec. 27, '37	9....
No. 45—Novelty (2-26-38)	Jan. 17, '38	9....

No. 46—Novelty (2-26-38)	Feb. 21, '38	9....
No. 47—Novelty	Mar. 14, '38	9....

No. 48—Novelty	Apr. 4, '38	8 1/2....
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UNIVERSAL SPECIAL

Bombing of the U. S. S. Panay	Dec. 30, '37	23....
Breathless Moments (2-26-38)	Feb. 28, '38	19....

Hollywood Screen Test (8-14-37)	Aug. 30, '37	21....
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VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Funsters (6-12-37)	May 29, '37	11....

Johnny Burke	June 26, '37	....
Vaude-Festival	June 26, '37	....
Fritz and Jean Hubert	July 17, '37	....
Vaudeville Hits	July 17, '37	....
Elaine Arden	July 17, '37	....

Title	Rel. Date	Min.
Vitaphone Broadwayites	Aug. 21, '37	10....
Medley-Dupree		

BROADWAY BREVITIES

Musical Operation, A.	May 15, '37	20....
Frank Gaby-Virginia Verrill		
Day at Santa Anita		

Sybil Jason	May 22, '37	18....
Sound Defects (6-12-37)		
Rufe Davis	June 5, '37	22....

Joe Palooka in "Thirst Aid"	June 12, '37	20....
Robt. Norton-Beverly Phalen		
Rhythm Roundup, The	June 19, '37	21....

Estelle Taylor		
Little Pioneer, The (7-10-37)	July 3, '37	19....
Sybil Jason		

Newsboy's Nocturne (7-10-37)	July 10, '37	20....
Lane Tree & Edwards		
Flowers from the Sky (8-21-37)	July 24, '37	22....

Josephine Huston		
Cut Out for Love	Aug. 2, '37	....
Donald Novis-Dorothy Dare		

Du Barry Did All Right	Aug. 7, '37	....
Irene Bordoni		
Doctor Cupid	Sept. 4, '37	....

Ken Murray-Oswald		
Postal Union	Sept. 11, '37	....
Georgie Price		

Littlest Diplomat, The (9-11-37)	Sept. 25, '37	20....
Sybil Jason		
Ups and Downs	Oct. 9, '37	....

Hal LeRoy		
Starlets (11-20-37)	Oct. 23, '37	20....
Toot Sweet	Nov. 6, '37	....

Fifi D'Orsay-Rufe Davis		
Joe Palooka in "Calling All Kids"	Nov. 20, '37	17....
Man Without a Country, The	Nov. 27, '37	....

John Littel		
Here's Your Hat	Dec. 11, '37	2 rls.
Cookie Bowers		

One On the House	Dec. 18, '37	2 rls.
Willie West, McGinty		
Wedding Yells	Jan. 1, '38	20....

Ken Murray-Oswald		
Script Girl	Jan. 15, '38	....
Cross and Dun		

Romance Road	Jan. 29, '38	19....
Walter Cassell-Anne Nagel		
Candid Kid, The (2-26-38)	Feb. 12, '38	20....

Josephine Huston		
Waiting Around (2-26-38)	Feb. 20, '38	20....
Frank Libuse		

Little Me	Mar. 5, '38	....
Wini Shaw		
Romance of Louisiana	Mar. 12, '38	....

Addison Richards		
Under the Wire	Mar. 26, '38	....
Joe and Asbestos		

Got a Match	Apr. 9, '38	
Joan Abbott		
Hold That Ball	Apr. 23, '38	

Preisser Sisters		
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COLORTOUR ADVENTURE

(In Color)

Gateway to Africa (6-12-37)	June 12, '37	10....
Land of the Magyar (7-10-37)	July 3, '37	

Crossing the Sahara	Aug. 14, '37	....
Long Bright Land (9-11-37)	Sept. 25, '37	10....
It's Work	Oct. 23, '37	....

Mysterious Ceylon	Nov. 20, '37	....
Land of the Kangaroo (11-20-37)	Dec. 18, '37	10....

India's Millions	Jan. 8, '38	....
Malayan Jungles (2-5-38)	Feb. 5, '38	10....
What the World Makes	Mar. 12, '38	....

Crossroads of the Orient	Apr. 2, '38	....
Taradja Land	Apr. 30, '38	....

FLOYD GIBBONS'

"YOUR TRUE ADVENTURE"

Attic of Terror (9-11-37)	Sept. 18, '37	12....
Playing with Danger (11-20-37)	Oct. 30, '37	13....

Danger—High Voltage	Dec. 4, '37	1 r.l.
Alibi Mark	Dec. 25, '37	1 r.l.
Bolted Door, The (2-5-38)	Jan. 22, '38	13....

Hit and Run (2-26-38)	Feb. 19, '38	12....
Shoppgirl's Evidence	Mar. 19, '38	....
Dear Old Dad	Apr. 16, '38	....

LOONEY TUNES

No. 36—Porky's Building	June 19, '37	8....
No. 37—Porky's Super Service (7-10-37)	July 3, '37	8....

Title	Rel. Date	Min.
No. 38—Porky's Bad Time Story	July 24, '37	7....

No. 39—Porky's Railroad (8-14-37)	Aug. 7, '37	7....
No. 40—Get Rich Porky	Aug. 28, '37	....

No. 41—Porky's Garden	Sept. 11, '37	....
No. 42—Rover's Rival	Oct. 9, '37	....
No. 43—The Case of the Stuttering Pig	Oct. 30, '37	....

No. 44—Porky's Double Trouble (11-20-37)	Nov. 13, '37	7....
No. 45—Porky's Hero Agency	Dec. 4, '37	7....

No. 46—Porky's Poppa	Jan. 15, '38	....
No. 47—Porky at the Crocodere	Feb. 5, '38	7....

No. 48—What Price Porky	Feb. 26, '38	....
No. 49—Porky's Phoney Express (2-26-38)	Mar. 19, '38	11....
No. 50—Porky's Five and Ten	Apr. 16, '38	....

MELODY MASTERS

Eliseo Grenet and Orch. (6-19-37)	June 19, '37	10....
Lennie Hayton and Orch. (7-10-37)	July 10, '37	10....

David Mendoza and Orch. (8-21-37)	July 31, '37	10....
Russ Morgan and Orch.	Sept. 11, '37	....
Milt Britton and Orch.	Oct. 2, '37	....

Mal Hallett and Orch.	Oct. 23, '37	....
Arnold Johnson and Orch. (9-11-37)	Nov. 13, '37	10....
Jan Rubini and Orch.	Dec. 4, '37	1 r.l.

Henry King and Orch.	Dec. 25, '37	1 r.l.
Leon Navara and Orch.	Jan. 15, '38	....
Eric Madriguera and Orch. (2-5-38)	Jan. 29, '38	10....

Carl Hoff and Orch.	Feb. 12, '38	....
Benny Meroff and Orch.	Mar. 5, '38	
Mike Riley and Orch.	Mar. 26, '38	

Rubino and His Violin	Apr. 16, '38	
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MERIE MELODIES

(In Color)

No. 38—Streamlined Greta Green (6-12-37)	June 19, '37	8....
No. 39—Sweet Sioux (7-10-37)	June 26, '37	8....

No. 40—Egghead Rides Again	July 17, '37	8....
No. 41—Plenty o' Money and You	July 31, '37	7....
No. 42—Sunbonnet Blue	Aug. 21, '37	....

No. 43—Speaking of the Weather (8-21-37)	Sept. 4, '37	7....
No. 44—Dog Daze	Sept. 18, '37	....
No. 45—I Wanna Be A Sailor	Sept. 25, '37	....

No. 46—The Lyin' Mouse	Oct. 16, '37	....
No. 47—Little Red Walking Hood	Nov. 6, '37	....
No. 48—Woods Are Full of Cuckoos	Dec. 4, '37	1 r.l.

No. 49—September in the Rain	Dec. 18, '37	1 r.l.
No. 50—Daffy Duck and Egghead	Jan. 1, '38	7....
No. 51—My Little Buckaroo	Jan. 29, '38	7....

No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7....
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7....
No. 54—A Star Is Hatched	Apr. 2, '38	

No. 55—Penguin Parade	Apr. 23, '38	
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PICTORIAL REVIEWS

No. 11—Milk—Rugs	June 19, '37	10....
No. 12—Pianos—Art (8-14-37)	July 17, '37	10....
No. 13—Books—Furs	Aug. 28, '37	....

(NEW SERIES)

No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept. 18, '37	10....
No. 2—Mauch Twins—Table Tennis	Oct. 16, '37	....

No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13, '37	10....
No. 4—Boxers—Dolls	Dec. 11, '37	....
No. 5—Ice Cream—Jockeys (1-29-38)	Jan. 8, '38	11....

No. 6—Hockey—Shoes (2-5-38)	Feb. 5, '38	10....
No. 7—(2-26-38)	Mar. 5, '38	10....
No. 8—Song—Writers—Bowling	Apr. 2, '38	....

VITAPHONE NOVELTIES

Double Talk (6-5-37)	June 26, '37	10....
Edgar Bergen—"Charlie McCarthy"		
All American Drawback (11-20-37)	Nov. 6, '37	11....

Edgar Bergen—"Charlie McCarthy"		
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J. C. JENKINS—HIS COLYUM

Neligh, Nebraska.

Dear Herald:

It had always been our belief that cartoonists would never be able to make imaginary objects come to real life on the screen, but this notion has been knocked clear out of us by Walt Disney's "Snow White and the Seven Dwarfs." It is playing to overflow houses at each performance here. After this picture has completed its run, it should be hung in the Hall of Fame along with D. W. Griffith's "Birth of a Nation."

We note by the HERALD that Frank J. Biberstein of the Attica theatre at Attica, Kansas, sends in some reports to "What the Picture Did for Me" and he winds up his letter with this: "Have old J. C. call on me."

Now, listen, Frank, you this, that and the other thing, where do you get that "old J. C." noise? Don't you know that some have gone to the penitentiary and some to Congress for less than that? We hope to be in Kansas before long and will try and call on you, and we will fight it out in the back yard with double barrel shotguns loaded with buckshot. By gosh, we never showed the white feather yet.

That nice big redfish that J. C. Fanning of Brownsville, Texas, didn't send us must have got lost in the mail.

Writing to his friend "Jo" in his column in the Omaha *World-Herald*, Guy Williams said he would have wired his Congressman a 10-word telegram regarding that reorganization bill but that he was afraid the G-men would rub him out for bribery. But then, he added, there are not many Congressmen who would rate a 10-word telegram anyway.

We wired our Congressman and maybe the G-men will rub us out, but we'll be at the rubbin'.

We have received letters from exhibitors in Maine, Vermont, two or three from Canada, one from Australia, one from England, but up in Minnesota and South Dakota are a lot of friends who must've lost their pencils, and this goes for a lot of those Longhorns down in Texas and over in Missouri. We did get a nice letter from Mrs. Jung of Glenrock, Wyoming, and Joe Hewitt of Robinson, Illinois, but Ma Welty of Hill City, Kansas, and Bert Silver of Greenville, Michigan, have never even wasted a postage stamp on us. Doggone the doggone luck anyhow.

We heard from over in Iowa Falls, Iowa, from a mighty fine fellow operating the Metropolitan theatre by the name of E. O. Elsworth, who, as we understand it, E. O. at one time furnished the bulk of the brains for the Iowa legislature, which, no doubt, accounts for Iowa being such a great state.

We send E. O. our best regards and best wishes, and trust he will remember us to our good friend, Frank Foster.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Columnist

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 62, Vol. 20.—Franco sees army enter Catalonia....Spanish refugees seek safety in France....Loyalists prepare for desperate stand....Soviet explorers welcomed in Leningrad....Nazis burn a concentration camp....Ski maneuvers in the Alps....Navy practices tactics in Pacific....Lew Lehr....Mr. and Mrs. Henry Ford....Norman Davis....William Martin, Jr....Sultan of Muscat....Ladies' Day in sports.

MOVIETONE NEWS—No. 63, Vol. 20.—The Nation observes Easter....President Roosevelt talks on plan for recovery....Golden Gate Exposition takes shape....Fashions....Coulee Dam nears completion....Lew Lehr....Jamaica track inaugural....President throws out first ball to start baseball season.

NEWS OF THE DAY—No. 260, Vol. 9.—Franco presses drive to end Spanish war....Richard Whitney enters Sing Sing....Stork surprises blue blood poodle....Rescue drama in North Sea....Holy Land still in terror's grip as Easter dawns....Mrs. Roosevelt models Easter outfits....Oxford wins England's rowing classic....Race fans head for Bowie.

NEWS OF THE DAY—No. 261, Vol. 9.—Easter brings nationwide rejoicing....Biggest glider meet opens in west....Dr. Townsend gets a full pardon....Marines return from China....Daredevils "swing it" 20 stories high....President explains recovery program....Senator Vandenberg speaks against it....King baseball rings up 1938 curtain.

PARAMOUNT NEWS—No. 73.—Polar heroes feted, then face inquiry....Loyalists stiffen resistance to Franco....Mr. and Mrs. Ford....Outdoor sculpture exhibition....Mrs. Roosevelt chooses Easter ensembles....U. S. Navy war maneuvers end....England exhibits gas protection system....Youngsters fill Royal Air Force training school....Bob Burns and his three weeks old daughter.

PARAMOUNT NEWS—No. 74.—Seabiscuit breaks record in tune-up race....Beach styles....Ford leads tribute to Orville Wright....Toy electric train runs along pool to pace swimmers....Dr. Townsend is pardoned....Rush work on Golden Gate Exposition....General Pershing well, heads east....Big League baseball gets underway.

RKO PATHE NEWS—No. 77, Vol. 9.—Russia welcomes polar scientists....Whitney begins term at Sing Sing....New record set in swim meet....Potentate reviews British tank corps....Big steel chimney toppled in Chicago....American fleet in Pacific maneuvers....Henry Fords celebrate golden wedding....Telescope camera with 50 mile range....Trapped Loyalists flee to France....Oxford oarsmen defeat Cambridge.

RKO PATHE NEWS—No. 78, Vol. 9.—President asks funds for recovery plan....Thousands at Easter sunrise service....Champions prepare for \$100,000 race....Steel cars save train wreck victims....Double-decked auto used as sleeper....Gliders soar in western competition....Baseball season opens.

UNIVERSAL NEWSREEL—No. 658, Vol. 10.—Navy unveils its maneuvers....Whitney goes to Sing Sing....Polar heroes wildly cheered....Texas' annual Onion Fiesta....Huge plane shipped to Russia....Salmon run gladdens anglers....Refugees flock into France....Oxford wins boat race....Heavyweights battle on mats....Sultan investigates tanks....Fords fete golden wedding....Alpine troops defy heights.

UNIVERSAL NEWSREEL—No. 659, Vol. 10.—President pleads for democracy....General Pershing heads east....Mexicans donate funds to pay oil companies....San Francisco fights big pier blaze....Wrights' workshop preserved....Nation celebrates Easter....Baseball season underway....New type glider interests throng....Dancing on a plank 20 stories high....Huge statues built for Golden Gate fair.

Pressure Denied in Effort To Cut Free Space for Stars

Attempts to curtail free space given in newspapers in publicizing film stars who are also appearing on commercially sponsored radio programs is a matter of individual editorial judgment and is not in response to any pressure from the American Newspaper Publishers' Association, the association said this week.

An RKO Radio exploitation man reported that in Dubuque and Duluth he received little cooperation from newspapers which reminded him that Walt Disney, who produced "Snow White and the Seven Dwarfs," has a Mickey Mouse program on the air.

S. Barret McCormick said this report was the only one of its kind received from 25 exploitation men in the field.

Presaging possible general doubling of newspaper advertising rates to radio program space users, five Metropolitan Los Angeles newspapers are eliminating all radio columns, with the exception of logs, increasing by 100 per cent or more "theatre of the air" space rates and will give no publicity on radio programs except to advertisers.

Huisman Leaves Best Film

Rene Huisman has resigned as president and stockholder of Best Films, which has "Cloistered" and "The Call," religious pictures, and has organized the R. C. H. Film Company, for distribution of "Sacred India."

Bert C. E. Silver has leased the New Silver theatre at Greenville, Mich., to the Butterfield Circuit.

Japanese Journal Predicts Record for Universal Film

The *Japan Advertiser*, English newspaper published in Tokyo, on March 28th, quoted Japanese film trade journals as predicting that the Universal film "One Hundred Men and a Girl," starring Deanna Durbin, will gross 1,000,000 yen, the first picture to do so. The newspaper said that the picture so far has drawn more than 1,000,000 attendance in Japan and has brought in 500,000 yen.

The *Advertiser* said the opening day of the film at the Hibiya Gekijo found film fans in five lines around the theatre and "has successively broken all showing records to date in Tokyo, where it has so far run six weeks, in two theatres, in Osaka, where it ran five weeks, in Kyoto, Kobe, Yokohama and Hakata, Nagoya, where it ran for two weeks, is the only place so far shown where it has not broken the record for length of first run."

Universal's publicity campaign was said to have cost \$35,000.

"Tricheur" to Gallic Films

"Le Roman D'un Tricheur" (The Story of a Cheat), a French picture written and directed by Sacha Guitry and in which he plays the leading role, has been acquired for American distribution by Gallic Films, Inc. John Erskine, author of "Helen of Troy" and "The Brief Hour of Francois Villon," has been engaged to write the English titles for the film.

CLASSIFIED ADVERTISING

*the great
national medium
for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York, N. Y.

USED EQUIPMENT

SIMPLEX MECHANISMS COMPLETELY RE-built and refinished, double rollers, single bearing, \$145 each. 2000' Simplex refinished magazines, \$12.50 each. Lowest prices quoted on Powers projectors, lamp-houses and accessories. ZENITH THEATRE SUPPLY, 308 West 44th Street, N. Y.

HEADQUARTERS FOR RELIABLE USED OR reconditioned equipment of all kinds. We have what you need. Ask us. MIDWEST THEATRE SUPPLY CO., 1223 South Wabash Avenue, Chicago, Illinois.

EMERGENCY SIMPLEX MECHANISMS. BUY A spare mechanism now. Simplex mechanism — single bearing good condition, \$125.00. Complete projector—mechanism, 3 point stand, 16" magazine, good condition, \$190.00 each. Other bargains. Tell us your needs. AMUSEMENT, 341 West 44th Street, New York City.

THEY CAN'T BEAT US ON OUR SEATS, USED American Seating, Ideal, Irwin, other famous makes—biggest variety veneer and upholstered chairs from 75c up. Free list 15-O describes everything. S. O. S., 636-AS Eleventh Avenue, New York.

PAIR PHOTOPHONE SOUNDHEADS; WEBSTER amplifier; Jensen wide-range speakers; transverter; pair G.E. Mazda lamps and regulators; pair matched, \$6.50. Cinephor Bausch & Lomb series, 2 lenses. LYRIC THEATRE, Monticello, Ill.

POSITIONS WANTED

PROJECTIONIST, MANAGER, 10 YEARS' EXPERIENCE. Thorough, competent, reliable. Go anywhere. References. ROBERT HICKMAN, Oskaloosa, Iowa.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETTER theatre positions. Free booklet shows you how THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

HELP WANTED

MOVIE OPERATORS AND MANAGERS, EVERY state, movie circuits, car needed. No. 520 STATE THEATRE BUILDING, Pittsburgh, Pa.

WANTED TO BUY

16 MM. CAMERA IN GOOD CONDITION, PREFER Bell & Howell. Will pay cash for bargain. Will also take 16 mm. projector but only refer camera now. BOX 917A, MOTION PICTURE HERALD.

WILL BUY FOR CASH ALL TYPES OF PROJECTOR heads and soundheads if in good shape as well as allied sound parts. Prefer bankrupt sale or group of replacement equipment. BOX 918A, MOTION PICTURE HERALD.

CASH ON HAND FOR SIMPLEX AND POWERS machines. Any condition. BOX 999, MOTION PICTURE HERALD.

STILL PROJECTOR FOR 35MM FILM. ARGUS preferred. F. SHAFER, Washington, Ind.

GENERAL EQUIPMENT

THEATRE EQUIPMENT — SUPPLIES — ACCESSORIES—repair parts. Savings 20% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

COME AND GET THEM WHILE THE GETTING'S GOOD. 6 section film cabinets, 15-inch size, \$8.95. Exciter lamps, fresh stock, doz., \$3.48. Used lamp-houses, soundheads, amplifiers, \$19.50 up. 10 1/4" reflector units for Peerless, new, \$14.95. Powers 6A projectors, stands and magazines, ready to use, \$49.50. Sound opticals, standard makes, \$4.95. Gold bronze exit boxes, perfect, \$1.39. Get acquainted with this house of values. S. O. S., 636-AS Eleventh Avenue, New York.

PROTECT PATRONS' APPAREL! QUALITY slip covers for better theatres. Re-inforced seams; guaranteed fit. Lowest prices. For sample send pattern of chair-back. PERFECT PRODUCTS, 66 W. 38th St., New York.

PRINT YOUR OWN PROGRAMS, HANDBILLS, etc., with new Postograf duplicator. Machine pays for itself in few weeks, \$21.50 and up. Write for details. Printing paper sold at wholesale prices. THEATRE EQUIPMENT CO., 940 Quincy Ave., Scranton, Pa.

FIRE PROTECTION—COMPLETE SET OF ROLLERS and screws for top and bottom magazines (6 rollers, 12 screws) for \$2.15. CROWN, 614 Ninth Avenue, New York.

AIR CONDITIONING

GET OUR FREE PLAN FOR AIR CONDITIONING your theatre. Blowers for 400 seat houses, \$79.75. New "Keep Them Cool" bulletin describes blowers, air washers, fans, spray nozzles, other air cooling needs. Get your copy today. S. O. S., 636-AS Eleventh Avenue, New York.

BOOKKEEPING SYSTEMS

THEATRE ACCOUNTING BY WILLIAM F. MORRIS, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—\$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THEATRES

WANTED, SUMMER OR YEAR 'ROUND THEATRE New England or New York. BOX 1009, MOTION PICTURE HERALD.

FOR SALE — THEATRE COMPLETELY equipped. Bargain. Apply S. GROSSMAN, Chimes Building, Syracuse, N. Y.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 722 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! \$6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

FOR ONLY \$1.95 YOU CAN NOW OWN Cameron's "Motion Pictures With Sound," regularly \$5.00. Contains 393 pages, giving complete history and background of sound pictures. Original editions and perfect. Quantity limited. Order now. S. O. S., 636-AS Eleventh Avenue, New York.

TRIPLE-PROVED

PHOTOGRAPHIC quality . . . fine grain . . .
speed . . . Eastman Super X has been proved
more than adequate on all three counts. It
is the unusually happy combination of these
qualities in one film that has made Super X
the most outstanding negative material
in the entire motion picture field. Eastman
Kodak Company, Rochester, N. Y. (J. E.
Brulatour, Inc., Distributors, Fort Lee,
Chicago, Hollywood.)

EASTMAN *SUPER X*
PANCHROMATIC NEGATIVE

BLOCK SOCK!

9800 PEOPLE FROM 9 A.M. TO 1 P.M. IN A 3600-SEAT HOUSE



8TH AVE., 44TH ST., a good sixth-mile from entrance of New York Paramount the line forms for Monday show (5th day) of "HER JUNGLE LOVE."



8TH AVE., 43RD ST. Cops make traffic lanes through crowds waiting for "HER JUNGLE LOVE" New York Paramount, a whole block away. Ever see a shot like this?



43RD ST. Only half a block more to wait before they mob lobby and wait another half hour to get their look-see at the first jungle picture ever screened in Technicolor...



GETTING CLOSER. It won't be long now before these boys and girls can do their waiting on Broadway. Pessimists. Blues singers. Recessionists. They can all learn a lesson here.



BROADWAY AND THE NEW YORK PARAMOUNT. Looks like election night. Boy, if the Paramount only had rubber walls. When New York has a yen to see DOROTHY LAMOUR and RAY MILLAND...



HERE'S THE ANSWER! Hang this up in front of your theatre and then call the police traffic squad.

FILE COPY
DO NOT REMOVE

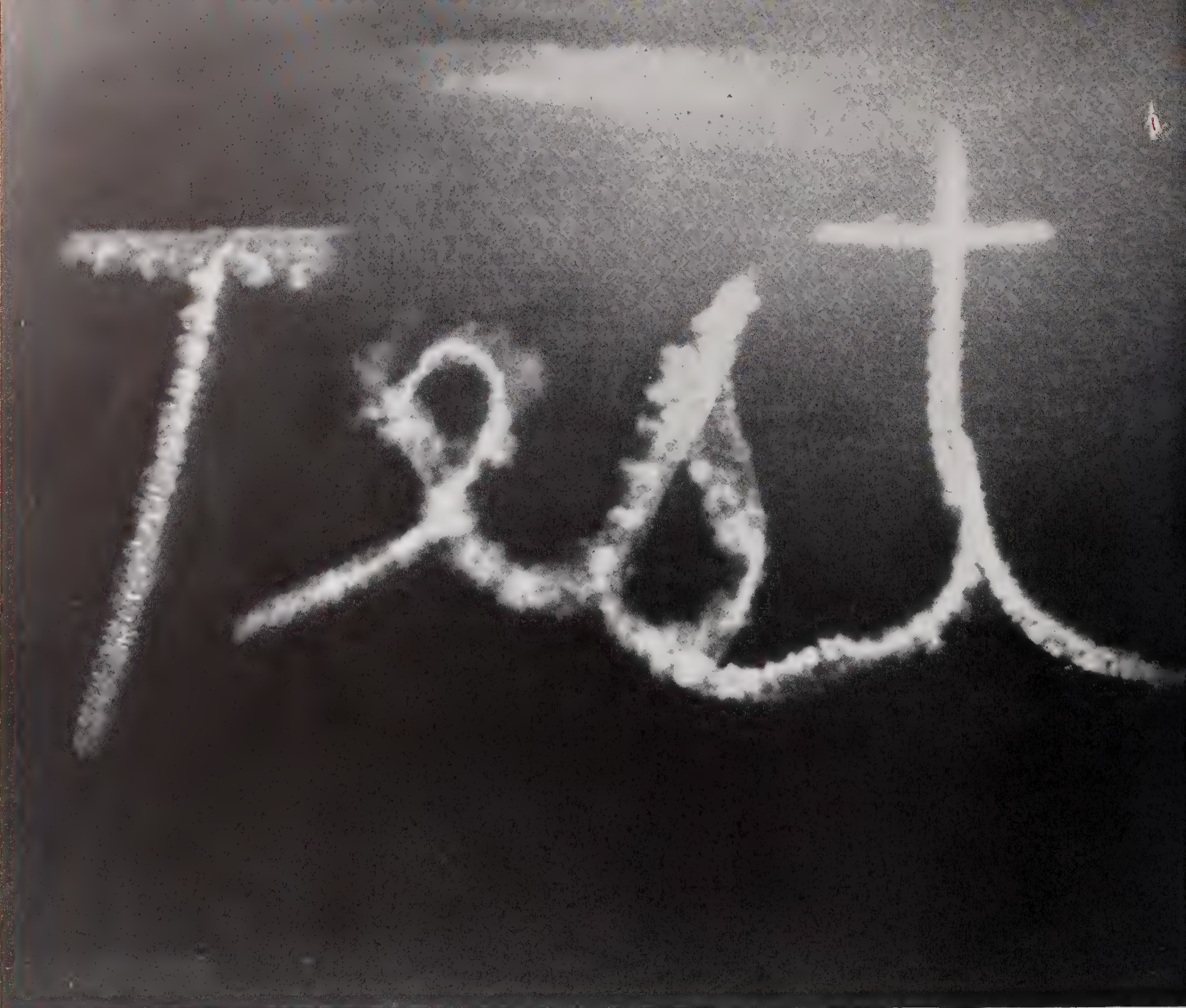
MOTION PICTURE HERALD



WHOLESALE SWAPPING
OF STARS IS THE NEW
ORDER IN HOLLYWOOD;
64 'NAMES' IN DEMAND

REPUBLIC ANNOUNCES 55 FEATURES FOR 1938-39

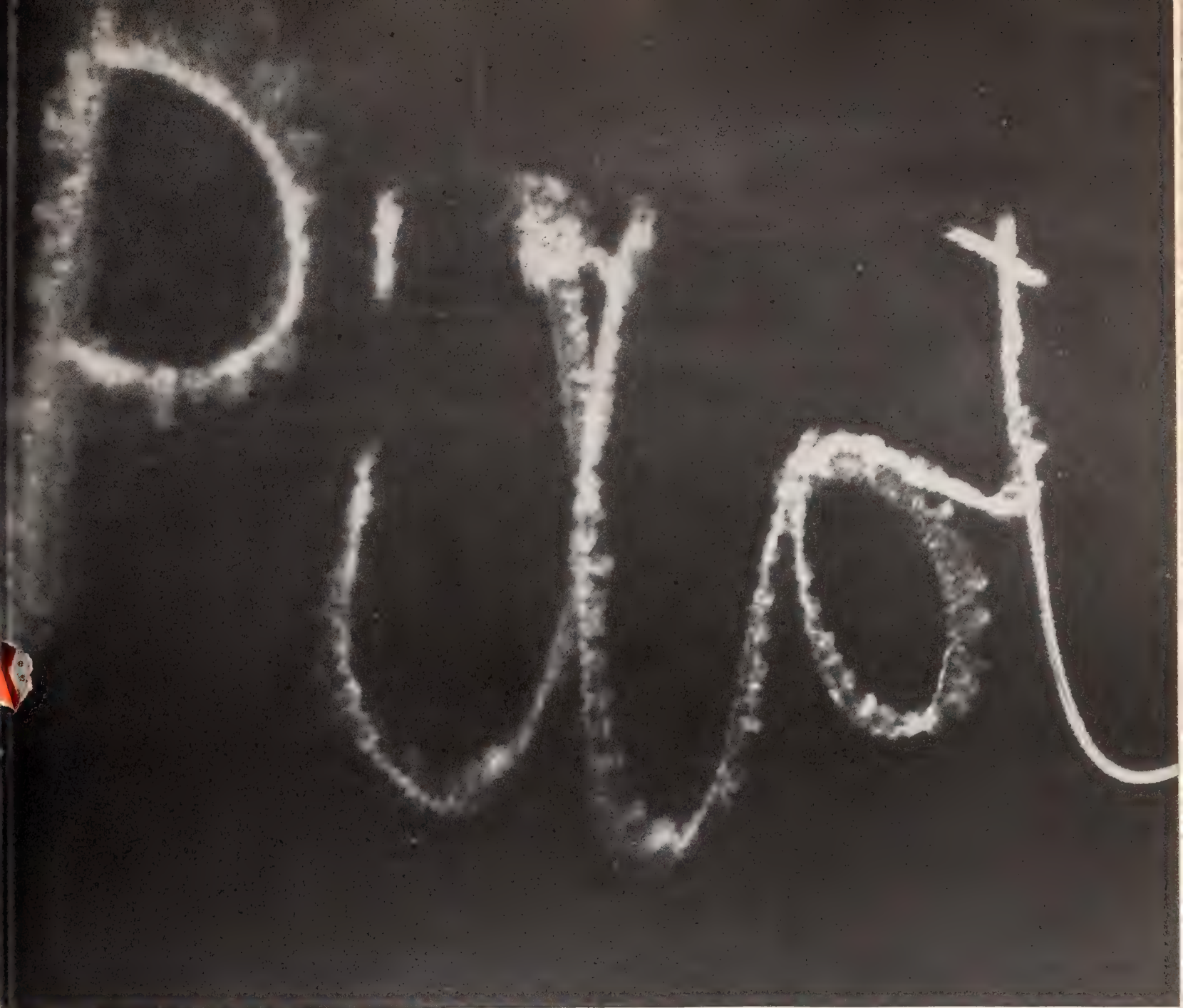
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NEW HIGH IN

mgm





THE MOVIE SKY!

Actual photo (above) of sky-writing over Broadway as M-G-M's sensational GABLE-LOY-TRACY hit packs Capitol for biggest gross in 16 months. Second week tremendous! Held Over 3^d Week! Main stem predicts at least 5 smash weeks!

NATION WIDE RECORDS CRASH!

See Page 15

Something New

"AMERICA'S MOST DANGEROUS
PUBLIC ENEMY MUST
BE KILLED BY *you!*"



"CRIME SCHOOL"

... the public enemy that turns kids into killers!

Schools

with barbed-wire
classrooms!

Teachers

with cruel clubs
and whips!

Pupils

with scarred backs
and hearts!

Lessons

in ways to make
crime pay!



Starring The

"DEAD END" KIDS

BILLY HALOP • BOBBY JORDAN • LEO GORCEY
GABRIEL DELL • HUNTZ HALL • BERNARD PUNSLEY

HUMPHREY BOGART

Presented by
WARNER BROS.

GALE PAGE

A First National Picture.
Directed by LEWIS SEILER

The Gutter Gang of
"DEAD END"
Tougher Than Ever!



Screen Play by Crane Wilbur
and Vincent Sherman • From
a Story by Crane Wilbur
Music by Max Steiner

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How to Remember Warner Bros. by!

THANKS, JUDGE, FOR SENDIN' ME
TO THIS 'SCHOOL! NOW I CAN
REALLY LEARN SOMETHIN'...

About Crime!

"I was just a punk
when I got to this
joint!... But, when
I bust out I'm gonna
make a lot of people
sorry I was born!"

REVEALED AT LAST!
The thrilling inside story of
schools of correction... that
are really schools of corruption!

CRIME SCHOOL

... where kids are turned into killers!

Presented by WARNER BROS. starring
**THE "DEAD
END" KIDS**
BILLY HALOP • BOBBY JORDAN
LEO GORCEY • GABRIEL DELL
HUNTZ HALL • BERNARD PUNSLEY
**HUMPHREY
BOGART**
GALE PAGE

Directed by LEWIS SEILER • Screen Play
by Crane Wilbur and Vincent Sherman
From a Story by Crane Wilbur • Music
by Max Steiner • A First National Picture



Sell it!
Sell it!
Sell it!
It's
Sensational!

FOUR REVIEWS AND A TIP... on "FOUR MEN AND A PRAYER"

- "New hit for Zanuck! A credit to 20th Century-Fox. Sure to make a lot of money! Richard Greene a bet for stardom! One of Loretta Young's best performances!"
—Los Angeles Examiner
- "A notable achievement. Will hit the deluxe lines with a bang! Belongs in a grand, new classification! Richard Greene tops!"
—Hollywood Reporter
- "First class! A splendid idea! Dazzling dramatic moments! Excellent performances! Will please a very large audience!"
—Los Angeles Times
- "Impressive! Stirring... intense heart interest spelling certain boxoffice strength! Richard Greene scores a positive hit! One of Loretta Young's most persuasive enactments!"
—Daily Variety

—and the tip—

Start re-arranging your date book! This latest 20th hit will need plenty of room for playtime! And bally-hoo Richard Greene!



Four Men and a Prayer

with
LORETTA YOUNG
RICHARD GREENE

Sensational New Star-Discovery!

and
GEORGE SANDERS · DAVID NIVEN
C. AUBREY SMITH

J. EDWARD BROMBERG · WILLIAM HENRY
JOHN CARRADINE · ALAN HALE · REGINALD DENNY
BERTON CHURCHILL · BARRY FITZGERALD

Darryl F. Zanuck in Charge of Production
Directed by John Ford

Associate Producer Kenneth Macgowan · Screen play by Richard Sherman, Sonya Levien, Walter Ferris · From a book by David Gooden

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 131, No. 5



April 30, 1938

FAME STOCK

AS we are told in detailed particular in the news pages of this issue of *Motion Picture Herald*, the trading and borrowing of players in Hollywood has reached a new high.

There is in effect a stock company of Fame in the motion picture's chief production community. It is no secret that many a player contract of today was made not for casting, but for trading purposes.

Hollywood goes about this policy with vigour, and then presently sets up a hue and cry for "new faces," a lament on the paucity of talent.

The fact is that there is no scarcity of talent, but that there are concentrations of personal fame, and that producers intensify these concentrations by seeking to buy for each picture as much readymade fame as the market affords. The process is more understandable than laudable.

The report of *The Herald's* Hollywood bureau indicates that there are sixty-four players in predominant demand as evidenced by the borrowings. For a production output dominating the world market the figure is exceedingly unimpressive. It denotes an interior competition that says little for institutional enterprise or the independence expected of a creative activity. The tendency is to make the screen's wares into mosaics of too familiar units.

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BRITISH MESSAGE

IN an advertisement extraordinary the Cinematograph Exhibitors Association of Great Britain and Ireland this week takes the pages of *Motion Picture Herald* to convey a cabled message to the producer-distributors of America. Incidentally, too, by their election to use the *Herald* to first present this message these exhibitors put their question and issue before the world membership of the industry.

The issue is embodied in the charge that London distributors of American product are imposing a handicap on the pictures and all concerned by a secret process of grading the pictures, empirically, it would seem, into two price classes.

The CEA holds that this automatically "degrades a large percentage of the product."



Inevitably this also brings to focus again the realization that in the home market, too, product and with it producers and exhibitors alike have been damaged conspicuously by the classifications known as "A" and "B" and their implications.

THIS week there is a certain low-cost and theoretically "B" class picture which is doing "A" class business, among those theatres which have acquired it rather by chance. The picture started to the market with the curse of "B" upon it, and the curse stays, despite the picture's large potentialities at the box office, proved daily, but unproclaimed to the hit hungry showmen merely because it came out of Hollywood with no promotion schedule behind it.

There are evidences enough that the only finally competent judge of the merchandise of amusement is the consumer.

WHO SAID WHAT?

THERE is a curiously ardent zeal for efforts to discredit the motion picture industry's self-regulative endeavors and to cast discredit upon the Production Code and its Administration. This is commonly made manifest in the more radical elements of the press. Just now one discovers the *Times-News* of Burlington, North Carolina, eagerly quoting the New York *Evening Post* to say that a memorandum has been issued by Joseph I. Breen, Production Code administrator, as follows:

"Feature: They Gave Him a Gun . . . Company: Metro-Goldwyn-Mayer . . . Territory: Japan . . . Deletions: All scenes of kissing . . . Delete any footage which included the idea that war is not altogether glamorous and noble. . . ."

The fact was that Mr. Breen was transmitting a report of what the Japanese had done to a picture.

The newspaper writers, however, hasten to the conclusion that in behalf of Japan and Jap trade, Mr. Breen ordered those deletions and for those reasons. The absurdity continues with charges of sabotage of realism, rape of art, etc.

Meanwhile one may wonder by what process memoranda of the sort are made public, anyway?

△ △ △

STYLE NOTE

WITH an almost nationally audible snort the news editors of the daily press gave box and feature treatment to an Associated Press dispatch from Berlin Wednesday saying that the motion picture and press cameramen to cover the Hitler-Mussolini conversations in Italy had been put into snappy military uniforms. The newspaper correspondents are to be uniformed, too.

In view of the state of the arts and businesses of expression in the totalitarian states there is in fact nothing surprising about that.

Also while we are smiling, reflect on the annual parade of the cameramen in Britain assigned to cover the classic Derby, all, with their helpers, too, in top hats and morning coats. And that has been going on for years. The horse-and-society world is a dictator-state, too.

△ △ △

SPRING F.O.B.

SPRING came to Rockefeller Center last Friday, all in bloom and variously balled-and-burlapped, and potted, represented by many camions laden with azaleas, forsythia, hyacinths and burgeoning shrubs in the tender greens of nascent foliage.

It's a neat process, this, by which Spring is delivered by truck at the door and laid down like a carpet.

There is, too, a certain symbolism for all of this great show capital. The personalities of amusement, our flowers of entertainment, stars of screen and stage and air, come ready made like that, in their fashion also ball-and-burlapped for transplanting, not, let us hope, however, potted.

Flower and stars alike are nurtured in other places and other soils, until they come to bud—but this is the show-off place.

This Week

Swapping Stars

Interchange of talent by Hollywood studios, a practice indulged only rarely and under pressure of necessity in the industry's formative days, is rapidly becoming an established policy with definite effect on product lists and theatre box office returns. Factors bearing on the development include studio economics, players' temperaments and product bolstering.

The present method of conducting such trading, the conditions under which it thrives, and wherein it interests exhibitors are explained on pages 12 and 13.

Federal Guardians

Federal guardians for all children engaged in the motion picture industry are proposed by Representative Raymond J. Cannon (Dem., Wis.) in a bill which he introduced in Congress this week as a result of the efforts of Jackie Coogan to obtain return from his mother and step-father of part of the money earned by him as a child.

The proposed guardians would be appointed by the federal courts, and would have complete control and management of the children's estates until they reached their majority.

To assure the appointment of guardians, the bill prohibits the interstate transportation of any picture in which a child appears unless a guardian has been applied for, and provides violations shall be punishable by a fine of not less than \$1,000 or more than \$10,000 or imprisonment for not less than 30 days nor more than two years.

Minors in California are now under the guardianship of the state courts, but were not so subjected years ago when Coogan was a minor.

Sponsored Films

"The policy of the organized industry continues firm against the extension of advertising to the entertainment program," Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., said in Hollywood Sunday before leaving for the East. The statement, reaffirming his position against advertising on the screen, followed meetings with producers and declared that "the studios are thoroughly awake to the possible results of the reported efforts to use the motion picture theatre screen for sponsored films produced primarily for advertising purposes."

Mr. Hays said that "whatever the problems of general business recovery may be, the studios, in characteristic fashion, have launched a program of production of a great number of splendid pictures with the purpose of bringing about, rather than waiting for, a box office upturn."

Propaganda Warning

Citing "The River" as a fine motion picture, but definitely a propaganda picture, Gilbert Seldes, author, journalist, critic, warned a Book and Author Club luncheon audience Wednesday that the film-goer is going to stop paying admissions to theatres if he finds concealed propaganda on the screen.

"Most motion pictures are horribly over-written," he asserted, adding a good director can get along with almost any writer, and get a good picture.

185 New Theatres

Construction contracts for 185 theatres to cost \$5,620,000 were awarded in the first few months of this year in 37 states, F. W. Dodge Corporation announced Wednesday. The totals compare with 196 theatres, costing \$6,218,000, in the same quarter in 1937.



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Educational and GN

Earle W. Hammons, president of Educational Pictures, said this week that his company is considering taking over Grand National to obtain distribution of its short subjects after its releasing contract expires with Twentieth Century-Fox this summer.

Although he declined to reveal any details, Mr. Hammons said the Grand National deal is one of "several matters in hand that we are discussing."

That the plan being considered is the purchase of Grand National, which is now in reorganization under Section 77B of the Bankruptcy Act, was disclosed by Mr. Hammons when he said that Educational would not consider distributing through Grand National "unless we own it."

Sales Districts Merged

Paramount has consolidated the sales districts of New York State and New Jersey under district manager Milton S. Kusell, the new district also including the Philadelphia and Washington, D. C., exchange areas formerly supervised by P. A. Bloch, who resigned last week.

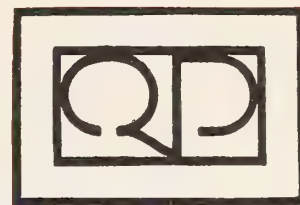
Mr. Kusell has been named district manager of the combined territory with headquarters in New York, supervising besides Philadelphia and Washington, New York, New Jersey, Brooklyn, Albany and Buffalo exchanges.

Hit FCC Report

Shareholders of the American Telephone and Telegraph Company at their annual meeting this week in New York threw their full support behind the management and policies of the \$5,000,000,000 organization in its conflict with the Federal Communications Commission and denounced the recent "one-man" report by Paul A. Walker of the commission, a report attacking the company, including its participation in the motion picture business. More than 500 shareholders heard Walter S. Gifford, president, assail the FCC investigation as one, "not of impartial investigators but of partisans and prosecutors."

"Dizzy"

Chicago's Film Row is chatting over a rumor—very much a rumor—that exhibitors there will try to raise a fund to offer Jerome "Dizzy" Dean \$40,000 a year, on a three-year contract, to quit baseball. Dean, now pitching for the Chicago Cubs, drew 35,000 fans to last Sunday's game while the radio listeners were estimated at half a million. Theatres had their poorest Sunday matinee business in weeks. Aaron Saperstein, leader of Allied Theatres of Illinois, said he had heard the comment but knew of no action.



Larsen Acquitted

Roy E. Larsen, publisher of *Life* magazine, was acquitted Tuesday in the court of special sessions, the Bronx, of offering for distribution and sale of obscene matter in his magazine. The publisher submitted to arrest after copies of a recent issue of *Life*, containing a series of pictures from the film "The Birth of a Baby" had been seized by District Attorney Samuel J. Foley of the Bronx. The film itself is under ban in New York.

The charge against Mr. Larsen was that he had violated Section 1141 of the Penal Code, which is a misdemeanor.

The decision, which was unanimous, was prepared by Justice Nathan Perlman with Justices Bernard Kozickie, presiding, and James E. McDonald concurring. Before announcing the decision the court overruled a motion by the assistant district attorney to strike out the testimony of all the expert witnesses at the last hearing, on the ground that such testimony was "hearsay."

Mexican Legislation

In Mexico a plan, calling for a law to limit film performances to from two to six P. M. daily, has been presented to President Lazaro Cardenas by the Mexican Actors' Association, strongest theatrical group in Mexico. The plan is designed to aid the moribund Mexican stage at the expense of film cinemas, which now run from four to 11 P. M. The industry there is also watching progress of a bill presented to the emergency session of Congress calling for an unspecified increase in the national income tax, which would affect company and individual incomes. Mexico City exhibitors are to be affected by a new tax the civic government has under consideration, an impost on seats and other furniture.

War in England

The Cinematograph Exhibitors' Association in England, committed to a policy of open warfare on distributors over grading policies and rentals by vote of its General Council last week, opened a vigorous barrage of publicity the spearhead of which was publication of the supposedly secret lists of "A" films issued from time to time by the Kinematograph Renters' Society. The publication was accompanied by instructions to exhibitors not to book pictures not included in the list on any other than a flat rental basis. Additionally the KRS selection of "A" films was ridiculed. Other weapons called into use by the CEA were the organization of flying squads of speakers to address exhibitor meetings in the provinces and insertion of advertisements in trade papers and other journals.

Aubrey Flanagan reports from the front on page —.

Rebuke to Court

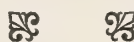
The United States supreme court returned the anti-trust conspiracy suit brought by the Government against distributors and two Texas circuits to the Texas district court with instructions for further fact finding. The case, the first involving motion picture trade practices to reach the supreme court on appeal, concerned contract clauses governing double billing and fixing of admission prices.

The court's ruling is on page 26.

De Vry Plan at Work

The Herman A. De Vry plan for building up a system of local newsreels, produced independently by exhibitors, frequently in a tieup with a local newspaper, is reported to be working, after a full month's testings in a number of key towns in north central and central Illinois.

New details of the plan and some of the reactions observed in its working appear on page 33. Also, on the same page, is a report on two new additional developments in the 16mm field, one embracing a plan said to be aimed at a national circuit of 16mm films in bars and cocktail lounges.



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Reissues

Companies currently releasing reissues, and their product, are: METRO-GOLDWYN-MAYER, "David Copperfield," "Treasure Island," "Mutiny on the Bounty" and "San Francisco";

PARAMOUNT, "Farewell to Arms";

TWENTIETH CENTURY-FOX, "Life Begins at 40";

UNITED ARTISTS, "Count of Monte Cristo";

UNIVERSAL, "Lady Tubbs," "Frankenstein," "All Quiet on the Western Front," "Love Before Breakfast";

WARNER BROTHERS, "Bordertown";

COLUMBIA, four Buck Jones westerns, "Fighting Code," "Fighting Ranger," "Man Trailer," "Thrill Hunter"; three Tim McCoy westerns, "Riding Tornado," "Two Fisted Law," and "Fighting Marshal" and "King of the Wild Horses."

Fight Film Arrest

While denying that the action was not influenced by the Joe Louis "color line," Jim C. Smith, U. S. district attorney at Birmingham, said this week that Walter Brandenburg, 50, of Atlanta, had been arrested at Lexington, Ky., by agents of the Federal Bureau of Investigation and charged with interstate shipment, from Atlanta to Birmingham last September, of films of the Negro's fight with Tommy Farr. The trial will be in Birmingham. Bail has been set at \$2,000.

Mr. Smith, who said the films had been shown in three downtown Birmingham theatres, declared he had made two similar arrests a few years ago when an "all-white" print was shipped across the state line.

Chance Games

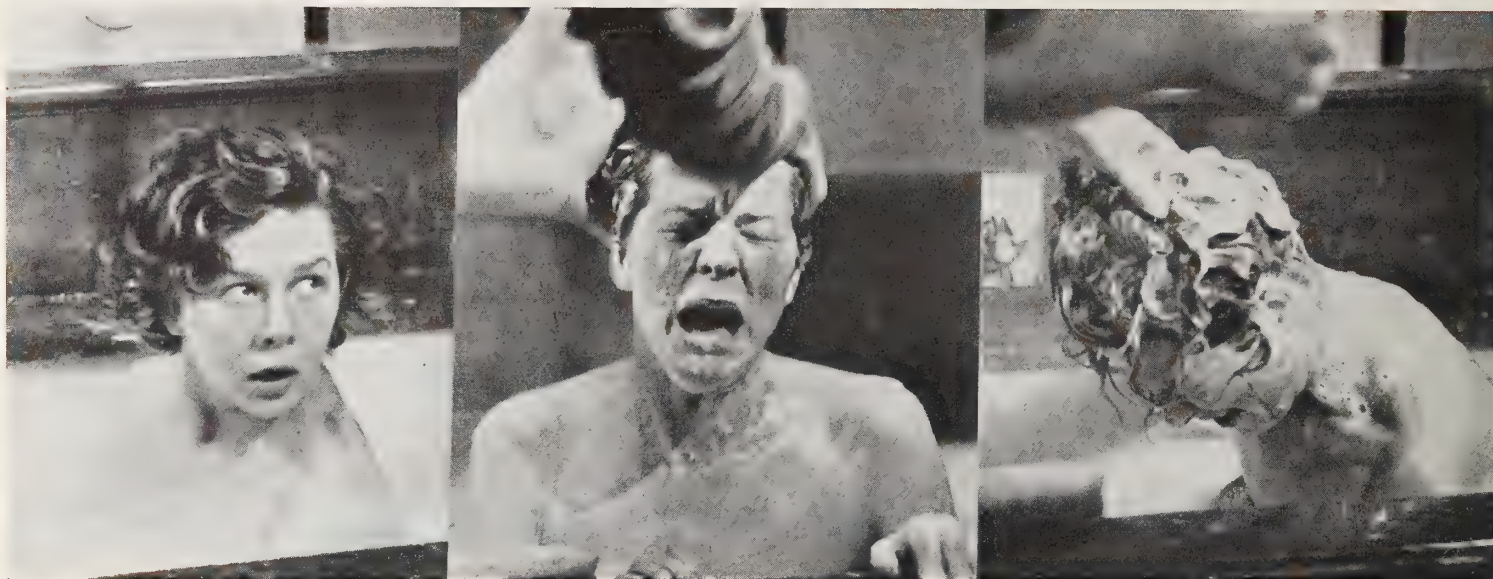
The newest anti-chance game weapon is to be tested in Ohio, where authorities have a court test pending on disenfranchisement of theatres using games, on the grounds that their licenses permit them only to operate theatres.

Philadelphia, Connecticut and New York also have chance game matters under advisement, as reported on page 17.

Unions Scored

Brock Pemberton, Broadway producer, this week attacked theatre unions as hampering production and tending to cut down the number of jobs available. He was one of several speakers who addressed a symposium on the theatre, a session of the Eastern Public Speaking conference at the Hotel New Yorker. Mr. Pemberton said he did not object to high wages for stagehands and other workers, as employment was seasonal and temporary, but he said he did resent "paying for work not done."

This Week In Pictures



GEORGE BERNARD SHAW, working in close collaboration with Gabriel Pascal who is producing his "Pygmalion" for the screen at the Pinewood studio in England has agreed to the insertion of a bathtub scene in the script, a device made famous by Cecil B. DeMille in that Hollywood which Mr. Shaw does not admire. Wendy Hiller, star of the film opposite Leslie Howard, is shown above during the filming of the scene which, in the original play was only referred to in dialogue.

J. H. Seidelman, left, Universal vice-president in charge of foreign distribution, greeted by his wife and children in New York on his return from Europe.

Howard Barnes, New York Herald Tribune picture critic, with Anna May Wong, below, at a Warner astrological party inspired by "When Were You Born?"



Press agent takes oath and becomes lawyer. Ray Bell, below, of the Loew theatres in Washington, D. C., is sworn in as a member of the bar while his daughter and wife look on.





Marlene Dietrich, in New York enroute to a European vacation after signing a two-picture contract with Columbia. Her first film will start immediately on her return and is to be directed by Frank Capra.

Silas F. Seadler, MGM advertising manager, his son, Steve, and Cal Swanson, Lux Soap account executive for the J. Walter Thompson agency, at the Giants' opening game in the Polo Grounds, New York. The fourth seat in the box is occupied by James Landrum, of Harlem, cast by Mr. Seadler as stand-in for Monroe Greenthal, United Artists' director of advertising and publicity, who was unable to attend.



At the fourth annual convention of the Variety Clubs of America in Cincinnati. First row, seated, left to right, officers unanimously reelected: Frank Drew, national property master; James J. Maloney, second assistant national chief Barker; John H. Harris, national chief Barker; M. R. Clark, first assistant national chief Barker, and James G. Balmer, national dough guy. Canvasmen, center row: Allan S. Moritz, A. Julian Brylawski, Marc J. Wolf, R. H. Biechele, M. B. Horwitz and Harry J. Shumow. Back row: Earle W. Sweigert, J. T. McGreevey, R. J. O'Donnell, H. M. Richey, Ray Colvin, W. A. Steffes and Charles W. Trampe.



Rafael Ramos Cobian and Julio R. Bruno, president and vice-president of Ramos Cobian Productions, visit H. Alban Mestanza, editor of *Teatro al Dia* in the Rockefeller Center offices of the magazine. On the right is King Wallace, Ramos Cobian advertising director.

Sessue Hayakawa, Japanese actor and writer, and his wife, right, at the Paris premiere of "In Old Chicago" in the Marigny theatre.



STAR-SWAPPING WAVE SEEN BENEFITING PRODUCERS, STARS, EXHIBITORS

Scientific Marketing of Talent Succeeds "Horse Trading" of Another Day; Economies, Prod- uct, Temperaments Factors

Borrowing and lending of players is the order of the day in Hollywood, reaching an unprecedented peak, and bringing broader opportunities for talent, a wider selection of personalities to producers searching for players suitable for specific assignments, and definite benefits to exhibitors.

Through the expanding studio-wide system of farming out talent, theatre owners are obtaining additional box office names not otherwise available to them in their comparatively narrow contractual distribution channels.

Talent exchanging today is evolving into virtually scientific marketing as compared to the "horse trading" of former years, when, for example, a financial predicament might compel a producer to relinquish a valuable player, on a "farming" arrangement, for cash; or, when a "big name," desired for a certain production, could be obtained only on a "swap" for a player of equal prestige or drawing power.

The widespread borrowing and lending of talent in which Hollywood now is indulging is attributed to many factors, involving, to mention a few, studio economies, product bolstering, and players' temperaments. Borrowings and lendings are expected to have an effect of one kind or another on product, subsequently on the exhibitors' income.

In the last few seasons, the 1937-1938 period particularly, the manner in which identities and associations were shuffled around led to baffling confusion as personalities long attached to one company suddenly popped up as the stars or featured players in pictures produced by rival organizations. But in practically every case, the loaning or borrowing was done for a definite reason.

An Exact Business Science

During their formative years the establishments now recognized as "major producers" guarded their screen personnel properties jealously. It was rare indeed when any swapping was done. In such instances as were recorded, the executives concerned were exercising their horse-trading instincts. Only players of equal prestige and box office power were traded. The players seldom profited, in a dollar and cents way, but that was before the days of the astute business managers and career counselors.

Today borrowing and lending has been reduced to an exact business and the player

FESTUS FIRST STAR, SAYS GIANNINI

Speaking on the subject, "The Motion Picture 50 Years from Now," and treating the theme in both serious and humorous vein, Dr. A. H. Giannini, president of United Artists, California banker and a leading motion picture financier, on Saturday said that Festus, the Dionysian festival player of 600 B.C., was the world's first acting star and that Robert Taylor and Joel McCrea might occupy a similar niche in 1988, at which time Louis B. Mayer should be able to supervise by television Metro-Goldwyn-Mayer's production instead of "sprinting from one set to another as is necessary now."

Dr. Giannini spoke at the 50th anniversary celebration of Pomona College, substituting for Mr. Mayer, who was unable to appear because of illness. Taylor and McCrea are both graduates of Pomona.

On a serious note, Dr. Giannini pointed to the rapid scientific progress in late years, said that momentous changes are inevitable and that the nature of these changes is unpredictable by anyone lacking the "habitual courage" of Mr. Mayer.

involved, and his manager of course, have an equity in the deal. By no means is it a hit or miss proposition. When, for instance, Twentieth Century-Fox, as in the case of "The Baroness and the Butler," borrowed William Powell from MGM, it was a certainty that MGM would get someone in return. The loan quickly was repaid when Tyrone Power was borrowed for "Marie Antoinette." Powell and Power were not merely told to report at the other studio and go to work; contractual provisions took ample care that both were adequately recompensed and their consent first had been obtained.

Among the Reasons

Many causes enter into the mechanics of trading. Most of the deals, however, are made for these reasons:

(1) Absence of a suitable player on the contract list to play a particular part and knowledge that one who would be adequate is available on another lot.

(2) Wish of a player to accept a role which he has been invited to play.

(3) A mutually agreed upon decision that a temporary "change of scenery" would be beneficial to all concerned.

(4) Having a surplus of talent the services of which will not be immediately required by the home organization.

(5) Studio economies suggesting curtailment of the old policy of maintaining expensive talent rosters, on contract, in idleness.

Illustrating Factors

MGM's "Conquest" illustrates the first named cause. Despite the company's array of talent, executives realized that they had no one suited to the role of Napoleon. Charles Boyer therefore was borrowed from Walter Wanger Productions, a unit which specializes in lending talent. This deal was made on a straight financial basis with MGM paying Mr. Wanger and Mr. Boyer for the player's services. Conversely, the deal describes the fourth condition—Mr. Wanger had no assignment coming up immediately for Mr. Boyer, and his absence from the studio would not interfere with production plans.

Case three is demonstrated by the appearances of Claire Trevor and Arthur Treacher, Twentieth Century-Fox, lent respectively to Goldwyn Productions for "Dead End" and to Universal for "Mad about Music." Both had been invited to play the roles in which they were seen, and so requested and received permission to do so.

The "change of scenery" reason is a matter of delicacy. As human nature cannot always be consistent, it is sometimes advisable to shift contract players around until differences of opinion are settled, tempers cool off and harmony and understanding are restored. Otherwise there might be unpleasant suspensions.

A List of Borrowings

As one recalls any of the pictures herein-after mentioned, it will be noted that the borrowing and lending of talent was done in accordance with the first condition—the necessity of obtaining a suitable player for a particular role. The case of Wanger Productions, which makes a business of loaning talent, is the exception.

In the current season Columbia borrowed Madeleine Carroll from Wanger for "It's All Yours," and Joan Blondell from Warners and Melvyn Douglas from MGM for "There's Always a Woman." Earlier, Ronald Colman was borrowed from Selznick-International for "The Lost Horizon."

Warner Brothers found it expedient to go outside its own ranks for players for several pictures. Henry Fonda was borrowed from Wanger twice, for "That Certain Woman" and "Jezebel." Charles Boyer went from

(Continued on opposite page)

MORE BORROWING FOR NEW SEASON

(Continued from preceding page)

that company to appear with Paramount's Claudette Colbert version of "Tovarich." Paramount also lent Warners Gladys Swarthout, for "Hollywood Hotel" and Carole Lombard, for "Fools for Scandal." MGM lent Warners Ted Healy for "Hollywood Hotel," Nat Pendleton for "Swing Your Lady" and Rosalind Russell for "Four's a Crowd."

While lending Freddie Bartholomew to Twentieth Century-Fox for "Kidnapped," MGM did other borrowing, by using Paul Muni and Edward G. Robinson from Warners for "The Good Earth" and "The Last Gangster."

Paramount compensated for several of its loans by turning to Wanger productions three times; Sylvia Sidney for "You and Me," Joan Bennett for "The Texans" and Henry Fonda for "Spawn of the North." Jean Arthur was borrowed from Columbia for "Easy Living" and Lewis Stone from MGM for "Stolen Heaven."

RKO-Radio, which lent Katharine Hepburn to Columbia for "Holiday," did quite a bit of borrowing itself. James Stewart was obtained from MGM for "Vivacious Lady." Three times the studio went to Paramount for talent; Ray Milland for "Women Have a Way," Bob Burns for "Radio City Revels" and George Burns and Gracie Allen for "A Damsel in Distress." Kenny Baker was borrowed from Mervyn LeRoy, who holds that player's personal contract, for "Radio City Revels," and Louis Hayward was obtained from Universal for two or three pictures, notably "Condemned Women."

Samuel Goldwyn, whose few players' contracts include that of Joel McCrea whom he has lent out several times, borrowed Kenny Baker from Mervyn LeRoy for "Goldwyn Follies," Dorothy Lamour from Paramount for "The Hurricane," Barbara Stanwyck from RKO-Radio for "Stella Dallas," the Ritz Brothers and Claire Trevor for "Goldwyn Follies" and "Dead End."

Selznick-International took Madeleine Carroll from Wanger for "The Prisoner of Zenda" and Carole Lombard from Paramount for "Nothing Sacred."

Wanger's principal borrowings were confined to Joan Blondell, from Warners, for "Stand In," and Warner Baxter, Twentieth Century-Fox, for "Vogues of 1938."

From Twentieth Century-Fox, Universal requested and received Alice Faye for "You're a Sweetheart," Victor McLaglen for "Riot Patrol" and Arthur Treacher for "Mad about Music." In addition to the deals with MGM for William Powell and Freddie Bartholomew, Twentieth Century got Robert Young from MGM for "Josette" and Randolph Scott from Paramount for "Rebecca of Sunnybrook Farm."

Borrowing and lending will continue on a widespread scale for product to be made in the remainder of the present season and into the 1938-'39 period. Indications are that there will be more of it than ever before.

Notwithstanding the fact that several new names crept into MOTION PICTURE HERALD's Box Office Champion and Honor Star lists as a few of the former

These 64 Are Most in Demand When Studios Go to Market

Hollywood now is borrowing and lending its best contract players as never before, virtually every studio in the film-making sector participating. Scores of Hollywood's best box office names are involved in the growing star-swapping arrangement, but of those most active the following 64 appear to have been in greatest demand:

GRACIE ALLEN
DON AMECHE
JEAN ARTHUR
KENNY BAKER
LIONEL BARRYMORE
FREDDIE BARTHOLOMEW
WARNER BAXTER
RALPH BELLAMY
JOAN BENNETT
JOAN BLONDELL
CHARLES BOYER
WALTER BRENNAN
HELEN BRODERICK
BOB BURNS
GEORGE BURNS
MADELEINE CARROLL
CLAUDETTE COLBERT
RONALD COLMAN
FRANCES DEE
MELVYN DOUGLAS
STUART ERWIN

ALICE FAYE
HENRY FONDA
FLORENCE GEORGE
SIGRID GURIE
LOUIS HAYWARD
TED HEALY
KATHARINE HEPBURN
TOMMY KELLY
RITA JOHNSON
HEDY LAMARR
DOROTHY LAMOUR
BILLY LEE
CAROLE LOMBARD
MYRNA LOY
JOEL MCCREA
VICTOR McLAGLEN
RAY MILLAND
ANN MILLER
ROBERT MONTGOMERY
PAUL MUNI
GEORGE MURPHY
DAVID NIVEN

JACK OAKIE
GAIL PATRICK
NAT PENDLETON
LOUISE PLATT
WILLIAM POWELL
TYRONE POWER
RITZ BROTHERS
EDWARD ROBINSON
ROSALIND RUSSELL
RANDOLPH SCOTT
SYLVIA SIDNEY
BARBARA STANWYCK
JAMES STEWART
LEWIS STONE
GLADYS SWARTHOUT
AKIM TAMIROFF
ARTHUR TREACHER
CLAIRE TREVOR
ELEANORE WHITNEY
WARREN WILLIAM
ROBERT YOUNG

headliners dropped out, there appears to be a talent shortage that neither the development of younger players nor the recruiting of others from the stage, radio broadcasting nor foreign fields will prove adequate to adjust. Since the taking of the last HERALD poll, no potentialities have appeared who in any way threaten the positions of the leaders.

On most plans for new product, especially that of the coming season, it is difficult to itemize the amount of trading that will be done. However, there are several very definite indications of what is in line. Early signs are seen in Columbia's borrowing of James Stewart and Lionel Barrymore from MGM, Ann Miller from RKO-Radio and Spring Byington from Twentieth Century-Fox for "You Can't Take It with You."

Already MGM has lent Hedy LaMarr (of "Ecstasy") to Wanger for "Algiers." In a wholesale pact it agreed to lend James Stewart, Robert Montgomery, Warren William, George Murphy and Rita Johnson to Universal.

Paramount plans to do considerable borrowing and lending. Borrowed faces to be seen in its product include Don Ameche, from Twentieth Century; Jack Oakie, RKO-Radio; Louise Platt, Wanger; Walter Brennan, Samuel Goldwyn. Arrangements have been made to lend Gail Patrick, who was in "Mad about Music," and Billy Lee to Universal. Randolph Scott will do another picture for Twentieth Century-Fox to which studio also will go temporarily Eleanore Whitney, Frances Dee and possibly Akim Tamiroff, while Florence George will be

lent to Warners. Claudette Colbert will be lent to RKO-Radio, as will Ralph Bellamy.

From Goldwyn, Wanger Productions will borrow Sigrid Gurie and Joel McCrea, meanwhile lending Louise Platt to Paramount. It may be expected that practically all of Wanger's contract players will be seen in films produced by other companies.

There is a tentative deal for Selznick to let Paramount use Tommy Kelly, and another which calls for Warners to have the services of Claire Trevor, from Twentieth Century-Fox.

For "Three Blind Mice," Twentieth Century-Fox is borrowing David Niven and Joel McCrea from Goldwyn and Stuart Erwin from MGM. It is also possible that MGM's Myrna Loy will be seen in a picture to be made by Twentieth Century-Fox.

Universal borrowed Helen Broderick from RKO for "The Rage of Paris," Rita Johnson from MGM for "Letter of Introduction," and Victor McLaglen from Twentieth Century-Fox, for "Hell's Kitchen."

Twentieth Century-Fox also lent Myrna Loy to MGM, for "Always Goodbye," and Claire Trevor to Warners for "Amazing Dr. Clitterhouse."

While borrowing and lending accounts for the major shifting of talent identities from one studio to another temporarily, there is another growing circumstance leading to a breakdown of studio contract identities. The high salaries which some "name" players demand, plus the dual assurances of the stars' financial security already established and the desire to pick their own parts, as well as the number of appearances they will make and the times they will work, are tempting many top ranking players to free-lance.

PARAMOUNT JOINS FOX IN BARRING PRODUCT FROM 'SEX' DOUBLE BILLS

Rider Will Be Attached to New Exhibition Contract Forms; MPPDA Lists Thirty "Sex Pictures" on Market

Paramount this week took action to prohibit the showing of its features on dual bill programs with pictures not conforming to the Production Code Administration regulations. It was the second large company to act; Twentieth Century-Fox announced a similar policy April 2nd at its sales convention.

Although contract forms for the 1938-'39 season already have been drafted by the Paramount legal department, the number of "sex films" launched on the market within the last few weeks caused Neil Agnew, vice-president in charge of production, to decide to attach a contract rider, which will be designed to prohibit the mentioning of Paramount product in advertisements of sex films in addition to barring its films from double bills considered unfavorable to the company.

A. W. Smith, general sales manager of United Artists, said officials of his company probably would take the matter under consideration while forming plans for the company's convention. The other companies have given no indication of planning to join the movement although their opposition to sex films is reflected in their signatures to the Production Code, which also prohibits signatories from handling films not carrying a PCA seal. Members of the Motion Picture Producers and Distributors of America, Inc., who operate theatres are governed by an additional clause, making it a violation to show films not approved by the Production Code Administration. The Advertising Code of Ethics parallels the Production Code. Under a resolution adopted July 3, 1934, the members agreed to levy a fine of \$25,000 against any member found by the PCA to have violated the regulations.

The showing of sex films thus is barred in 1,200 to 2,000 houses, said an MPPDA executive, explaining that there are about 800 theatres affiliated with circuits but in which the circuits may not hold a controlling interest.

Mr. Agnew's assertion that there is a "wave" of questionable films was substantiated at the MPPDA offices where it was estimated that there are approximately thirty such films receiving widespread distribution now.

Included in the MPPDA list were:

ECSTASY	ELYSIA
CHILDREN OF LONELINESS	FORBIDDEN
ASSASSIN OF YOUTH (Marijuana)	LUCRETTIA BORGIA
GAMBLING WITH SOULS	BODY BEAUTIFUL
CRUSADE AGAINST RACKETS	SLAVES IN BONDAGE
LOVE LIFE OF A GORILLA	RACE SUICIDE
GUILTY PARENTS	SHAME
CLUB DE FEMMES	THE LASH
DAMAGED GOODS	STRANGE LOVERS
DAMAGED LIVES	SEVENTH COMMANDMENT
SEX MANIAC	THE PACE THAT KILLS
SEX MADNESS	SMASHING THE VICE TRUST
	SINS OF LOVE
	GIRLS FOR SALE

CONTRACT DISCUSSED BY MAUDE ADAMS

David O. Selznick is negotiating with Maude Adams for a contract which would mark the screen debut of the famous actress. Miss Adams' first role under the contract would be as the wealthy dowager in "The Young in Heart," adapted from I. A. R. Wylie's "The Gay Banditti."

Although many screen offers have been made to Miss Adams since her retirement from the stage in 1918, she has refused to consider the possibility of a film career until now. Her most celebrated role was as Peter Pan in Sir James Barrie's story. After her retirement she was associated with the late Charles P. Steinmetz in experimental work at the General Electric laboratories in Schenectady, and as a result of her work there she is credited with the development of several spotlight devices now in use in Hollywood.

"The Young in Heart" is to go before the cameras early in May, with Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard and Roland Young.

HOW TO UNDRRESS MOTHERHOOD BEFORE YOUR HUSBAND UNCIVILIZED UNASHAMED

The widespread publicity given the film "The Birth of a Baby," through the publication of stills in *Life*, picture magazine, brought an immediate increase in film advertisements containing such phrases as "actual scenes of a birth of a child," and "the widely discussed film that shows the birth of a baby," it was said at the MPPDA offices.

It was the listing of "Wee Willie Winkie," a Shirley Temple picture, in an ad with a sex film that made Twentieth Century-Fox resolve to halt the practice of dualing its films with sex pictures, according to the MPPDA office.

In another advertisement, a copy of which was received at the MPPDA offices, "The Adventures of Tom Sawyer" was listed as a coming attraction while the main portion of the ad, illustrated with a drawing of a woman in the nude, was devoted to a sex picture.

Mr. Agnew said the clause which will be used by Paramount has not been drawn up as yet. He added that while he had not seen a copy of the Twentieth Century-Fox clause he had heard about it, and Paramount's would be similar.

The Motion Picture Baseball League season opened Wednesday with Simplex, the International Projector team engaging Consolidated Film Industries at the George Washington High School field in New York. Other games to follow will be played on Monday, Wednesday and Friday evenings, and on Saturday afternoons. League participants include RKO, MGM, Columbia, NBC and Skouras.

French "Invade" Schools of U.S.

The recent success of French films in the United States has proved to Hollywood producers that huge expenditures, elaborate sets and involved stories are not prerequisites to making productions attractive to America's theatre-going public, according to Paul-Charles Biver, head of the Paris office of French Motion Picture Corporation.

Mr. Biver is in the United States to help conduct a contest by his company among 700 high schools, colleges and universities.

Seated in his room at the Barbizon-Plaza hotel, New York City, Mr. Biver occasionally groped for the correct English word and then, with the precise pronunciation characteristic of foreigners, summed up:

"I have been in New York for two weeks and have seen five French films open here. That is something that never happened before."

"You have 85 million people attend your theatres every week," he murmured, indicating the number by a sweeping gesture of both hands. "If we could have only a small part of that audience, just that much,"—half-inch space between his thumb and index finger.

The French Motion Picture Company, with offices at No. 126 in 46th Street, New York, is a distributing concern, Mr. Biver pointed out.

Most of the company's business, he said, comes from renting films to high schools, colleges and universities for use in connection with French language classes. With 700 accounts already listed, Mr. Biver expressed confidence that within a year the French Motion Picture Company would be distributing pictures to 2,000 educational institutions.

Trans Lux Reports Salary Increases for Officers

An increase of \$5,000 per year in the salary of Percival E. Furber, president, effective from January 1st, last, and making his salary \$20,000 a year, was reported to the Securities and Exchange Commission Tuesday by Trans Lux Corporation, news-reel theatre operators.

The company's annual report for 1937 showed that President Furber's total remuneration, including directors' fees, was \$15,400. Percy N. Furber, chairman of the board, received \$16,320, and Leslie E. Thompson, president of a subsidiary and a director, received \$13,158.

There was no change in the securities of the company during the year, it was reported, and the only options outstanding were those given George H. Robinson and Harold P. Farrington for 10,000 shares of common stock, each, at \$4 per share up to two years from June 25, 1936.

A previously published statement showed a 1937 net income of \$211,909.66.

COMPOSITE

PICTURE
of a
FORTUNE!



Take them apart and
put them in your box-
office! It's the new na-
tional pastime and it's
called . . .

"TEST PILOT"

BIGGEST WEEK-END (Non-Holiday) BUSINESS IN THE ENTIRE HISTORY OF LOEW'S CIRCUIT!

Held Over in Every One of 25 Opening Loew Cities!

Cracking Records in all other spots!

Did You arrange for Extra Time?

Double it!

Oh, Clark Gable!

Ah, Myrna Loy!

Ooh, Spencer Tracy!

Yeah, M-G-M!

CLARK GABLE • MYRNA LOY
SPENCER TRACY in Victor Fleming's
Production of "TEST PILOT" with
Lionel Barrymore • Screen Play by
Vincent Lawrence and Waldemar
Young • Original Story by Frank
Wead • Directed by Victor Fleming
Produced by Louis D. Lighton



NEW MOVE AGAINST CHANCE GAMES WOULD REVOKE LICENSES OF USERS

Authorities in Ohio Sue Toledo Exhibitor on Ground Its Permit Authorizes Operation of Theatre Only

A brand new line of attack against chance games is in the making, in Ohio, where authorities are pushing a suit to take away licenses of theatres employing the game on the grounds that a theatre license gives authorization to operate a theatre only.

Victory for the authorities would be the third serious blow at the practice, following the United States Post Office Department's recent denial of the mails to Affiliated Enterprises' "Bank Night" scheme and the subsequent banning of "Bank Night" advertising on the air by the Federal Communications Commission, both rulings having been based on federal lottery statutes.

In addition, there have been dozens of anti-chance game rulings by city and state authorities and by courts in each instance.

Affiliated Enterprises is preparing a case to contest the Post Office ban of the mails. If the Postal ruling is upheld in federal courts on an appeal by Affiliated, the result could be a national prohibition of the use of the games, in view of the existence of a federal statute permitting the Department of Justice to act against interstate transportation of lottery material.

Affiliated is expected to file its action in the district court in Washington, D. C., asking for a restraining order against the Postal Department. Since issuance of the order, Affiliated has been compelled to transact its business by telegraph and by express money order.

Will Deny It's Lottery

John M. Keating, attorney in New York for Affiliated, says that in the appeal argument will be made that Bank Night is not a lottery, was not specifically declared a lottery in the Postal ruling and hence is not a violation of the Postal laws. The appeal also will hold that the findings are not based on the evidence and that the Solicitor General misconceived the law.

Edward Goldstein, New York distributor of Bank Night, holds that the Government, in the Postal ruling, is making a test of the entire legality of all chance games at theatres and merely selected Bank Night as "an example."

Meanwhile distributors of other types of games are reputedly concerned over the Postal ruling, feeling that it may result in a wave of actions against all games similar to or having the same results as Bank Night.

The Ohio Test Case

In the Ohio test case now pending, action is centered at Toledo, where Ralph W. Lawler, manager of the Paramount theatre; E. M. Jump, president of Keystone Press, Inc., and J. B. Rosenbaum, publisher of the Toledo *Advertiser*, were subpoenaed by County Prosecutor Thomas O'Connor to give depositions after the prosecutor filed a suit in the court of appeals for a writ of "quo warranto" which means the theatre will be required to show by what right it operates the "Bank Night" activities under its franchise from the state which authorizes it to operate only a theatre.

Mr. O'Connor indicated the suit had been brought against the Paramount theatre because

OTHER CHANCE GAME DEVELOPMENTS

Philadelphia common pleas court on Monday reserved decision on a lower court's ruling against chance games. The appeal was taken by Davis Malias, counsel for the Palm theatre. The appellate judges during the hearing declared several of Mr. Malias' arguments that the game was not a lottery were "subterfuges."

Connecticut's supreme court of errors has ruled that Bank Night is illegal and a violation of state lottery laws, sustaining the conviction by Judge Edward Quinlan, superior court, of Ernest Dorau, Middletown exhibitor. Seventy-five theatres in the state immediately discontinued chance games and giveaways.

New York's Constitutional Convention is expected to receive a resolution banning chance games throughout the state. In New York City, municipal courts sentenced operators of Bingo.

it was the first to introduce the practice to Toledo. The county will be guided in its attitude toward other theatres by the court's ruling in this case, he said.

A Gambler's Guarantee

The prosecutor contends the holding of Bank Nights is violation of the state lottery laws. It also was revealed at the courthouse that a Toledo gambler has been profiting from the "Bank Night" operations of theatres, entirely independently of the theatres themselves. For a registration fee, this gambler will guarantee payment of the "pot" to winner, whether or not he is present in the theatre at the time of the drawing.

Prosecutor O'Connor said the court has the power to disfranchise the company, which would force the theatre to close, or it can order the theatre operating concern to stop "Bank Nights" under penalty of disfranchisement. He said the action was the result of several months of preparation and followed conferences with John N. Edy, city manager, and Martin S. Dodd, city law director.

Mr. O'Connor said he took the action at the request of Mr. Edy, who considered the prosecutor the proper authority to take steps to halt the theatre practice.

Ticket Buyers Photographed

It was revealed that city detectives, at the direction of the prosecutor, had been gathering evidence for several months. A check was made of names registered with the theatre and photographs taken of persons purchasing the theatre tickets and registering, he said.

The prosecutor said more than 300,000 names had been registered on "Bank Night" books there.

The prosecutor cited three major points in court action: that the company has been "vending, selling and dispensing ticket orders and devices for and representing an interest in a lottery, policy and scheme of chance"; that it

has established "account books and vendors for selling an interest in the lottery"; and that it has been "writing and printing accounts for a lottery and scheme of chance."

Mr. Lawler, manager of the Paramount theatre, said he intended to continue Bank Nights unless ordered by the court to halt. He contends Bank Nights belong to the same classification as an attendance prize at a bridge.

Circuit Names Staff Changes

E. E. Whitaker, for five years city manager of Lucas and Jenkins theatres in Atlanta and manager of the Fox theatre during that period, has been named district manager of the company. Hudson Edwards, former Atlantan, will return from service with the company in Savannah to assume managership of the Fox theatre in Atlanta. O. H. Bradbury, manager of the Georgia in Atlanta, will fill the position in Savannah vacated by Mr. Edwards.

Mr. Whitaker has been connected with theatre management for 15 years, having gone to Atlanta in 1931 from Charlotte, N. C., where he was city manager of the Carolina, State and Imperial theatres. Mr. Edwards joined the circuit shortly after his graduation from Georgia Tech in 1928. Mr. Bradbury began his services with the circuit in 1931 as an usher in the Georgia theatre. The offices of the company have been transferred from the Walton Building to the Fox theatre building in Atlanta.

Reorganization of Academy Is Voted

Reorganization of the Academy of Motion Picture Arts and Sciences has been voted by the board of governors and executive committee. The five branches, actors, writers, directors, producers and technicians, will combine in two groups. The arts group will include actors, writers, directors and producers. The scientific group will include technical branches and miscellaneous eligibles.

Details of the reorganization will be worked out by a committee composed of W. S. Van Dyke, chairman; Major Nathan Levinson, Lionel Atwill, David O. Selznick, Frank Lloyd, Howard Estabrook and Grover Jones, with Frank Capra and Don Gledhill as ex-officio members.

Acquires Virginia Theatres

Davis and Urling, operators of small town theatres in Ohio, Pennsylvania and West Virginia, has acquired the Murphy circuit of theatres in Virginia. The houses are located in Appalachia, Big Stone Gap, Norton, Clintwood, Gates City and Coeburn. Company headquarters is in Wellsville, Ohio.

Garner To Open Emanuel Theatre

John N. Garner, vice-president of the United States, will press the button that will open formally the new Senate theatre, Harrisburg, Pa., Friday. The Senate is operated by Jay Emanuel of Philadelphia.

TEST PILOT

ZOOMS

to 3rd Big Week! Still Going Strong

CLARK

GABLE

MYRNA

LOY

SPENCER

TRACY

LIONEL BARRYMORE

A VICTOR FLEMING Production

Screen Play by Vincent Lawrence,
Waldemar Young • Original Story
by Frank Wead • An M-G-M Pic-
ture • Produced by Louis D. Lighton

"Beautiful, thrilling . . . Myrna Loy emerges as one of the finest emotional actresses on the screen . . . Clark Gable tops his previous screen roles . . . Spencer Tracy's performance is a triumph of histrionic art."
—KATE CAMERON, News

"A certain hit . . . rousing thriller . . . exciting story, romance, pathos."
—BLAND JOHANESON, Mirror

"Bang-up drama . . . star studded and spectacular . . . thrilling and suspenseful."
—FRANK S. NUGENT, Times

"Enormous excitement . . . magnificent entertainment . . . I advise you not to miss it."
—HOWARD BARNES, Herald Tribune

"Spectacular melodrama . . . whopping good aviation stuff."
—EILEEN CREELMAN, Sun

"Tense excitement and liting humor . . . absorbing entertainment . . . expertly directed by Victor Fleming. A decidedly superior production."
—ROSE PELSWICK, Journal

"One of the screen's great achievements. Will leave you limp with suspense and excitement. You haven't seen anything until you've seen 'Test Pilot'. Excellent!"
—WILLIAM BOEHNEL, World-Telegram

"Attendance compulsory."
—ARCHER WINSTEN, Post

CAPITOL

B'WAY
& 51 St.
Major
Edward
Bowes
Mng Dir

"It's the SENSATION of the NATION! As we go to press reports from 37 early engagements outgross M-G-M's Biggest Hits 'San Francisco', 'China Seas', 'Saratoga', 'Maytime'. Second Friday at Capitol, N.Y. tops opening Friday by \$1,100. The sky's the limit for 'Test Pilot'!"



**CLEAR THE
CALENDAR
FOR M-G-M's
SENSATION!**

DID YOU ARRANGE FOR
EXTRA TIME?

DOUBLE IT!

DID YOU ARRANGE FOR
EXTRA AD BUDGET?

DOUBLE IT!

DID YOU ESTIMATE
POSSIBLE GROSS?

DOUBLE IT!

*It's Twice as Big
as your fondest dreams!*

**"TEST
PILOT"**

The Sky's The Limit!



SILVERSTONE HEADS MANAGEMENT OF UA; PRODUCT EXPANSION VOTED

Giannini Continues as President; Increased Profit-Sharing and Lower Distribution Terms to Attract Producers

The future of United Artists Corporation, in business for 19 years, appears to be set, along lines of general expansion in management, finances, operation and production availability. Thus the company establishes a defined course after a year of uncertainties due to possible changes in ownership.

Formal and official action to effect a reorganization of operation and management was started on Tuesday, when the board, opening a five-day series of meetings in New York, approved the appointment by Dr. A. H. Giannini, president and board chairman, of Murray Silverstone as chairman of the executive committee, in charge of operations.

Elimination of reputed dissensions appears to have been accomplished by increasing profit-sharing, and more favorable terms of distribution to encourage affiliation of independent producers with the company will be adopted to expand future feature programs.

Dr. Giannini continues as president. He also has been the nominal operating head of the company, but in view of his continued residence in California, away from distribution and home office operations, Mr. Silverstone is taking charge of management and operations in New York with the other members of the executive committee, including George J. Schaefer, who is vice-president and general manager of distribution in United States and Canada; Arthur W. Kelly, vice-president in charge of foreign distribution; Harry D. Buckley, vice-president in charge of exchange operations; Harry J. Muller, treasurer. Presumably Mr. Silverstone will handle many of Dr. Giannini's duties.

Mr. Silverstone, who is managing director of United Artists Corporation, Ltd., the English branch of the American company, will continue to hold that position, removing his headquarters to New York. He will spend several months each year in London. While in New York, Mr. Silverstone's present assistants will act for him, George Archibald handling British executive functions and Teddy Carr supervising sales.

A New Post

Mr. Silverstone's position is a new one, the executive committee having operated without a chairman since its inception more than a year ago. Operating and management matters not handled by respective departments will continue to be the affairs of the committee, and settled or adjusted, as heretofore, by majority opinion.

Having completed plans for the new operating policy at conferences in London, directors of the company returned to New York on Monday, including Samuel Goldwyn, Mary Pickford, Alexander Korda, David Rose, Goldwyn financial advisor, Maurice Silverstone and Edward J. Raftery, U. A. attorney. Conferences resulting in Mr. Silverstone's appointment followed on Tuesday, and immediately he left for California to confer with Dr. Giannini to work out the final details. Douglas Fairbanks also attended the London conference.

A dividend was declared by UA directors at their Tuesday meeting.

Under the new policy, United Artists "will provide for greatly reduced cost of distribu-

"... THE BRITISH ARE COMING ..."

"There must be a reformation in Hollywood. . . ."

"Hollywood, look out! . . . The British are coming. Also the French. . . ."

"Production costs in Hollywood are too high. There is too much mediocrity there. Actors, directors and writers get much more money than they are worth. In fact, many Hollywood writers should go home and write letters. . . ."

"It used to be that you could go to a movie theatre and only expect that one picture of a double feature would be bad. Now you got to expect both of them will be terrible. . . ."

—Assorted newspaper quotations from Samuel Goldwyn on his arrival in New York, Monday, from England.

tion to producers (both member producers and any others) who, in turn, will thus further participate in the profits of the parent company according to their individual contributions," said a statement from the home office on Monday. "It is believed that this new method of operation will make the company particularly attractive to other independent producers who are seeking world-wide distribution."

Mr. Goldwyn, on shipboard Monday, indicated that this new arrangement was intended to attract additional producers to United Artists, and that this, and lowered distribution costs in the United Kingdom, were designed to "encourage British production," intimating that Mr. Korda's contributions from London would be even more important than in the past.

The United Artists feature schedule will continue at 24 to 28 a season.

The home office on Tuesday emphatically denied the reported "probable retirement" of Dr. Giannini after the reconstruction of management and policy. Dr. Giannini, head of the Bank of American National Association and one of Hollywood's most active motion picture financiers, was elected to the United Artists presidency one year ago. He will continue at the company's nominal headquarters in Hollywood, but the center of actual distribution operations will remain in New York, as heretofore.

Although still to be voted upon, the chief points of the revised arrangements, all retroactive to January 1st, provide that 50 per cent of United Artists' net earnings during the current year are to be distributed to the company's producer-owners in proportion to the returns of their pictures; the remaining 50 per cent to be shared equally by the five stock-owning partners: Samuel Goldwyn, Mary Pickford, Charles Chaplin, Alexander Korda and Douglas Fairbanks. Pickford, Chaplin and Fairbanks have been in virtual retirement for some time and there are no signs of their emerging. Other important contributing producers to the company, both non-owners, are David Selznick (Selznick International) and Walter Wanger.

Mr. Korda, who preceded the UA group to

New York from London, arriving last Thursday, said certain "problems of management" still are to be adjusted, but, as partners, according to Samuel Goldwyn, "United Artists is now definitely united." Besides making more money for the partners, the new arrangement will be an impetus to independent producers seeking a distribution outlet, he added.

To Include Financing Producers

An elaboration of the extent to which the company aims to create interest among independent producers for affiliation with United Artists was made by Mr. Silverstone, who said that the expansion in this connection will even include financing producers, such as the company's 50 per cent financing of Walter Wanger's pictures. With the exception of Mr. Wanger, UA's policy has been set against financing outsiders.

Miss Pickford, on shipboard, said that a larger number of pictures for United Artists than heretofore was the immediate aim, adding that Dr. Giannini already has started negotiations in Hollywood with prospective producer affiliations. Ernst Lubitsch, who has terminated his producing relationship with Paramount, was mentioned as a likely candidate.

Mr. Goldwyn said that the next year will see "more independent production and a greater market for it than ever before."

Korda's Eight "A's"

Mr. Korda said he probably would make eight pictures for the coming season for release in the United States at a total cost of \$8,000,000. All the pictures, he said, definitely would be in the "A" class.

Mr. Korda said he was distressed over the reduced box-office grosses in this country, that British film attendance has increased from 10 to 12 per cent over last year. He estimated UA's revenue in England as 35 per cent of the total.

He said that Miss Pickford plans to make "The Bat" at the Denham studios this summer. Miss Pickford told reporters that she plans to make a film in England starring Buddy Rogers, her husband.

Mr. Korda said he plans to discuss a possible deal with Irving Asher, former British production head for Warners.

The new policy brings into effect as well, changes urged by Darryl Zanuck and Joseph M. Schenck as early as 1931, which, when they failed to materialize at that time, led to the withdrawal of 20th Century from United Artists.

Mr. Goldwyn explained that the stockholders gave a formal vote of confidence to Oscar Deutsch for his management of the Odeon circuit, which comprises 340 theatres and in which U. A. has a 50 per cent interest.

He refused to discuss prospects for a continued affiliation with UA by David O. Selznick beyond his present contract, indicating nothing has been agreed upon. It was said, however, that in view of the new arrangements, Mr. Selznick may increase his present commitment from two to four more pictures than he delivered to UA last year. Apart from this possible increase, Mr. Selznick will fulfill his existing contract by delivering two films.

United Artists is ready to finance Selznick International pictures it was disclosed Wednesday.

Expansion of United Artists on the continent was disclosed by Mr. Silverstone. He said UA had purchased a substantial interest in Artisti Associati of Rome which will make three Italian films and two in French at a cost of \$100,000 each, not for the United States.

...and-Technicolor



ROBIN HOOD
is all in
Technicolor!

ROBIN HOOD
has Flynn and
De Havilland of
'Captain Blood'!

ROBIN HOOD
has 1180 other
players!

ROBIN HOOD
is the best-loved
adventure story
ever told!

ROBIN HOOD
is a greater
picture than
'Anthony
Adverse'!

ROBIN HOOD
was made by
WARNER BROS.
and

ROBIN HOOD
will open at
RADIO CITY
early in May and
at national
de luxe first-run
theatres
immediately
thereafter!

The Adventures of

Robin Hood

with

ERROL FLYNN

OLIVIA De HAVILLAND

BASIL RATHBONE

CLAUDE RAINS

PATRIC KNOWLES • EUGENE PALLETTE

ALAN HALE • MELVILLE COOPER

IAN HUNTER • UNA O'CONNOR

Directed by **MICHAEL CURTIZ** and **WILLIAM KEIGHLEY**



Original Screen Play by Norman Reilly Raine and Seton I. Miller

Based Upon Ancient Robin Hood Legends

Music by Erich Wolfgang Korngold • A First National Picture

THE HOLLYWOOD SCENE

Only Six Start

For weeks ironclad assurances have been flung about that intensive production would start any day now. But a cog must have slipped somewhere in the past week, or the town paused to get its second wind after last week's flurry, as only six pictures were started. Had not Twentieth Century-Fox found it convenient to start three, the schedules would have looked dreary indeed.

In two of the new pictures of the Westwood Hills studio, two leading box office stars will be seen. "Lucky Fanny," a modernized version of "Sunny Side Up" and what probably will be as different from the original as is "Rebecca of Sunnybrook Farm," will star Shirley Temple. Bill Robinson, George Barbier, Benny Bartlett, Franklin Pangborn, Bert Lahr, Joan Davis and Charles Farrell will be in the supporting cast. The eighth ranking star, Sonja Henie, will return to picture making activity in "They Met in College." Richard Greene has the opposite lead and George Barbier heads the support. The third production, "Always Goodbye," will present Barbara Stanwyck, Herbert Marshall, Cesar Romero, Ian Hunter, Binnie Barnes and Lynn Bari.

Monogram started preliminary work on "Romance of the Limberlost." Jean Parker and Eric Linden will be featured.

At the same time, RKO-Radio started "The Fortuneers," with Alan Lane and Frances Mercer as the leads.

Universal gave the Trem Carr production, "Wheels of Destiny," the starting gun. Bob Baker, Marjorie Reynolds and Carlyle Moore are the principals.

20th Century-Fox Completes Four

The list of pictures finished tells a different story, as it marks 14 off the active list. It's a diversified list and one that should give exhibitors more than a little confidence.

Twentieth Century-Fox completed four films. Name power as well as unique story and production detail should make "Alexander's Ragtime Band" of more than ordinary importance. Built around the song writing accomplishments of Irving Berlin, it will present Tyrone Power, Alice Faye, Don Ameche (the "In Old Chicago" trio) with Ethel Merman, Jack Haley, Jean Hersholt, Helen Westley, Wally Vernon, John Carradine, Douglas Forley, Ruth Terry, Paul Hurst, Chick Chandler and Eddie Collins. The stars of "Josette" are Don Ameche and Simone Simon. Robert Young, Bert Lahr, Joan Davis, Paul Hurst, William Collier, Sr., Tala Birell and Jayne Regan also will be seen. Naturally, Peter Lorre is the central figure in "Mysterious Mr. Moto." Others in the cast are Mary Maguire, Henry Wilcoxon, Erik Rhodes, Harold Huber, Leon Ames, Forrester Harvey and Fredrik Vogeding. The fourth film, "One Wild Night" (formerly titled "Time Out for Murder"), will present June Lang, Dick Baldwin, Andrew Tombes, Sidney Toler, J. Edward Bromberg and Lyle Talbot.

MGM removed two productions from the active schedule. "Hold that Kiss" will offer Dennis O'Keefe, Maureen O'Sullivan, Fay Holden, Mickey Rooney, Frank Albertson and Ruth Hussey as its principal personnel. Luise Rainer, Academy Award winner, is the star of "The Toy Wife." The supporting company lists Melvyn Douglas, Robert Young, Barbara



Little Billy, Jed Buell, producer; Johnny Winters, and Lady Little signing contracts for "The Terror of Tiny Town," with an all-midget cast.

O'Neil, H. B. Warner, Alma Kruger, Libby Taylor, Theresa Harris, Walter Kingsford, Clarence Muse and Margaret Irving.

Universal Finishes Two

Two pictures were finished at Universal. After bearing a succession of titles, the Borden Chase story, "Hell's Kitchen Has a Pantry," finally reached the finishing wire as "The Devil's Party." It will offer Victor McLaglen, Paul Kelly, William Gargan, John Gallaudet, Beatrice Roberts, Joe Downing, Frank Jenks, Ed Gargan and David Oliver. The character identifying prelude will feature Mickey Rentschler, Tommy Bupp, Scotty Beckett, Dickey Jones and Juanita Quigley. The serial "Flaming Frontiers" was finished, too. It features Johnny Mack Brown, Eleanor Hansen, Ralph Bowman, Eddie Waller and Charles Middleton.

Columbia finished two. "State Patrol" will present Robert Paige, Jacqueline Wells, Robert Middlemass, Arthur Loft, Al Bridge, Eddie Foster, Ann Doran and George McKay. The cast of "Valley of Violence," Larry Darmour production, contains Jack Luden, Joan Barclay, Slim Whitaker, Hal Taliaferro, Leon Beaumont and Marion Sais.

Two more were marked off the schedule at Grand National. "Renfrew Rides North" will feature Jimmy Newill and Terry Walker. "Trail's West" has Ken Maynard and Ruth Findley.

"The Muddled Deal" was finished at RKO-Radio. Joan Fontaine and English actor Derrick deMarney play the leads, with Cecil Kellaway, Lillian Bond, Cecil Cunningham, Robert Coote, Olaf Mytten, Claude Allister, Ann Shaw and John Sutton also involved.

Republic completed action on "Gangs of New

York." The cast includes Charles Bickford, Ann Dvorak, Alan Baxter, Wynne Gibson, Harold Huber, John Wray, Maxie Rosenbloom, Willard Robertson, Robert Gleckler, Jonathan Hale and Fred Kohler, Jr.

All-Midget Western

A gathering of the tiny clan started in Hollywood this week when the first of more than 200 midgets to be employed in an all-midget musical western picture "The Terror of Tiny Town," were signed by Jed Buell and his associate, Abe Meyer.

The midgets are being assembled by Buell productions from all over the world. Within two weeks fourteen will arrive from Hawaii and more are coming from New York, Boston, Chicago, Atlanta and other cities. First to be signed were Little Billy, Lady Little, Johnny Winters, Johnny Leo, Marie Winters, John Bamburg, Charlotte Sullivan, Pewee Johnson and Billy Platt.

"The Terror of Tiny Town" will be made with the wee folk playing roles ordinarily depicted by western actors in a typically western story, and will be a travesty on the Tom Mix, Buck Jones, Gene Autry and Fred Scott musical outdoor pictures.

Series Pictures

Once all alone in their field, the "Charlie Chans" now find themselves crowded in the series-character or series-story realm of production technique. Two or three years ago Twentieth Century-Fox launched the "Jones Family," then titled "The American Family" idea, and simultaneously Harry Sherman embarked upon the production of Clarence Mulford's "Hopalong Cassidy" stories.

The amazing popularity and profit which accrued to these series pictures quickly sent rival producers searching. Republic launched the "Three Mesquiteer" series, Warner Bros. evolved the "Torchy Blane" idea, Twentieth Century-Fox adopted J. P. Marquand's "Mr. Moto," Paramount joined the parade with "Bulldog Drummond," and MGM created "Judge Hardy."

Expensive production has continued with Paramount's "Big Broadcasts" and "Collegiate" musicals and another "Artists and Models," with MGM's "Broadway Melody," the "Thin Man," the Jeanette MacDonald-Nelson Eddy operettas, and Warners' "The Goldiggers."

Indications are that the coming season will see seven more series pictures joining the eight already established. Twentieth Century-Fox is experimenting with two ideas. One is to be titled "The All American Girl," with June Lang tentatively slated for the title spot; the second is to be known as the "Star Reporter" series. MGM has definite intentions of going ahead with an idea for the "Newlyweds." At Universal they are casting about for stories for a "College Campus" series, and Warner Bros. has assigned Ronald Regan to the leading role in its "Secret Service" series. As companion pieces to the "Hopalong Cassidy's" Harry Sherman will produce a series of Zane Grey yarns. Sol Lesser, who has surrendered his rights to "Tarzan" to MGM, is considering a "Peck's Bad Boy" series.

Bread or Doughnuts, Blumberg Aims Flexible Product at Public Demand

Nate Blumberg, Universal president, on Wednesday suddenly interrupted Hollywood studio conferences and flew to New York in response to a telephone call from J. Cheever Cowdin, chairman, to confer on new product. He left word at the studio that he would return Monday.

by WILLIAM R. WEAVER
in Hollywood

"One day they're buying bread, next day they all want doughnuts, so how's anybody going to know what they'll be clamoring for next week?"

Stocky, sturdy Nate Blumberg answers questions with questions. That's because his first 10 weeks as president of Universal, start of a five-year stint, have exposed him to such a grilling, offstage and on, as few men charged with less than murder are called upon to face. They haven't charged him with that, yet, but they're full of interrogation.

Nate Blumberg is steel grey and seasoned, but unseamed at 44. Steel in those bulky biceps, too, but he smiles easily. He could be a wrestler, the chunky, bulldoggish kind the Jiu Jitsui phenoms don't toss around much. Hollywood's catch-as-catch-can champs haven't won a fall to date. He's thrown a many.

Nobody Knows

This morning Nate Blumberg is told 16,320 subscribers of MOTION PICTURE HERALD want to know what a man whose 20 years in the industry have been spent in the exhibition branch thinks about after he takes over the presidency of a major company, and what's he's going to do about it. He is told they don't care particularly who's going to be fired or hired or who the new prexy likes to go out to lunch with, but are in the mood for an inkling of the policies he intends to install and the program level he has chosen for his product groove.

It's this crack about levels and grooves that evokes the one about bread and doughnuts. And it's the public, not exhibitors, he's referring to. He says nobody knows or can know today what kind of pictures will be in greatest demand tomorrow—any today and any tomorrow. So he isn't going to try to answer that one, nor in the product

announcement due in a fortnight or so. But he is going to try to answer it during the coming season—not all at once, but in takes, as it comes—in terms of product adjusted to the whimsical public appetite for bread, doughnuts, corn bread or cream puffs.

Flexibility is the Blumberg policy for Universal. There will be light pictures and heavy, big and not quite so big. All will be exploitation pictures and he wishes they might all be "A's," but he nurtures no illusions about repealing the law of averages. They will be built for big theatres and little, but primarily for the public of the moment as he has come to know it from the hard side of the wicket.

Flexibility is being built into the Universal studio. Only this morning several veterans departed the premises. Nearly every day new ones move in. Hollywood calls the process "a shakeup." The president simply says there was overlapping, accrued duplication, which made for neither efficiency, imperative in a period of sagging grosses, nor flexibility, the thing he thinks a studio needs more now and always.

Huddles on Product

Earnest huddles in behalf of further streamlining are on the agenda for this weekend when William Scully and Joseph Seidelman, general and foreign sales managers, arrive to rig up the 1938-39 selling policy. The president doesn't expect it to be changed much, possibly made a little more flexible. John Joseph, director of advertising and publicity, will be here also, and the matter of transferring advertising and publicity headquarters here will be gone into.

The president says it's been discussed and he's for it, thinks publicity evolved on the set can be geared more accurately to product necessarily in daily revision.

Yes, there are some mechanical considerations to be explored. They will be.

Nate Blumberg says there's a new flexibility in programing of pictures, too. More and more showmen are holding over big pictures in preference to setting in merely good ones. This involves shelving. That helps many exhibitors who are, by limitation of sources, chronically in need of product. Nate Blumberg despises neither type of theatre. Both represent revenue. Universal will neglect neither.

Jerry Mayer Named MGM Studio Head

Jerry G. Mayer, brother of Louis B. Mayer, has been named by E. J. Mannix as studio manager at Metro-Goldwyn-Mayer. He supplants William Koenig, whose contract with the company is still in force.

Mr. Mayer in the past has been head of the studio purchasing department and he will continue to direct that division.

Colonel Francisco Urrutia, minister of education for Ecuador, has lifted the ban there on "The Life of Emile Zola."

Testimonial Dinner Given Jack Byrne

A testimonial dinner was tendered Jack Byrne, Metro-Goldwyn-Mayer manager in New Haven, Monday, on the occasion of his promotion as manager of the MGM Boston exchange. Harry F. Shaw was toastmaster. Barney Pitkin was chairman.

The motion picture, radio and television rights to the title "Ziegfeld Follies" have been purchased by Metro-Goldwyn-Mayer from Lee Shubert, producer, and Billie Burke, widow of Florenz Ziegfeld.

Pathe Elects Loach To Vice-Presidency

The post of vice-president of Pathe Film Corporation was filled Wednesday by the election of T. P. Loach by the directors. The office has been vacant. Mr. Loach formerly was secretary and also treasurer. He was reelected to the latter post and is succeeded by M. M. Malone as secretary. O. Henry Briggs was reelected president and A. F. Schwarz, assistant secretary.

Louis Philips of the law firm of Philips and Nizer was elected a member of the board at the annual stockholders' meeting preceding the directors' session. Gurdon W. Wattles, associated with White, Weld and Company, investment bankers, was elected a director to replace Charles B. Wiggin. Directors elected were Henry J. Guild, Robert M. McKinney, Charles A. Stone, Robert R. Young and Messrs. Briggs, Wattles and Philips. Frank Kolbe, former Pathe executive, retired from the board.

Peskey Says GN Will Deliver 75% of List

Grand National will deliver approximately 75 per cent of the pictures sold during the current season. Edward J. Peskey, vice-president in charge of distribution, said on his arrival in Hollywood Tuesday. Fifty salesmen are to be employed immediately to sell 36 features for the new season, he added.

Mr. Peskey will confer with Edward Alperson and Loyd Wright, co-trustees in the reorganization of Grand National. He said that reorganization of the company under Section 77B of the bankruptcy act was proceeding smoothly and a series of meetings are scheduled later this week, at which time plans to be submitted to the United States district court will be formulated. A possible sales convention to be held in Hollywood next month is also under consideration.

Tasker Out in Universal Studio Realignment Move

In the course of general changes in the Universal studio setup commencing with the Hollywood arrival of Nate J. Blumberg, president, for the purpose of gearing the production machinery to the rapidly fluctuating box-office requirements Homer G. Tasker, head of the sound department, has resigned and his post has been taken by Bernard B. Brown, pre-recording department head, who will consolidate both departments.

Harry Zehner, holding the censorship contact position, and Gil Kurland, business manager of the music department, have both left the lot. John Steinberg, operating the studio commissary, will leave to devote his entire time to the management of the Victor Hugo Cafe.

ASCAP Law Decision Appealed

The state of Florida has appealed to the United States supreme court from a three-judge Federal court ruling recently issued in New Orleans holding unconstitutional Florida's law prohibiting the American Society of Composers, Authors and Publishers from collecting fees for use of controlled musical numbers by radio stations, theatres and others. The Federal court temporarily enjoined enforcement of the Florida law.

IN THE CUTTING ROOM

Algiers

(United Artists - Wanger)

Melodrama

While the title and the locale might suggest a Foreign Legion theme, "Algiers" essentially is a cops and robbers story. Most of the action takes place in an Algiers district known as Casbah, a sanctuary for criminals. Within those bounds takes place a battle of wits and intrigue, with a danger menaced romance which moves to suspense, melodrama, action and thrills which promises one of the most interesting pieces of screen merchandise in some time. Non-formula in concept, it is being produced in a style which Walter Wanger believes will set it entirely apart. In the climax is expected a bewildering surprise.

The leading role, of the world's most skillful jewel thief and most wanted criminal, is being played by Charles Boyer, whose latest films are "Conquest" and "Tovarich." The two women most important in the action have been very much in the public eye. Sigrid Gurie was featured in "The Adventures of Marco Polo." Hedy Lamarr, brought to this country by MGM and borrowed by Wanger, was the leading light in the controversial "Ecstasy."

In other roles will be Alan Hale, Joseph Calleia, Gene Lockhart, Stanley Fields, Joan Woodbury, Johnny Downs, Claudia Dell, Bert Roach, Robert Greig, Nina Koshetz, Luana Watters, Charles D. Brown, Leonard Kinsky, Walter Kingsford, Paul Harvey and Armand Kaliz.

Based on a Continental story and play, the American transcription was made by John Howard Lawson and the work is being directed by John Cromwell, who made "The Prisoner of Zenda."

Release date: To be determined.

The Land of Fighting Men

(Monogram)

Musical Western

To a great many theatre-goers, particularly those who patronize the smaller houses, no screen entertainment promises so much as the outdoor adventure picture, chockful of heroism and villainy and including musical interludes.

"The Land of Fighting Men" is modeled to that pattern.

Jack Randall, Monogram's singing cowboy, seen in "Danger Valley," "Where the West Begins" and "Riders of the Dawn," is the hero. Louise Stanley is the girl. Herman Brix, a one time "Tarzan" and now western player, is the third principal. Dickie Jones, Bob Burns, Wheeler Oakman, John Merton, Lane Chandler and Rex Lease, all of whom have appeared in scores of outdoor productions, are the support. Choral music will be provided by the Colorado Hillbillies, popular on radio and in films, and now making personal appearances.

A Maurice Conn production, the original story is by Stanley Roberts, who did "Where the West Begins" and "Valley of Terror." The screen play is credited to Joseph O'Donnell, who has collaborated often with Roberts. Music numbers were composed by Edward Cherkose and Charles Rosoff and Connie Lee. The picture is being directed by Alan James, who has handled many similar productions.

Release date: May 13, 1938.

Alexander's Ragtime Band

(20th Century-Fox)

Musical Memories

Thirty years ago there was a singing waiter in "Nigger Mike" Salter's place in New York's Bowery. Around the corner a friend of his worked in a drug store. They're Irving Berlin and Joseph M. Schenck, and a song that made Mr. Berlin famous is now the title of a motion picture rapidly nearing completion in Mr. Schenck's 20th Century-Fox studio.

"Alexander's Ragtime Band" is not going to be a story of two men, but of Berlin's music, from three decades ago through the war period, prohibition, prosperity and depression to date. Romantic, melodramatic and comic episodes will be built around 30 or more of Berlin's hit songs. Among the numbers will be the title song which opens the piece, "All Alone," "Remember," "Oh! How I Hate to Get Up in the Morning," "Blue Skies," "A Pretty Girl Is Like a Melody" and three new swing numbers composed for the picture. Production detail will carry from San Francisco to New York, London, Paris and into Carnegie Hall. There will be 105 sets and more than 7,000 extras. The cast will include Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley, Helen Westley, Jean Hersholt, Wally Vernon, John Carradine, Douglas Fowley, Chick Crandler, Paul Hurst and many other favorites.

Henry King, maker of "In Old Chicago," is the director, and the spectacular dance ensembles are being staged by Seymour Felix. Darryl Zanuck is giving the production his personal attention.

Release date to be determined.

Shopworn Angel

(Metro-Goldwyn-Mayer)

A Tarnished Lady

Ever since the screen discovered it was a story telling medium, "tarnished ladies" have supplied some of its greatest characterizations and best successes. "Stella Dallas," "Sadie McKee," "Possessed" and "Chained" are illustrative. These usually have combined an indicative title of showmanship value, a compelling story and strong cast.

Producer Joseph Mankiewicz, maker of "Fury," "The Gorgeous Hussy," "Double Wedding," "Mannequin" and "Three Comrades," assigned as director H. C. Potter, who did "Beloved Enemy" and "Romance in the Dark," and chose Margaret Sullavan, James Stewart and Walter Pidgeon for the principal roles. The cast includes Hattie McDaniel, Charles D. Brown, Jimmy Butler, Eleanor Lynn, Hudson Shotwell, Harry Tyler, Mary Howard, Virginia Gray and Roger Converse.

The story is an original by Dana Burnett which carried the title "Private Pettigrew's Girl" when it appeared in *Saturday Evening Post*. While there is a serious human interest keynote, substantiating effects include much comedy, music, dancing and spectacle.

Thematically it treats the experiences of a hard-boiled, gold-digging New York chorus girl, her sugar daddy paramour and a rookie soldier in whom she finds a kind of love she did not know existed.

Release date to be determined.

One Wild Night

(20th Century-Fox)

Wild and Thrilling

While comedy and romance will be accented in this forthcoming production, it oddly enough will be a semi-mystery crime picture in which there will be no murders, no missing bodies to find and consequently no clues to follow. Nevertheless, there will be plenty of action, thrills and chills.

A prominent small town citizen disappears and the police are baffled. The police chief's son, attending a criminology school, decides he has been sufficiently trained. He meets a pretty but not very bright newspaper woman who, throughout the action, succeeds only in getting in the way. She does, however, blunder into the kidnaper's hideout, from which point the picture builds to its riotous finale.

The featured players are June Lang, in the role of the blundering reporter, and Dick Baldwin, in "Mr. Moto's Gamble." The principal support lists Lyle Talbot as the suave suspect, J. Edward Bromberg and Sidney Toler, about whom much of the incidental comedy centers.

The original idea was provided by Edwin D. Torgerson, and the screen play was completed by Charles Belden and Jerry Cady. Both have collaborated on several "Mr. Moto" and "Charlie Chan" pictures and are specialists in developing comedy mystery yarns. The director, Eugene Forde, has handled a couple of "Chans."

Release date: May 27, 1938 (tentative).

The Toy Wife

(Metro-Goldwyn-Mayer)

A Love Story

"The Toy Wife" is a melodramatic story of gaiety, folly, tragedy and sacrifice in the beautiful settings of New Orleans and Louisiana plantations in the 1850's. The heroine is a headstrong belle, coquette and romantic renegade, who wears the responsibilities of marriage and motherhood lightly.

MGM chose for the title role Luise Rainer, winner of the best actress award of the Academy in two consecutive years, to play the title role. Her appearance in "The Great Ziegfeld," "The Good Earth" and "Big City" have made her familiar to exhibitors and theatre goers. The two men in her life are Melvyn Douglas and Robert Young, previously co-featured in "She Met Him in Paris." The supporting cast will present H. B. Warner ("The Lost Horizon") and "The Girl of the Golden West"), Barbara O'Neil ("Stella Dallas"), Alma Kruger, Libby Taylor, Theresa Harris, Walter Kingsford, Clinton Rosemon, Clarence Muse, Leonard Penn and Margaret Irving.

As "Mlle. Frou Frou," the play enjoyed much success on the stage a generation or more ago. While all the essence is being retained, modern touches have been incorporated into the screen play by Zoe Akins, whose credits include "Camille," "Outcast Lady" and "Morning Glory." It is being made under the guidance of Merian C. Cooper, who was responsible for "Little Women" and "Morning Glory" as well as "Grass" and "Chang." Direction is in the hands of Richard Thorpe, whose latest picture is "The First Hundred Years."

Release date, June 3, 1938.

HIGH COURT DELAYS DALLAS RULING; MOMAND'S CHARGES UNDER FIRE

United States Supreme Bench Sends Conspiracy Suit Back to Texas District Court for Further Fact-Finding

The Government's Texas conspiracy case against large distributors was sent back to the Texas district court this week by the United States supreme court for further fact-finding.

Implying a rebuke to the lower federal court, the action by the supreme court is at least a temporary gain for distributors, delaying any action by the high tribunal in Washington until next fall, in view of the impending supreme court recess, in June.

It was the first litigation ever to reach the highest court involving motion picture trade practices and a film anti-trust matter, and was to have determined the right of distributors contractually to govern the dual billing of their pictures and the admissions under which their films are to be shown.

Specifically, final decision was delayed by the supreme court when it instructed Judge William Atwell, of the federal district court at Dallas to render a proper decision in conformity with established rules of equity practice, holding the lower court with omission in violation of Equity Rule No. 70½. The defendants must re-submit their appeal to the supreme court based on Judge Atwell's new decree.

Two Present Minority Opinion

While six members of the court joined in the implied rebuke to the Texas tribunal, Justices Stone and Black, while admitting that the lower court decision was informal, contended it was sufficient and urged that the case should be decided without further delay, particularly "because of the public interest involved." Justice Cardozo took no part in the decision.

"The court made no formal findings," the majority decision pointed out. "The court did not find the facts specifically and state separately its conclusions of law as the rule required. The statements in the decree that in making the restrictive agreements the parties had engaged in an illegal conspiracy were but ultimate conclusions and did not dispense with the necessity of properly formulating the underlying findings of fact."

"The opinion of the court was not a substitute for the required findings. A discussion of portions of the evidence and the court's reasoning in its opinion do not constitute the special and formal findings by which it is the duty of the court appropriately and specifically to determine all the issues which the case presents. This is an essential aid to the appellate court in reviewing an equity case and compliance with the rule is particularly important in an anti-trust case which comes to this court by direct appeal from the trial court."

Because of the deficiencies of the lower court decision, the supreme court, although it heard argument on all the points involved, refused to render any opinion as to the merits of the case, although commenting "they point the importance of special and adequate findings in accordance with the prescribed equity practice."

The Texas anti-trust suit, initiated by the Government in December, 1936, named as defendants Paramount, Vitagraph (Warners), RKO, Columbia, United Artists, Universal, M-G-M, Twentieth Century-Fox, M-G-M of

PUBLICITY PROMISED ON ANTI-TRUST DATA

Thurman Arnold, successor to Robert H. Jackson as assistant attorney general in the Department of Justice in charge of anti-trust matters, speaking at the annual banquet of the Trade and Commerce Bar Association of New York, said he believed the department should make public its reasons for selecting a particular situation for prosecution in order that business men might have both "guides and warnings in a field which is admittedly as uncertain in definition as the conception of reckless driving on the highway."

The Texas anti-trust suit brought against distributors and two circuits represents the application of a new policy of basing Government prosecutions upon the results rather than on the intent of competitive practices adopted by industries, Mr. Arnold said.

Texas, Twentieth Century-Fox of Texas, Interstate Circuit, Inc., and Texas Consolidated Theatres, Inc., and Karl Hoblitzelle and R. J. O'Donnell.

The Government sought an injunction against the carrying out of an alleged conspiracy in restraint of interstate commerce between the distributors and the exhibitors named as respondents. The restraint was alleged to consist in provisions in license agreements which prevented any of the distributors' features, which had been shown first-run by one of the chains at an admission price of 40 cents or more, from thereafter being exhibited in the same locality at an admission price of less than 25 cents or as part of a double-feature bill.

The distributors defended their practices as being privileges granted by the copyright laws for the owner of a copyright to determine the conditions under which his work could be publicly performed and contended the restrictions had no injurious effect.



Orange Circuit Files Details

Orange County Theatres, Inc., this week filed a 147-page bill of particulars setting forth its claim in detail in connection with its anti-trust suit in the United States District Court in New York. Defendants are Eugene Levy, George Walsh, Netco Theatres Corporation, Paramount Pictures, Twentieth Century-Fox Film Corporation, Joseph Lee, Big U Film Exchange, RKO Radio Pictures, and United Artists. Orange charges a "conspiracy" in violation of the Sherman and Clayton Act to prevent it from obtaining film.

Ritchey Survives Plane Crash

Norton V. Ritchey, manager of Monogram's export department, was among the survivors of the plane which was forced down and sank in the Caribbean on Monday, he cabled the home office from Kingston Tuesday. He is expected in New York Saturday.

Defense in Momand's Anti-Trust Actions Asks Court to Strike Out Charges of Conspiracy and Price Fixing

Attorneys for the defendants in two Federal anti-trust suits filed by A. B. Momand, Shawnee, Oklahoma exhibitor, against large distributors, producers and theatre circuits, have asked the United States district court for the Western District of Oklahoma to strike from the files Mr. Momand's petition filed March 19th in which he charges the defendants conspired to form a monopoly and to fix prices, thereby obtaining such a control of independent exhibitors that they would not operate.

Keaton, Wells and Johnston, defendant attorneys, ask dismissal of suit on grounds that present Momand suits are based on the same causes of action set forth in Momand's previous unsuccessful \$4,000,000 suit against Paramount, et al., which action was dismissed without prejudice April 8, 1937, on questions of pleading.

Defendant attorneys representing 20th Century-Fox and seven other companies in one suit and Griffith Amusement Company and 11 other companies in the other suit now ask dismissal of the two suits on the ground that in the Paramount case the defendants filed a motion to strike out various parts of the petition and ask that other parts of the petition be made more definite and certain and that the courts sustained this motion and thereupon Momand notified the court he would make no effort to plead further to comply with the court's order. Defendant attorneys claim that Momand's present suits disregard the court's order as to pleading and Momand should not be permitted to file a petition disregarding the former orders of the United States district court as proper pleading of same charges on action between the same parties.

Momand is asking damages totaling \$6,636,632 from 20 motion picture producing, distributing and exhibiting corporations charging violations of the Federal anti-trust laws.

Seven causes of action listing alleged instances of conspiracy and formation of monopolies were outlined in the 20th Century-Fox suit, totaling \$1,676,119. Fourteen causes of action were listed in the Griffith Amusement Company suit, totaling \$4,461,012.

The original suits against Paramount were filed in Oklahoma City in April, 1931, and after lengthy litigation were dismissed in July, 1936. An appeal to the 10th Circuit Court of Appeals at Denver resulted in a reversal of action of the Federal Court at Oklahoma City. The Appeals Court ordered dismissal without prejudice which allowed renewal of the suit after technical changes in the petition.

Defendants in the present suit, besides 20th Century-Fox, include Fox Film, Loew's, Vitagraph, RKO, Universal, RKO Distributing Corporation and United Artists. Defendants in the suit against Griffith Amusement also include Consolidated Amusement Company, Consolidated Theatres, Paramount Pictures, Publix Theatres, First National, Warner Brothers' Theatres, Vitaphone, Pathe Exchange, Educational Film and Warner Brothers' Pictures.

In the suit against Griffith, et al., Regal Theatres, Inc., through their attorneys, Ernest McKenzie and Gibbons, in a special appearance, objected to jurisdiction of the court and claimed that the summons was not issued according to law.



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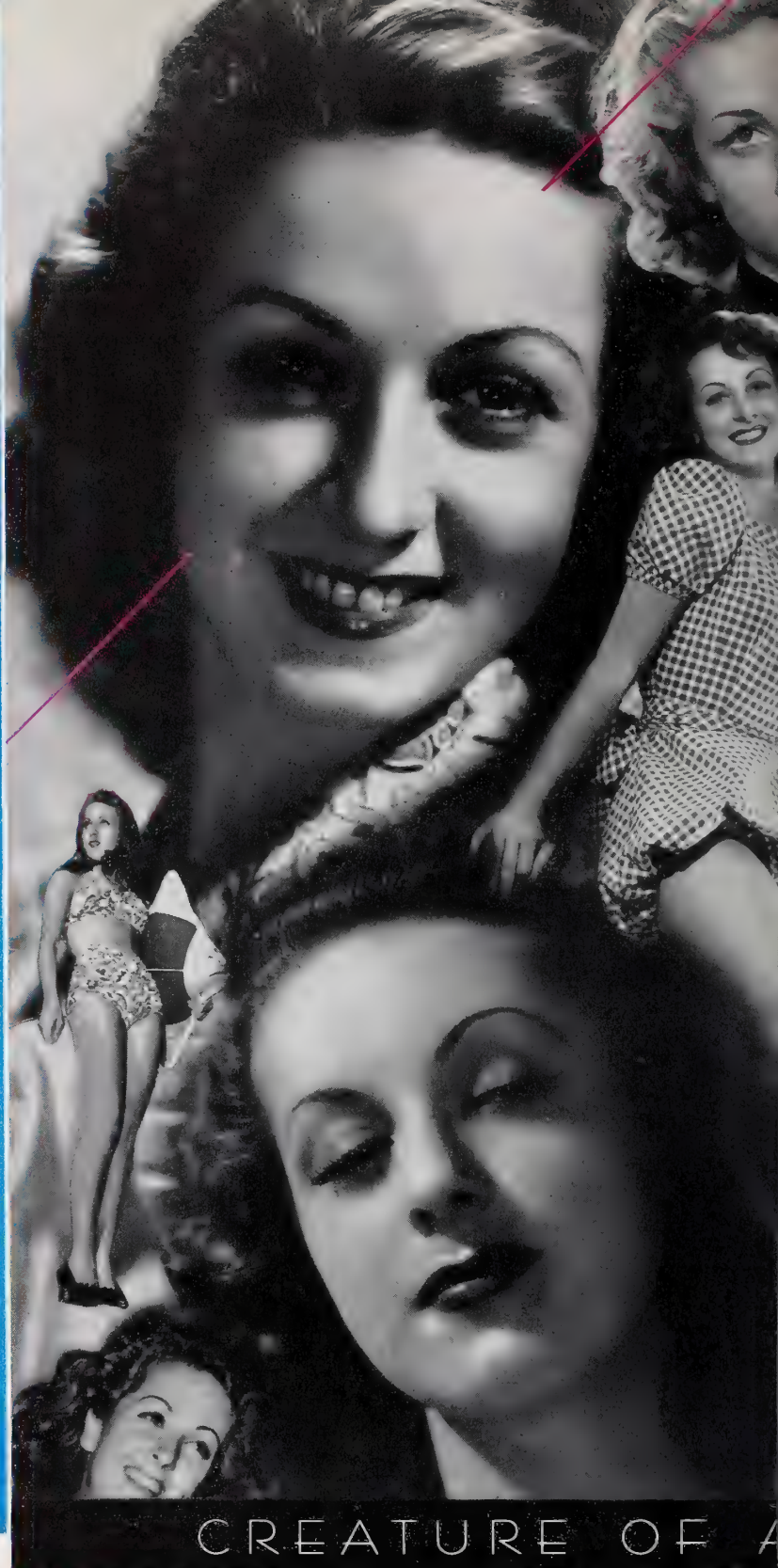
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CHARLES R. ROGERS

Executive Vice-President in Charge of Production



REPUBLIC ANNOUNCES 55 FEATURES, 4 SERIALS, TO COST \$7,500,000

All Franchise Holders Will Join Field and Home Forces in Convention Starting in Hollywood Monday

Republic Pictures' new season program of 55 features, including 24 westerns, and four serials, will be outlined Monday to the 200 attending the company's third annual convention in Hollywood. A four-day meeting, closing with the annual product banquet on Thursday night, is to be held on Stage Four of the company's studios in North Hollywood.

Republic's ambitious program for the 1938-'39 season is topped off by four "Anniversary Specials," 12 "Jubilees" and 15 "Showmen's Money-Makers." The first group will be top budget attractions with "name" stars.

All Republic franchise holders, branch managers, salesmen and bookers in the United States and Canada, and studio executives will attend the convention, with the following from the home office:

H. J. Yates, Sr., James R. Grainger, G. C. Schaefer, Al Adams, Morris Goodman, J. J. Coffman, William M. Saal, Sam Hacker, Leonard Sills, W. W. Vincent, Jack Bellman, Harry LaVine, Max Roth, Heck Everett and G. C. Parsons.

\$7,500,000 Budgeted

Mr. Yates said this week in New York, prior to leaving for the coast, that the company has budgeted \$7,500,000 for the 55 pictures and four serials. This is a budgetary increase over the current year, and approximates an average of \$135,000 a unit.

The company's earnings for the current year will be reported after June 30th, when the fiscal year ends, Mr. Yates said, adding that recent weeks have been the best since the company started.

Autry Heads Western Program

Gene Autry, for the third year, heads a program of 24 westerns with eight pictures. There will be eight based on ideas by William Colt MacDonald and featuring the "Three Mesquiteers"; eight "All-Star" westerns, featuring Roy Rogers and Smiley Burnette.

The four serials include a third edition of Dick Tracy titled "Dick Tracy's G-Men."

Heading the company stars or players on a special picture basis are Gloria Swanson, Ramon Novarro, James Gleason, Alison Skipworth, Polly Moran, Gene Autry, Frieda Inescort, Neil Hamilton, Roy Rogers, Smiley Burnette, Lew Ayres, John Wayne, Helen Mack, Bob Livingston, Max Terhune.

James Cruze, John Auer, James Gleason, Jack English, William Witney, Joe Kane, Gus Meins, George Nicholls and George Sherman will handle most of Republic's directorial assignments.

The names Richard Henry Dana, Dr. George Raymond, William Colt MacDonald, Barry Perowne, creator of the "Raffles" character, appear in the list of authors.

John Wayne is a newcomer on the company's program this year. He succeeds Bob Livingston in the "Three Mesquiteers" series, teaming with Ray Corrigan and Max Terhune. Livingston moves up to featured roles in the company's series of action pictures.

Monogram Sets 42 for 1938-39; GB Convention Starts Saturday

W. Ray Johnston, president, and Scott R. Dunlap, vice president in charge of production, this week announced a program of 42 features for Monogram Pictures in 1938-39. Both are now in Hollywood completing the lineup, which will be disclosed at the annual sales convention, May 8th to 10th, in Cincinnati.

Already assigned are two Jackie Cooper features, four Boris Karloffs, four Frankie Darros, three co-starring John Carroll and Movita, and eight to be directed by E. B. Derr. Releasing for 1938-39 starts August 1st.

With 24 features scheduled, GB Pictures this week set three regional sales conventions at which it will disclose sales policies and identities of new product for 1938-39. Arthur A. Lee, vice president, will preside at each meeting, opening April 30th, at the St. Moritz, New York, then at the Blackstone Hotel, Chicago, May 3rd and 4th, followed by Denver, May 6th and 7th. Each of the meetings will be attended by GB home office executives and entire sales forces on the respective territories. Assisting Mr. Lee will be Clinton M. White, assistant general manager, and Arthur Greenblatt, sales manager.

The complete program by groups and titles follows:

Four "Anniversary Specials"

DOCTORS DON'T TELL, from the Liberty Magazine serial by Dr. George Raymond.
TWO YEARS BEFORE THE MAST, by Richard Henry Dana.
ONE WOMAN'S FAMILY, by Martin Van Laas.
EVANGELINE, by Henry Wadsworth Longfellow.

"Jubilee Twelve"

LONE RANGER RETURNS, adventure drama with the Lone Ranger, Silver and Tonto.
MYSTERIOUS MISS X, spy story.
GIRL FROM GOD'S COUNTRY, outdoor drama.
CAPITAL PUNISHMENT, prison drama.
CALLING ALL MARINES, service story.
IT'S YOUR WITNESS, murder mystery.
RAFFLES STRIKES BACK, detective drama.
HILL-BILLY HURRICANE, musical comedy.
WOMEN MAKE NEWS, newspaper drama.
GIRLS OF THE ROAD, adventure drama.
HIT PARADE OF 1939, musical romance.
STREET OF MISSING MEN, drama.

"Showmen's Money-Makers"

FEDERAL MAN HUNT, G-Man drama.
KENTUCKY SWEEPSTAKES, romantic drama.
I STAND ACCUSED, gangland drama.
PRIDE OF THE NAVY, service comedy drama.
FORGED PASSPORT, intrigue-drama.
UNDERCOVER WOMAN, G-Man drama.
WHITE FURY, outdoor adventure-romance.
PHANTOM OF THE CIRCUS, circus drama.
PROBATION NURSE, prison drama.
WHITE LIGHTNING EXPRESS, railroad drama.
DEVIL'S ISLAND FUGITIVE, prison drama.
STAND UP AND SING, romance, comedy, music.
HIGHWAY POLICE PATROL, action drama.
HELLBENT FOR HEADLINES, newspaper action-romance.
FLIGHT AT MIDNIGHT, drama in the air.

Eight Gene Autry "Jubilees"

PONY BOY
IN OLD MONTEREY
MOUNTAIN RHYTHM
MEXICALI ROSE
WESTERN JAMBOREE
ROVIN' TUMBLEWEEDS

RIDIN' THE RANGE
CACTUS CAVALIER

Eight "Mesquiteers" Westerns

SANTA FE STAMPEDE
OVERLAND STAGE RAIDERS
PALS OF THE SADDLE
RED RIVER RANGE
LONE STAR BULLETS
HEROES OF THE DESERT
THREE TEXAS STEERS
PONY EXPRESS TRAIL

Eight "All Star" Westerns

RODEO ROUND-UP
ROCKY MOUNTAIN RANGER
PRAIRIE BUCKAROO
HEADIN' FOR TEXAS
FIGHTING COWBOY
COLORADO MOON
SONG OF THE SUNSET
CHEYENNE SADDLEMATES

Four Serials

THE TEXAS RANGERS ARE COMING, in 15 episodes.
DICK TRACY'S G-MEN, in 15 episodes.
DAREDEVILS OF THE RED CIRCLE, in 12 episodes.
ZORRO'S FIGHTING LEGION, in 12 episodes.
Mr. Yates said Mr. Grainger will begin his duties of president of Republic June 1st, with headquarters in New York. Mr. Yates expects to return East May 15th.

Steffes Seeks Air License

W. A. Steffes, manager of the World theatre, Minneapolis, and president of Allied Theatre Owners of the Northwest, has filed application for a license to operate a radio station in the Twin City area.

Pierce to Produce

William A. Pierce, assistant to Charles R. Rogers at Universal Studio, has been assigned the production reins on his own original story, "No One Man," for which Wells Root has been signed to do the screenplay. Mr. Pierce will continue his other duties.

SAYS NEELY BILL WOULD AFFECT SCHOOL SHOWS

MPPDA in Second Brief to Senate Charges Inequalities in Measure to Bar Block Booking

The Motion Picture Producers and Distributors of America, its members, and counsel for both, submitted to the United States Senate, on Monday, a second brief attacking what were claimed to be the illegalities and inequalities of the Neely Bill (S.153) to prohibit distributors of motion pictures from block booking and blind selling in their transactions of leasing motion pictures for exhibition under copyright.

On March 9th, the organized industry sent its first brief to Washington, formally protesting against the "railroading" of the bill out of the Interstate Commerce Committee, and into the Senate, by Senator Matthew Mansfield Neely, without public hearings, despite a request for hearings by the industry. The first brief also denied that any "moral issue" was involved in block booking and denied that a monopolistic practice exists within the industry.

In the new brief, the distributors charge: "The trade practices which this bill seeks to prohibit and prevent are such as arise from the special character of the industry; the provisions of the bill are clumsily drafted and either thoughtlessly or deliberately extended to include matters outside the scope of its declared purposes. The exactions of conduct to be adhered to, insofar as ascertainable, are thoroughly unworkable; the provisions are open to grave and serious charges of invasion of constitutional guarantees; the findings proposed to be legislated as a basis for the operative provisions of the bill are not warranted to be found as facts, in connection with such practices, either separately or as combined."

The highlights of the new brief are summarized as follows:

Section 2

Definitions: "Motion picture film" is poorly defined. The term "negative print" is not technically appropriate. The words "copies or reproductions of such prints" are superfluous. Sixteen millimeter film usually exhibited at schools and churches is included because the term "all motion picture film" is used without specification as to standard or substandard. Elimination of newsreels from the definition "film" appears illogical because just as other films they are distributed to motion picture theatres for public exhibition. Motion pictures are not "leased." The bill imposes burdens on American distributors in their commerce with foreign countries because the definition of commerce could include foreign commerce by making the word "State" include within its meaning any foreign country. No reason appears for imposing the prohibitions of the bill on negotiations for distribution in foreign countries, none appears in the proposed declaration of policy or in the proposed legislative finding or anywhere else.

Section 3

Section 3 copies an order made by the Federal Trade Commission in 1927 which was held invalid. The provision is not applicable at all to present methods of negotiation for contracts because offers or contracts at designated lump-sum prices are not made.

CAUSE AND REMEDY—AND WALTER WANGER

With nearly 20 years of experience as a producer to guide his opinions, Walter Wanger feels that the current low mark in production is but a temporary breather.

"Business is off considerably," concedes the only United Artists' filmmaker who is busy at the moment. "But this seasonal low mark in film making is but a lull. It should be the time when all decide that it is necessary to quit playing follow the leader. Now is the time to create big, distinctive and novel pictures, backing these experimental pictures with showmanship to assure them a public appeal. Unsuccessful pictures should not be followed with more pictures of the same type. Nobody has a monopoly on brains and imagination. If one producer can devise something new, the tendency should not be to follow in his footsteps. Theatregoers will spend money willingly if they know they are going to see something different. They have no desire for the same old thing merely dressed up in another suit."

Fox Theatres Lose \$12,014 in Six Months

Consolidated operations of Fox Theatres for six months ended Dec. 31st, 1937, resulted in a loss of \$12,014, according to a report filed by Milton C. Weisman, receiver, in U. S. District Court, New York, Wednesday. The loss brought to \$513,209 the total losses since commencement of the receivership, on June 22, 1932.

Mr. Weisman placed a valuation of \$8,207,414 on present assets, although the book value is \$4,400,863. Mr. Weisman's estimate included a \$7,500,000 claim against William Fox, which is still in litigation, but declined to pass on its collectibility. \$40,333,209 is the book deficit.

Forms Equipment Company

Henry Sorenson, formerly of the Texas Theatre Supply Company, Dallas, has formed Modern Theatre Equipment Company in Dallas to distribute Motiograph Projectors and Mirrophonic Sound Equipment, Brenkert Lamps, International Seats, U. S. Air Conditioning Equipment, Baldor Rectifiers and Dalite Screens.

Roy Palmquist, Universal salesman, has been promoted to manager of the Omaha exchange, replacing LeRoy Miller, who will be transferred. Al Hill, booker, has assumed Mr. Palmquist's place as salesman.

1,100 More Music Jobs Under Ruling

Approximately 1,100 additional musicians have obtained employment since the five days per week ruling was put into effect on all radio stations, and the six days per week in theatres, hotels, first, second and third-class cafes, James C. Petrillo, president of Chicago Federation of Musicians, Local No. 10, American Federation of Musicians, and sponsor of the employment movement, said this week.

Meanwhile the week long conferences between the national committee of the Independent Broadcasters and the executive board of the AFM ended Saturday with the completion and acceptance of a plan modified along the lines of the agreement executed some months ago between the Independent Radio Network Affiliates and the AFM.

It is estimated that several hundred more union musicians will be placed in independent stations through the agreement. It is understood that the basis of allocation is to be 5½ per cent of the gross yearly income for each independent station covered by the plan. There are approximately 386 independent stations. Yearly grosses in some of these stations are so small they will be unaffected by the agreement.

The agreement contains a provision that it shall not be effective unless a majority of independent stations, substantial enough to satisfy the AFM, approves the plan within a set period.

AMPA Votes to Hold Annual Dance in Fall

The Associated Motion Picture Advertisers' annual dinner dance will be held in the fall, probably in October, according to a decision of members at a closed meeting at the International Casino, New York, last week. A committee will be appointed shortly to plan for the fall affair and arrangements will be made in the summer.

All officers of the organization were re-elected at the meeting. Paul Lazarus, Jr., presided in the absence of Ralph Rolan.

On Thursday, at the last regular meeting of the season, Warners, United Artists, Columbia and Amkino received awards for winning the recent Rockefeller Center poster exhibition conducted by The Transit Advertisers.

Cinecolor Renames Officers

Cinecolor, Inc., at its annual board meeting, held in Hollywood this week, reelected A. L. McCormick, president; Allen Gundelfinger, first vice-president; W. T. Crespinel, second vice-president; Howard C. Brown, third vice-president, and W. Pyrrne, secretary. Construction will start this month on the company's new laboratory in Burbank.

Cinecolor, Inc., has purchased the Gene Autry ranch on Olive Street in Burbank and will start construction of a new film laboratory within a month. The plot is 3¼ acres.

Karl Hoblitzelle, president of Interstate Circuit, Inc., Dallas, has been appointed to the board of governors of the Dallas Community Trust, a philanthropic organization.

16MM NEWSREEL TESTS COMPLETED; TWO NEW DEVELOPMENTS IN FIELD

Newspaper Publishers and Editors Evince Interest at Chicago Convention; Predict 100 Operating in Few Weeks

by WILLIAM F. CROUCH
in Chicago

With the completion of more than a month of actual weekly test showings in a number of key towns in north central and central Illinois, the local newsreel plan of the Herman A. DeVry, Inc., projector equipment manufacturer, of Chicago, is coming into prominence as one of a year's most significant developments in the field of 16mm. film.

Operations of the DeVry newsreel camera were illustrated before delegates at the annual convention of the Inland Daily Press Association, at the Hotel Sherman, recently. Films were taken of a score of newspaper publishers and managing editors. Fritz Bassett is Illinois newsreel service supervisor for the DeVry Company.

Several publishers and editors of newspapers in towns whose populations are as low as 5,000 as well as a number representing papers in towns whose population borders on six figures, said they thought a local newsreel taken of "doings of the home folks" might go a long way toward building up goodwill and circulation. Others said that theatres running the local newsreel should do more business and probably would spend more money in advertising.

Planned 10 Years Ago

All this and more figured in the idea of Herman A. DeVry when he conceived it nearly ten years ago. His now completed project for production and projection of the weekly 16mm. local newsreel is premised upon permanent co-operation of the newspaper and the theatre.

Hugh Elsasser, managing director of the company's local newsreel division, explained:

"The theatre can have an exclusive local interest feature, a complete story of the community, each week. As part of the show it remains a steady attraction every week of the year. To help assure their success is the local newspaper with its available sources of news and its ability to create news plus its professional news-photographer who is appointed to act as the official newsreel cameraman.

Among the test towns where the taking and presentation of local 16mm. newsreels with DeVry equipment is underway are Morris (Ill.) as a typical town of 5,000, Taylorville (Ill.), 7,500 population, and Beloit (Wis.), 25,000.

In handling the film the plan works as follows:

As soon as the newspaper photographer has filmed 100 or 200 feet of the 16mm. film, he mails the negative to the DeVry laboratory in Chicago, where it is developed, printed, processed, serviced and returned to the newspaper within 48 hours. The newspaper cameraman then takes the film to the local theatre for a rehearsal preview, where he times the comment on each sequence over the theatre's loud speaker or public address system. The theatre operator then splices in the "leader," and the film is ready for public showing.

UNIVERSITY OFFERS TELEVISION COURSE

New York University recently launched a course in television as part of its adult education program.

For the opening session of the television technique course, Professor H. H. Sheldon analyzed television's historical background, most recent advances and probable future developments.

Formal entrance requirements are not demanded for the course.

In launching this first competitive move in the newsreel field since 1927, the DeVry sponsors report they were prompted by the growing popularity of local 16mm. newsreels produced by exhibitors, mostly independents, on events and personalities in the news of their immediate neighborhoods or towns. The company says that more than 100 individually-produced local newsreels will be operating within a few weeks. The DeVry company has set up a plan whereby the exhibitor may lease the equipment.

National and Local

It is estimated that the national newsreel will consist of a 400-foot reel each week and as this runs about four minutes it can be coupled with the same amount of local material and give the exhibitor a complete newsreel.

Considerable additional local newsreel activity is reported from theatres in Grand Junction, Col., in Pueblo, in T. C. Riddells' Erie theatre in Hugo, Oklahoma, at the Tosa theatre in Wawatosa, Wis., by Walter Green, theatre operator at Morgantown, N. C., also in Iowa, Illinois, Indiana, Wisconsin, North Carolina and Minnesota. The Burton Jerrel "News Flashes" in Iowa is serving local newsreels to 190 theatres. In Minneapolis, Radio Station WTCN and the World theatre have been cooperating.

The following theatres will begin to be serviced with local newsreels immediately according to Mr. Miller: Rex, Elk City; Ritz, Clinton; A-Mus-U, Cordell; Rogue, Erick; Rogue, Tipton, and the Capitol in Mangum.

The Griffith Amusement Company, operators of 200 theatres in Oklahoma, Texas and New Mexico, reported that newsreels taken and shown locally are being used in only about a half dozen houses in their circuit.

Filmack Trailer Company, Chicago, because of an increased use of 16mm. films in theatres, has installed a complete 16 mm. department, equipped for developing, printing and titling.

MBM Productions, producers and distributors of 16 mm. newsreels for Oklahoma theatres, plan to issue a regular statewide newsreel furnishing 300 feet of film with two issues a week, each issue to contain three items, according to Ray Miller, MBM official.

The company has been making efforts to secure some big company in the state to sponsor the reel, with the local exhibitor getting the film free. The only advertising would be a mention at the beginning of the reel saying the newsreel was sponsored by the advertiser.

Form 16 mm Company

National Film Programs, Inc., has been formed in New York for the purpose of furnishing complete programs on 16 mm. film for club, organization and college use.

500 Coin-in-Slot Machines for Cocktail Lounges; Second Group Plans Rental to Adver- tisers, Making Own Projector

Development of 16mm. projectors by two separate groups, outside the motion picture industry, led this week to a threat of competition to exhibitors and to the announcement of a plan for increasing the use of film for advertising purposes.

The competition to theatres, reputedly scheduled to materialize in about two months, will, as announced recently, come from bars and cocktail lounges where the Cinematone Varieties Corporation plans to install 16 mm. sound projectors for coin-in-slot operation. Immediate plans of the corporation call for the manufacture of 500 machines and a weekly production of 20 short subjects, each running two and a half minutes.

The second group, Leventhal Laboratories of New York, does not contemplate invading the amusement field. Instead it plans to manufacture its non-intermittent projector for rental to advertisers and to have the advertising pictures produced by commercial film companies. The films will not be shown in theatres.

Cinematone Varieties is headed by W. P. Falkenberg, president of Rayolite Distributing Company, which is said to have a photoelectric cell target gun already placed throughout the world, and by Dr. Gordon Keith Woodard, inventor of the projection device.

Mr. Falkenberg said in Hollywood that 5,000 machines will be turned out this year at a cost of \$2,500,000 and that the production budget for the organization is expected to be about \$750,000. He estimated there are 200,000 cocktail lounges seeking entertainment and that all of them are potential customers for projection machines.

Through his publicity director, Hank Levy, Mr. Falkenberg indicated he feared arousing the ire of the film industry but announced that he does not intend to book film personalities except name bands. Production crafts union rules will be observed and the union scale of wages will be paid at all times, he said.

An experimental machine already has been placed at Lindy's cafe in Los Angeles. For this experiment a cutdown Paramount short subject starring Bing Crosby, which was released to the 16mm. field, and several animated cartoons in reduced length were used.

The machine is eight feet high, projecting the images with sound to a screen four feet square. The Victor Animatograph Sound projection equipment is used with a continuous projection attachment.

C. H. Ralke, division manager of Victor Animatograph Corporation, recently visited the company's plant in Davenport, Iowa, and after seeing the equipment in operation said that it is "very practical and very usable."

The machine which Leventhal Laboratories plans to place on the market is of modernistic design and is about four feet high. The screen is about eight by ten inches. The tentative plans of the company are to rent the machines to companies for use in agencies.

DETECTIVE LAW MAY APPLY TO PRESS AGENTS

New York State Measure Requires Licensing; Effect on Checkers Is Debated

A possible "joker" in New York State's new private detectives law may make press agents, checkers and reporters in the motion picture business in the state, as in other lines, subject to the law as "private investigators," subject to finger-printing, a tax of \$200 for a license, a \$10,000 bond and liable to penalties of \$500 fine or imprisonment for failure to comply.

Governor Lehman signed the bill last week.

Assemblyman Meyer Goldberg, sponsor of the bill broadening the provisions of the existing Private Detectives and Investigators License Law, has joined Nathan R. Sobel, counsel to Governor Herbert Lehman, in denying that the statute was intended to apply to newspapermen or publicity agents, but that it is aimed at "private investigators' participation in strike, picketing and other labor situations. However, consternation was caused by a letter from Abraham S. Wechsler, New York State Director of Licenses, to various press relations counselors in New York advising them that they might be required to license themselves as private detectives under the revised law.

Following are parts of the bill that conceivably might be construed as applying to newspapermen, theatre checkers, who are employed by distributors, and theatrical press agents follow:

"No person, firm, company, partnership or corporation shall engage in the business of furnishing or supplying for fee, hire or any consideration or reward, information as to the personal character of, or activities of any person, firm, company or corporation, society or organization or any person or group of persons, or as to the character or kind of business and occupation of any person, firm, company or corporation, or own or conduct or maintain a bureau or agency for the above mentioned purposes, except exclusively as to the financial rating, standing and credit and responsibility of persons, firms or corporations without first having obtained a license—"

Ross Doubts Application

Ross Federal Checking Service, one of the largest theatre checkers in exhibition, declared that its interpretation of the bill was that it does not apply to its type of business, because its checking is done with the knowledge of the exhibitor.

Some of the potentialities of the bill were brought out by the New York Times last Thursday, when it was said that although License Director Wechsler and Assemblyman Goldberg both insisted the legislature had no intention of applying the law to newspaper men or press agents, Mr. Wechsler conceded that in its present form the bill could be construed to applying to newspaper reporters and press agents as well as to investigators for private organizations.

The bill, which was suggested by Governor Lehman and drafted by his secretary, was intended to "enhance civil liberties rather than

curb them," according to Mr. Goldberg, a Republican who was elected with American Labor party support.

The penalty for failure to comply with the law is a \$500 fine, a year in prison or both. The fee for a detective agency license is \$200 for an individual and \$300 for a corporation or partnership. The license runs for two years. A \$10,000 bond is required.

Further Provisions

The bill provides further that:

"Private detective business shall mean and include the business of private detective, private detective business, the business of investigator or the business of watch, guard or patrol agencies and shall also mean and include, separately or collectively, the making for hire, reward or for any consideration whatsoever, of any investigation or investigations for the purpose of obtaining information with reference to any of the following matters, notwithstanding the fact that other functions and services may also be performed for fee, hire or reward; crimes or wrongs done or threatened against the Government of the United States or any State or Territory of the United States:

"The identity, habits, conduct, movement, whereabouts, affiliations, association, transaction, deputation or character of any person, group of persons, association, organization, society, other groups of persons, firm or corporation; the credibility of witnesses or other persons; the whereabouts of missing persons; the location or recovery of lost or stolen property; the causes and origin of, or responsibility for fires or libels or losses, or accidents or damages or injuries to real or personal property or the affiliation, connection or relation of any person, firm or corporation, with any union, organization, society or association, or with any official, member or representative thereof; * * * or the securing of evidence to be used before any authorized investigating committee, board of award, board of arbitration or in the trial of civil or criminal cases."

Counsel Cites Intent

Informed of the concern the terms of the bill had caused, Mr. Sobel said in Albany:

"The phrases used in the bill were intended to apply to the private detective agencies and not to newspaper men or press agents. That was the intent of the Legislature and that point of view will undoubtedly be taken by the Secretary of State's office, which is given the licensing power, or by the courts, if the matter ever went into the courts. No one need be alarmed over the provisions, as their intent is quite clear."

Dickinson Circuit Plans Expansion

Glen W. Dickinson Theatres, Inc., Kansas City, is planning an expansion and improvement program. The circuit has acquired the Booth at Rick Hill, Mo., which brings the total to 38. The circuit expects to have at least 50 units in Missouri, Kansas and Iowa by the end of six months. Some of the deals represent partnerships, and in such cases the exhibitor remains as manager. Others represent outright acquisitions.

Currently the Dickinson at Chillicothe, Mo., is being completely remodeled, including the installation of a cooling plant, which will cost around \$5,000. The Dickinson at Osage City, Kan., will be refurbished next.

BOYS SELECT "HURRICANE"

In a survey made by the Optimist International, a service club organization, among Junior Optimist Clubs in 22 cities in the United States and Canada, the boys, ranging from 12 to 18 years, chose "The Hurricane" as their favorite picture of the past year. "The Plainsman," "Good Earth," "Dead End," "Lost Horizon," "Submarine D-1," "Wells Fargo" and "The Life of Emile Zola," followed in that order.

Clark Gable was chosen as their favorite actor, followed by Buck Jones, Paul Muni, Gary Cooper, Robert Taylor and William Powell. The boys named Mae West as their favorite actress, followed by Alice Faye, Sonja Heine, Ginger Rogers, Myrna Loy, Shirley Temple and Jane Withers.

Most of the boys preferred western pictures, although adventure films were a close second. Mystery pictures and comedies placed third and fourth.

New Metro Theatre Opens Brazil Season

by L. S. MARINHO
in Rio de Janeiro

The new motion picture season had a gala premiere with the opening of MGM's new Metro Palace on March 15th in Sao Paulo with "Broadway Melody of 1938." It was an outstanding event.

Other pictures which launched the season were "Damsel in Distress," "Souls at Sea" and "It's Love Again." Walter Wanger's Vogues of 1938 also was presented recently at the Ufa Palacio.

Sao Paulo before this season had few outstanding American pictures because of the paucity of good theatres. Four or five houses have been classed as first-runs and the second-runs are inadequate for such a city. Hence "Champagne Waltz" was released in Sao Paulo to represent the Adolph Jubilee, while in Rio de Janeiro it did very little after a long wait for opening.

"The Road Back" still is barred by the censors. "They Gave Him a Gun" was finally approved by the board, and "Sabotage," English picture, after its title had been changed.

Marionette Show Based On "Snow White" Planned

Jack Goldberg, general manager of International Road Shows, Inc., New York, said this week that he has made a contract with L. F. Delgado to construct 50 marionette shows of "Snow White and the Seven Dwarfs." He said that units will be installed at Coney Island, Atlantic City, Asbury Park and a number of amusement parks from coast to coast.

The show will be presented in 40 minutes on a movable portable stage and operated by three experienced marionette workers, he said. Mr. Goldberg said that special units are being made and rehearsed for film theatres.



"Don't shoot, Paw! It ain't feudin' day — 'sides them's the Ritz Brothers from the city!"

and when those Ritzes go hillbilly...

IT'S A COAST-TO-COAST HICCUP

ON A NETWORK OF LAUGHS!

A three-Ritz ruckus in the corn likker country... that makes "Life Begins in College" look like pink tea and lemonade! The swing-snappiest, slap-happiest musical Darryl F. Zanuck ever made! And that's the tops of the tops!

The Ritz Brothers in KENTUCKY MOONSHINE

TONY with MARJORIE
SLIM JOHN WALLY
SUMMERVILLE CARRADINE VERNON
BERTON CHURCHILL EDDIE COLLINS

Directed by David Butler
Associate Producer Kenneth Macgowan • Screen
play by Art Arthur and M.M. Musselman • Original story
by M.M. Musselman and Jack Lait, Jr. • Additional dia-
logue and Comedy Songs by Sid Kuller and Ray Golden

Darryl F. Zanuck
in Charge of Production

20th
CENTURY
FOX
THE KEYSTONE
OF YOUR FUTURE

Tony and Marjorie romance to the tune
of these new Pollack & Mitchell song hits
"Moonshine Over
Kentucky"

"Reuben, Reuben, I've
Been Swingin'"

"Sing a Song of
Harvest"



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U.S.A.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Joseph O'Brien, of Universal Newsreel, feels that the limit of motion picture enterprise has been reached by the coroner of a southern county, who has asked for an offer on the exclusive news-picture rights to a coming execution of six felons, with full access to the preparations, the death march, the scenes in the electric chair and the autopsies. It sounds like it would make up something neat in the way of a short. And doubtless the same enthusiasm which now urges gynecology on the screen would endorse such a picture as "education" for or against capital punishment.

Deanna Durbin's agents would have to pay 108 per cent of their income from the young Universal's star's radio and film contracts if they honored all the claims of the "discoverers" who have filed suits against them.

One suit, just ended in Los Angeles Superior Court, against Jack Sherrill and Frederick Falkin, who handle Deanna's business, was brought by Rita Warner, wife of Actor H. B. Warner. She claimed she made the plans for Miss Durbin's first audition, and asked 25 per cent of the Sherrill-Falkin 10 per cent commissions. She won the decision.

Oliver White wants 33 per cent, declaring that she, too, had a hand in bringing out Miss Durbin.

Milo Marchetti asks 50 per cent of the commissions, saying that it was he who arranged for the audition through which Deanna got her movie contract.

There probably isn't another theatre in the country like the Grand Opera House on New York's west side, in the Chelsea section, which RKO purchased the other week for \$800,000. Built during the Civil War, and once the leading legitimate spot of old New York, the theatre has more than a dozen secret exits and underground passages through which former owners escaped when being pursued by sheriffs. There is a safe in the building that runs clear through the four stories, with openings on each floor. The Grand was our favorite movie-and-vaudeville rendezvous during school-hookey days.

New York City's "green book" describing the municipal government is now available for public distribution—50 cents the copy. Thirty-four pages are devoted to license requirements, showing that permits are required for everything from keeping cows and bear meat in cellars to operating a stage coach, holding masquerade parties and manufacturing hot dogs, to say nothing of showing motion pictures.

Many a motion picture press agent has told many a motion picture whopper for the cause of a motion picture, but none can compare with the Columbia Broadcasting blurb: "Telephone calls from listeners hit peaks whenever the moon is full."

Spontaneous and unpublished epigram from Frank Tilley, press director of the Cinematographers Exhibitors Association, London, during a conversation about Wardour Street film potentates:

"So many of them start as budding executives and end up by grafting."

The American Cinematographer, publication of Hollywood's motion picture cameramen, pays deserving tribute in print to Mr. Cecil Blount DeMille on the occasion of his 25 years in motion picture production. They point to the director's 64 films having grossed \$130,000,000 in rentals, approximately \$2,031,250 per picture.

Mr. DeMille is given credit for establishing an early reputation—"which he still retains"—"for lavishness, sophistication and bizarre exoticism." One of his early experiments was with a process for "new-fangled" lighting—photographing an actor's face half in light and half in shadow. His associates told him it couldn't be done, but DeMille went ahead anyway.

When the completed picture—"The Warrens of Virginia"—was shown at the home office in New York, Samuel Goldwyn wired him, "What kind of a picture is this? You can only see half the actors' faces. The exhibitors will only pay half price."

Significant or otherwise, Paramount is showing "Stolen Heaven" at the Bankers' Convention, Hutchinson, Kan., May 12th.

"What Is Your Pet Movie Peeve?" asked the New York Daily Mirror of its readers. To the question came 25,000 replies from as many movie fans, who aimed their pop-guns at those they were pleased to call "The movie moguls."

"The movie moguls," for example, were asked to cut out the habitual use of screen closeups. "Who cares to diagnose Jeanette MacDonald's tonsils, or count the bristles in Dick Powell's mustache?" wrote one reader.

"The movie moguls" also were asked to do something about those moviegoers who "chew gum so audibly all through the picture you can't hear what the players are saying."

Another fan complained, "In a number of pictures there are scenes where the actors and actresses in restaurants order a bite or a drink, and instead of eating their food merely take a sip or two, or a forkful of food, practically leaving the whole order."

Grace Moore told friends in Cleveland about the progress she is making redecorating her summer place in Connecticut. Seems that an Italian painter named Tony is helping her. They had a lengthy consultation about the work to be done, and then turned to the selection of suitable colors. Miss Moore handed Tony one of those multi-folded color cards. He looked it over and then cried out: "Meester Sherwin William—he is a great man. He okay by me! We use his paint. He singa for de Metropolitan Opera!"

Miss Moore did not tell Tony that the Sherwin-William Paint Company sponsors the Metropolitan Opera air broadcasts on Sunday afternoons.

Ambassador Joseph Patrick Kennedy, in London, is in receipt of a motion picture, from friends in New York. Newsreel pictures of the Ambassador are superimposed with the dialogue: "I'll be damned if I'll wear knee breeches in England," which is followed by a fadeout showing him clad in breeches and delivering a speech in a thick Oxford accent.

Victor Mansfield Shapiro hopes to make the jump from Hollywood Boulevard to the nation's bathrooms in one try.

Mr. Shapiro this week is leaving Hollywood motion picture press agenting to press agent Sulfraid 21, a sulphur concentration for bath use. He has ambitions of making the country sulphur-bath-salts minded with his clubby little slogan: "Happy Bathday to You." Just why anyone would want sulphur in his bath is another matter.

Robert Taylor tells "the real inside" about "the real" Clark Gable in Liberty magazine. Particularly edifying is Robert's description of how Clark sometimes "comes over to my place, dumps himself into a chair, and says, 'Bob, I feel low today!' In most cases," continues Taylor, "an onion sandwich and a can of cold tomatoes with salt and pepper on them will start Bob out of it."

From elsewhere we learn that as a sideline Clark Gable is raising Angora wool rabbits for the ladies' fur trade.

George Raft lost a 50-cent piece during the filming of "Scarface," six years ago. The other day he offered a five-dollar reward for its return, keeping to himself the fact that the piece had certain peculiar markings. Some 682 answers were received from persons who said they had Mr. Raft's original.

Richard Davidson is training his four-year-old cross between a German sheep dog and an Airedale for Hollywood. He says the dog already can sniff the playing cards in an opposition hand and extract a watch from a pocket.

Hollywood crooners generally explain that a crooner is one who hums or sings in a low tune. Webster's Dictionary says that "to croon is to make a continuous hollow sound, as cattle in pain."

Edgar Bergen's little Charlie McCarthy is going to have a competitive companion on the air, in the person of George Miller's little Willie McGinty.

Mr. Miller writes from his headquarters in Detroit's Book-Cadillac Hotel that he is going on the air "with Little Willie McGinty Family, who have won \$150,000 on an Irish Sweepstakes." The "family" includes Little Willie's father, Goofy McGinty; his mother, Zooloo McGinty; a brother, Walrus McGinty, and Dosey McGinty, a sister. Mr. Miller did not make clear whether the McGintys actually won \$150,000, or merely are "winners" for purposes of ventriloquist conversation. That might make a lot of difference later.

The following theatrical review appeared in a Boston newspaper last week after a company of village amateurs had put on a production:

"Last night the elite of our town gathered to witness a performance of 'Hamlet.' There was considerable discussion as to whether the play was written by Shakespeare or Bacon. All doubt can be set at rest by opening the graves of both. The one who turned over last night is the author."

Sounds old.

1938-39

REPL



4 ANNIVERSARY

DOCTORS DON'T TELL

By DR. GEORGE RAYMOND—A real life story of a young doctor's personal experiences . . . his loves . . . his triumphs . . . his tragedies! From the famous Liberty Magazine serial read by millions.

TWO YEARS BEFORE the MAST

By RICHARD HENRY DANA—One of the outstanding dramatic and exciting stories of the sea, unrivalled for production, story and cast possibilities.

JUBILEE TWELVE

1 LONE RANGER RETURNS

The Lone Ranger, Silver and Tonto in a feature-length series of adventurous thrills.

2 MYSTERIOUS MISS X

A story of the secret service whose motto is "Find the woman!" and you have the spy.

3 GIRL FROM GOD'S COUNTRY

A breath-taking adventure of a girl under the dazzling splendor of the northern lights.

4 CAPITAL PUNISHMENT

The warden tells a human story of life inside "The Big House", and why crime doesn't pay.

5 CALLING ALL MARINES

Again the Marines go into action! A story of thrills and suspense laid in the Far East.

6 IT'S YOUR WITNESS

A boy, a girl and a public defender, enmeshed in a sensational story of murder and scandal.

7 RAFFLES STRIKES BACK

The great character brought to you again in a new mystery story, packed with high-speed adventure.

8 HILL-BILLY HURRICANE

An original musical with names and characters familiar to your theatre and radio audiences.

9 WOMEN MAKE NEWS

The inside story of a woman columnist . . . her climb from obscurity to fabulous wealth and power.

10 GIRLS OF THE ROAD

Bigger and better adventure and romance than "Hitch Hike Lady". Another sensational story of hitch-hike girls.

11 HIT PARADE OF 1939

The "No. 1" radio program brought to the screen with a cast of new names, selected from every entertainment field.

12 STREET OF MISSING MEN

A story of a man who lost himself because of a woman's treachery, but fights his way back when he finds real love and understanding.

8 GENE AUTRY JUBILEES

- 1 PONY BOY
- 2 IN OLD MONTEREY
- 3 MOUNTAIN RHYTHM
- 4 MEXICALI ROSE
- 5 WESTERN JAMBOREE
- 6 ROVIN' TUMBLEWEEDS
- 7 RIDIN' THE RANGE
- 8 CACTUS CAVALIER

8 ALL-STAR SINGING WESTERNS

Featuring the outstanding Western Stars of the industry, Roy Rogers, Smiley Burnette, and others

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- 2 ROCKY MOUNTAIN RANGER
- 3 PRAIRIE BUCKAROO
- 4 HEADIN' FOR TEXAS
- 5 FIGHTING COWBOY
- 6 COLORADO MOON
- 7 SONG OF THE SUNSET
- 8 CHEYENNE SADDLEMATES



B L I C PROGRAM

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JOHN WAYNE, RAY CORRIGAN and MAX TERHUNE

Based on characters created by
WILLIAM COLT MacDONALD

- 1 SANTA FE STAMPEDE
- 2 OVERLAND STAGE RAIDERS
- 3 PALS OF THE SADDLE
- 4 RED RIVER RANGE
- 5 LONE STAR BULLETS
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4 SMASH SERIALS

for 1939

2 Super-Serials

15 Episodes Each

1 THE TEXAS RANGERS ARE COMING

Fifteen Weeks of boundless thrills with this world-famous organization.

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Third in the series of Dick Tracy serials that set the style for modern-day, adult chapter entertainment.

2 Streamline Serials

12 Episodes Each

1 DAREDEVILS OF THE RED CIRCLE

2 ZORRO'S FIGHTING LEGION

15 SHOWMEN'S MONEY-MAKERS

- 1 FEDERAL MAN HUNT
- 2 KENTUCKY SWEEPSTAKES
- 3 I STAND ACCUSED
- 4 PRIDE OF THE NAVY
- 5 FORGED PASSPORT
- 6 UNDERCOVER WOMAN
- 7 WHITE FURY
- 8 PHANTOM OF THE CIRCUS
- 9 PROBATION NURSE
- 10 FLIGHT AT MIDNIGHT
- 11 WHITE LIGHTNING EXPRESS
- 12 DEVIL'S ISLAND FUGITIVE
- 13 STAND UP AND SING
- 14 HIGHWAY POLICE PATROL
- 15 HELLBENT FOR HEADLINES



600 ATTEND ANNUAL VARIETY CLUB DINNER

18 Units Add \$47,300 to Charity Work; Harris Re-elected National Chief Barker

Dispensation of charities totaling \$187,326 during the past year, and future charitable activities over an even wider front were noted at the fourth annual national convention of Variety Clubs of America at the Netherland Plaza, in Cincinnati, last weekend. Exhibitors and exchangemen in the field are members of local Variety "Tents." Some 600 attended the convention, from all fields of the industry.

With John H. Harris, of Pittsburgh, the "Father of Variety," in the chair, business was transacted during the Saturday session, at which it became known that the 18 tents comprising the national setup had in 1937-1938 spent \$47,300 more for charities than in the previous year. Credit for one of the most far-reaching activities went to Dallas, Tent No. 17, which has equipped a \$21,000 surgical, X-ray and social service wing in the Freeman Memorial Clinic. Chief Barker Bob O'Connell and Ed Wilson are on the clinic's board of directors. Mr. O'Connell explained that the membership of his tent pledged \$450 monthly for charity. Mrs. Dora B. Foster, managing director of the clinic, enroute to New York to engage the services of an additional surgeon, stopped off to address the convention.

Other Charity Projects

Reports from Pittsburgh, Tent No. 1, submitted by John J. Maloney, showed that the original tent had distributed 1,484,240 half-pints of milk, on the basis of two-and-one half pints daily for 2,410 children in the last 12 months. This tent, through the aid of four broadcasts over station KDKA, lasting from 9 p.m. to 3 a.m., raised a total of \$21,000 for the milk fund, the equivalent of this amount being matched by contributions of milk from local dairymen. Other tents made comparative reports outlining various and sundry activities, such as camp facilities for underprivileged children, school lunches, "seeing eye" dogs for the blind, iron-lung, and similar humanitarian projects. Combined pledges for charity aggregating approximately \$300,000 were made by the various tents for the ensuing year.

Revoke Tent Charter

The convention voted to revoke the charter of Des Moines, Tent No. 15, for financial arrearages, leaving 17 tents in the national organization.

Baltimore was the only tent not represented. W. A. Steffes and Frank Mantzke were present for Minneapolis, No. 12.

Plans were reported in the making for organization of a tent in Chicago.

Five of the tents were reported to have purchased regulation sound trucks for showing pictures in institutions.

Ray Colvin, delegate from St. Louis, No. 4, said a proposal was under advisement from the juvenile court there to allow delinquent children on probation from the court

to attend a neighborhood theatre at least once a week.

All national officers were unanimously re-elected: John H. Harris, Pittsburgh, national chief barker; M. R. "Duke" Clark, Columbus, first assistant, and John J. Maloney, Pittsburgh, second assistant national chief barker; James G. Balmer, Pittsburgh, dough guy, and Frank Drew, Cleveland, property master.

Canvassmen unanimously elected, and the tents they represent are: J. T. McGreevey, Pittsburgh, Tent No. 1; Allan S. Moritz, Cincinnati, Tent No. 3; Ray Colvin, St. Louis, Tent No. 4; H. M. Richey, Detroit, Tent No. 5; M. B. Horwitz, Cleveland, Tent No. 6; Jacob Lavene, Buffalo, Tent No. 7; R. R. Biechele, Kansas City, Tent No. 8; Marc J. Wolf, Indianapolis, Tent No. 9; J. Louis Rome, Baltimore, Tent No. 10; A. J. Brylawski, Washington, Tent No. 11; W. A. Steffes, Minneapolis, Tent No. 12; Earle W. Sweigert, Philadelphia, Tent No. 13; Chas. W. Trampe, Milwaukee, Tent No. 14; Harry J. Shumow, Omaha, Tent No. 16, and Roy Wells, Dayton, O., Tent No. 17. Columbus, Ohio, will not be represented on the board, because M. R. Clark, the only chief barker of that tent, is a national officer.

The oath of office was administered by James G. Balmer.

1939 Convention in Detroit

Detroit was selected for the 1939 convention, winning over Cleveland.

Letters praising the work of Variety Clubs were read from Will H. Hays, Nate Blumberg, Jules Levy, Abe Montague, George J. Schaefer, Carl Milliken, William Scully, John Clark, Joe E. Brown.

A plan to select a film star annually by votes from the various tents was vetoed.

The proceedings were halted for one minute in silent tribute to members who had died in the past year: Al Barnett, Universal manager, Pittsburgh, Tent No. 1; Wm. G. Stiegler, theatre editor, *Times Star*, and Lou Bauer, manager Arrowhead Inn, both of Tent No. 3, Cincinnati, and Jack Dugin, southwest division manager for Paramount at Dallas, Tent No. 17.

U. S. Senator Robert J. Buckley told the banquet Sunday night that he was willing to make another effort to get Congressional approval of an admission tax exemption of 50 cents instead of the present 40 cents.

Tributes to the work of the organization were paid from the banquet dais by United States Senator Alben W. Barkley, Kentucky; Governor Martin L. Davey, former Governor White, Mayor James Stewart of Cincinnati, and former Governor Harold G. Hoffman of New Jersey. Others at the speakers' table were Hugh Herbert, Ned E. Depinet, W. F. Rodgers, United States District Judge John Druffe, Councilman Russell Wilson, Sam Dembow and George Dembow, Ed Kuykendall, Rev. Harold J. Weaver, Rev. Letus A. Miller, Major L. E. Thompson, M. R. Clarke and Allan Moritz.

Allied Theatres of Illinois has moved its Chicago office to the Exhibitors Building at 1315 South Wabash Avenue.

RKO GIVES 'COURSE' ON BOGUS MONEY

Because of the persistence with which counterfeiters seek to victimize theatre box offices, executives of RKO Theatres are advising other exhibitors of a "post graduate" course in the detection of fictitious currency conducted for its cashiers, treasurers and managers. The medium was an illustrated lecture, given Wednesday, at the home office.

Allan Murphy, special agent, on invitation explained how counterfeit money can be recognized and the methods and trickery employed to pass it, later answering questions propounded by the theatre employees.

RKO theatre cashiers recently were instrumental in bringing several passers of bogus money to justice.

B&K's History Told by Balaban

John Balaban, head of the Balaban and Katz circuit, was the principal speaker at the annual luncheon held by the Better Films Council of Chicagoland last week. Mr. Balaban devoted his talk to the story of the founding of the B and K circuit.

He told how his parents started their first theatre venture in the old Kedzie theatre at 12th and Kedzie, a store building with 104 seats comprising folding chairs. Brother Abe Balaban and sister Ida supplied the musical part of the show. The total gross for the opening day was \$1.80. The theatre prospered, however, and the first year of operation showed a profit of \$4,000. That was 1907.

A year later the Circle, Chicago's first motion picture theatre, was built at a cost of \$35,000. Following that the Balabans acquired more theatres and in 1916 built the Central Park theatre at a cost of \$350,000. Sam Katz joined the circuit in that year. Other theatres were continuously added and today the circuit operates 46 houses in Chicago and 78 theatres outside the city with some in Indiana and Ohio. The seating capacity of these theatres totals 175,000 and in 1937 they catered to 66,000,000 people.

The payroll is \$3,000,000 yearly for the Chicago circuit alone Mr. Balaban said, while the outlying theatres pay \$1,500,000 for wages. The circuit pays \$5,000,000 yearly to film companies in rentals and spends \$1,000,000 for advertising, he said. Mr. Balaban said that \$728,000 was spent in modernization and maintenance last year. With assets of \$20,000,000 the circuit has more than \$1,000,000 in air conditioning plants alone, he said.

Other speakers on the program, which was under the direction of Mrs. Richard M. McClure, were James Donahue, Paramount branch manager, who explained the Chicago film releasing system; William K. Hollander, B and K publicity chief, who spoke on the Council's work; Louis Blaine of RKO Theatres, who talked on the relations between the film group and theatres, and Dorothy Deere, of the Chicago *American*.

PARAMOUNT NET \$6,145,103 FOR '37; LOEW 28 WEEKS \$6,487,678

Paramount Estimates First Quarter Earnings This Year at \$830,866; RKO Theatres' 1937 Profit \$1,483,281

Financial reports of the week included the following highlights:

Paramount's net profit for 1937 was \$6,145,103, a gain of \$32,853 over the previous year;

Paramount estimated its earnings for the first quarter of 1938 at \$830,866;

Loew's, Inc., had a net profit of \$6,487,678 for 28 weeks.

Fixed indebtedness of Radio-Keith-Orpheum and subsidiaries was further reduced by \$2,232,010 beginning in 1937. It had been cut \$4,216,356 between July 1, 1934, and the end of 1936.

RKO Theatres profit in 1937 was \$1,483,281. The consolidated net profit of the company for 1937 was \$1,821,165.

The Paramount net of \$6,045,103 for 1937 was after all charges, including interest, Federal taxes, depreciation and reserves.

In a letter to stockholders Barney Balaban, president, said the profit figure did not include approximately \$625,000 representing Paramount's net interest as a stockholder in the combined undistributed earnings for the year of partially owned companies.

"After deducting \$1,186,090 of dividends accrued for the year," Mr. Balaban said, "based on the first and second preferred shares outstanding as of Jan. 1, 1938, the consolidated earnings equal \$1.97 per share on the 2,465,900 shares of common stock outstanding on Jan. 1, 1938. Calculated on the same basis, the combined consolidated earnings and share of undivided earnings of partially owned subsidiaries would be equal to \$2.22 per share on said common shares.

"The above referred to earnings do not include (a) \$1,652,000 which was credited to general reserve account, representing the proceeds from the settlement in 1937 by the reorganization trustee with the approval of the federal court, of litigation instituted during the period of reorganization referred to as "Reserved Actions," which amount includes notes of \$492,500 and is after deducting expenditures during the year for expenses and allowances to trustee and attorneys and certain counter claims offset in the settlement, and (b) \$150,000 which was also credited to the general reserve account representing a realized profit on the sale of a parcel of real estate.

"Consolidated interest expense for the year 1937 aggregated \$1,995,430 as compared with \$2,745,415 for the year 1936, a reduction of \$749,985."

The consolidated balance sheet showed that cash and marketable securities on Jan. 1, 1938, amounted to \$10,153,628.02, of which \$2,680,827.10 represented balances in Great Britain and Dominions, and \$110,677.86 in other foreign countries. The total inventory amounted to \$22,884,780.02. Total current assets were \$37,410,988.89 and current liabilities \$10,520,474.88, leaving a net working capital of \$26,890,514.01, an increase during the year of approximately \$3,950,000.

Dividends paid aggregated were \$1,669,237.83, representing dividends for the year 1936 and 1937 on the second preferred stock and for the year 1937 on the first preferred stock.

Consolidated Income Account of Radio-Keith-Orpheum Corp.

Consolidated income account of Radio-Keith-Orpheum Corp. (in reorganization) and subsidiaries for year ended Dec. 31, 1937, compares as follows:

	1937	1936	1935
Film rentals, sales, etc.....	\$52,921,033	\$49,178,049	\$45,475,243
Costs and expenses.....	47,692,247	42,569,055	40,251,111
Operating profit	\$5,228,786	\$6,608,994	\$5,224,132
Other income	790,228	755,606	484,474
Total income	\$6,019,014	\$7,364,600	\$5,708,606
Interest and discount.....	2,061,624	2,052,989	2,199,261
Depreciation and amortization.....	1,631,814	1,502,063	1,594,045
Participation of officers, employees in subsidiaries' profits	71,165	339,984	389,657
Federal income taxes, etc.....	275,415	474,205	299,900
Loss in investment and capital assets.....	9,985	23,165	30,975
Write down inventories in subsidiaries .....	.....	97,163	.....
Provision for loss of affiliated companies, etc.....	31,580	63,070	100,745
Trustees' expenses, etc.....	97,729	152,028	243,608
Scenarios, etc., write off.....	.....	.....	48,114
Miscellaneous charges	4,099	105,819	117,038
Minority interest	1,712	1,628	1,530
Undistributed profit tax	12,725	66,575	.....
Profit*	\$1,821,166	\$2,485,911	\$684,733

*Before subsidiary preferred dividends. †Debt.

The \$830,866 estimated Paramount earnings for the quarter ended April 2, 1938, includes \$806,000, representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries.

There were outstanding (as of April 2, 1938) 142,172 shares of cumulative convertible \$100 par value six per cent first preferred stock, and 555,101 shares of cumulative convertible \$10 par value six per cent second preferred stock. The estimated earnings of \$830,866 as above after deducting \$296,523 of dividends accrued for the quarter on these preferred shares, were equal to approximately 22 cents a share on the 2,465,900 shares of common stock then outstanding.

The consolidated earnings for the first quarter ended April 3, 1937, were \$2,011,000, while Paramount's share of undistributed earnings of partially owned subsidiaries aggregated \$640,000, a combined total of \$2,651,000.

Loew's 28 Weeks' Net

For the 28 weeks ending March 17th Loew's, Inc., had a net profit of \$6,487,678. This was equal to \$47.45 per share on the preferred and \$3.76 per share on the common before provisions for surtax.

Last year the total for the same period was \$8,606,130, or \$62.95 per share on the preferred and \$5.26 on the common. The reduction was \$2,118,452.

The operating profit was \$9,807,339 and \$3,319,661 was charged to depreciation and taxes.

RKO Theatre Profits

The combined operations of the theatre op-

erating subsidiaries of RKO in 1937 resulted in a net profit after all charges of \$1,483,281, according to the sixth report of the trustee, Irving Trust Company, filed Friday in the U. S. district court.

Among the charges included was the accrual of interest, \$357,467.23. The net profit of the theatre companies compares with a net for 1936 of \$1,386,679.74, after all charges, including the accrual of \$215,819.79, interest on indebtedness, to RKO.

The company's consolidated net profit for 1937 of \$1,821,165.98 compared with \$2,485,911.03 for 1936.

RKO Radio Pictures, Inc., the film unit, reported a net loss for 1937 of \$236,909.10 after all charges, including the accrual of interest amounting to \$1,024,647.98 on indebtedness to RKO. This compares with a net profit in 1936 of \$893,580.23, after the accrual of interest amounting to \$987,010.69 on indebtedness to RKO.

Pathe News, Inc., showed a 1937 net profit of \$63,011.07, compared with a net loss of \$241.78 in 1936. The accrual of interest on indebtedness to RKO was \$13,297.65 in 1937, and \$13,421.57 in 1936.

During 1937 RKO received \$51,510 in distributions in liquidation of the Van Beuren Corp., in which RKO has a 50 per cent interest.

The reduction of RKO indebtedness included the payment of \$450,000 principal amount of RKO secured six per cent gold notes and the reduction, subsequent to acquisition, of the fixed indebtedness of the active Orpheum companies. The interest on the indebtedness was paid in the amount of \$1,250,813.63.

The cash of RKO and its subsidiaries declined from an aggregate of \$7,928,810.69 on Dec. 31, 1936, to \$5,282,613.25 on Dec. 31, 1937. The report explained the reduction of \$2,646,-

(Continued on following page)

RKO DEBT REDUCED \$2,232,010 MORE

(Continued from preceding page)

197.44 in cash position as attributable to the fact that the fixed indebtedness was reduced approximately \$2,230,000 during the period. Stadium Theatres Corp. made a payment of \$700,000 for the assets of Orpheum Circuit, Inc., and the inventory of films, stories and continuities, etc., increased by approximately \$2,800,000.

However, officials declared that the company's cash position probably is better today than it was on Dec. 31, 1937, largely as a result of inventory reduction.

The consolidated statement of profit and loss for 1937 shows theatre admissions of \$23,640,464, film rentals and sales of \$26,307,399. Expenses are put at \$47,692,246.

▽

Consolidated Theatres

Consolidated Theatres, Inc., reported net income for 1937 of \$16,092, equal to 20 cents per share on 81,183 common shares, which compares with net of \$2,663, equal to three cents per share, on 91,370 common shares in 1937.

▽

Canadian Circuits' Gains

Hamilton United Theatres, Ltd., operating a group of houses in Hamilton, Ont., reported net profit of \$54,355, equal to \$6.91 a share on the preferred stock, compared with \$6.79 in 1936, for the year ended Dec. 31st, last.

General Theatre Investment Co., Ltd., which owns seven theatres in Vancouver, B. C., all leased and operated by Famous Players Canadian Corp., reported net profit of \$80,891 on a total income of \$182,658, with current assets placed at \$279,581.

▽

Columbia Broadcasting Net

Columbia Broadcasting System, Inc., and subsidiary companies reported net profit after all charges for the 13 weeks ended April 2, 1938, of \$1,494,980.09, which compares with a net profit of \$1,319,426.37 for the corresponding period in 1937. The net for 1938 is equal to 88 cents per share, compared with 77 cents per share in the 1937 period.

▽

Aiding Securities Issues

The Securities and Exchange Commission issued orders Friday providing exemption from registration of issues offered for cash not exceeding \$100,000 and reducing materially the volume of information to be required of small established corporations registering securities.

In the case of corporations having total assets of less than \$5,000,000 and which have been in business for at least five years, it will no longer be necessary for them to file historical information, or certify profit and loss statements for all of the last three years, while such statements will be required, only that for the most recent year need be certified.

▽

Theatre Receipts Decline

Theatrical receipts have declined slightly since the turn of the year, it is indicated by analysis of the monthly report of the Bureau of Internal Revenue at Washington.

Admission tax collections in March, the bureau reported, reached a total of \$1,773,075.47, compared with \$1,659,640.83 in February and \$1,539,408.05 in March, 1937.

As against the increase of \$113,435 in total receipts, however, was a gain of \$137,170 in the Third New York (Broadway) district, so

Consolidated Income Account of Paramount for 52 Weeks

Consolidated income account of Paramount Pictures, Inc., and subsidiaries for 52 weeks ended Jan. 1, 1938, compares as follows:

	52 wks end Jan. 1, '38	52 wks end Jan. 2, '37	Year ended Dec. 28, '35
Income from theatre receipts, rentals and other income..	\$109,033,470	\$107,347,115	\$93,774,855
Operating expenses, film distribution and amortization of films, etc.	96,734,561	96,370,445	83,116,975
Operating profit	\$12,298,909	\$10,976,670	\$10,157,880
Capital gains (net)	67,650	331,820	.....
Total income	\$12,366,559	\$11,308,490	\$10,157,880
Interest from funded debt of subsidiaries, etc.	993,039	1,274,850	1,571,767
*Depreciation of buildings, equipment, etc.	3,190,382	3,025,346	3,048,550
Federal income taxes.	†635,697	†692,027	481,322
Subsidiaries' preferred dividends.	168,940	202,138	258,209
Minority interest	156,006	122,044	68,265
Interest from Paramount Pictures, Inc.	1,002,391	1,470,566	1,576,600
Reserve for contingencies.	175,000	632,500	.....
Profit from operations.	\$6,045,103	\$3,889,019	\$3,153,167
Inventory reserve .....	.....	.....	2,500,000
Profit	\$6,045,103	\$3,889,019	\$653,167
Special inventory reserve, credits. ....	.....	2,000,000	.....
Profit on debenture purchases. ....	.....	123,231	.....
Net profit to surplus.	\$6,045,103	\$6,012,250	\$653,167

*Exclusive of studio and laboratory depreciation charged to cost of films. †Includes surtax on undistributed profits.

that collections nationally, outside of New York, showed a slight decline from February.

GTE Earnings \$120,264

Earnings of General Theatres Equipment Corporation in the first quarter were \$120,264, compared with a net of \$291,464 in the first three months of 1937, according to E. G. Hines, president. GTE, through its International Projector Corporation, produces sound reproducing equipment under license from Electrical Research Products and from Radio Corporation of America.

Two Declare Dividends

Columbia Pictures Corporation has declared a quarterly dividend of \$.68¾ share on the \$2.75 convertible preferred stock of the company payable May 16th to stockholders of record May 2nd. Loew's London Theatres, Ltd., has declared a dividend of 35 cents on the seven per cent preferred stock, payable May 2nd to stockholders of record April 16th.

Joseph Schenck Reelected

Joseph M. Schenck has been reelected president of Metropolitan Playhouses, Inc. Officers of the company in addition to Mr. Schenck are William P. Philips, vice-president and treasurer; Milton C. Weisman, vice-president and secretary; Alfred M. Georger, assistant treasurer, and Herbert S. Keller and Melvin A. Albert, assistant secretaries. Directors are Samuel S. Allan, Morton G. Bogue, Charlton B. Hibbard, Mr. Philips, Mr. Schenck, Leslie B. Soper, Leo Spitz, William Rhineland Stewart and Mr. Weisman.

Beulah Livingston Joins Artcinema Associates

Beulah Livingston, writer and publicist, has joined the executive staff of Artcinema Associates, New York. Miss Livingston, who was the publicity director for Joseph M. Schenck Productions for eight years, Corinne Griffith Productions for two years, and until recently the feature publicity director of Universal Pictures, will assume charge of the feature, magazine and syndicate departments.

In connection with her publicity work, Miss Livingston will also take over the management of the company's story department supervising the selling of their plays, novels and stories. Miss Livingston plans a tour of all the important cities throughout the country this summer.

Abbott and Porter Sail

John E. Abbott of the American Museum of Modern Art Film Library, with Allen Porter, sailed on the *Ile de France* Wednesday at the invitation of the French Government to take part in the Exposition of the History of American Art. The film exposition, arranged by Mr. Abbott, will be a part of the general show at the Musee de Jeu de Paume in Paris.

The American Federation of Actors have nominated the following to be councilmen for a term of four years: Ralph Whitehead, Charles Mosconi, John Tiebor, Jessie Noble, Peter Burns, Joseph Brady, Jorgen Christiansen and William Donahue. Election will be held May 10.

Producers

A PROTEST FROM YOUR BRITISH MARKET

Your London distributors by playing politics are imposing yet another handicap on your product in foreign markets

At secret meetings in London The Kinematograph Renters Society have set up a dictatorship to grade your features into two price classes.

This secret "grading" degrades a large percentage of product—your PRODUCT—INTO THE LOWER BRACKETS.

Were you consulted? Certainly the theatre owners of Great Britain were not.

This "grading" applies rigidly to all sections of the country regardless of variations in local conditions and tastes—as if New York and El Paso, Pittsburgh and Jacksonville could all be treated alike.

We, The Cinematograph Exhibitors Association, representing 4,350 picture theatres (95 per cent of the cinemas in the United Kingdom, your biggest foreign market) oppose this unethical selling combine because it decreases your share, decreases our share and decreases theatre attendances.

We, The Cinematograph Exhibitors Association, are determined that this thing called "grading" shall not happen.

Issued by the

CINEMATOGRAPH EXHIBITORS ASSOCIATION
OF GREAT BRITAIN AND IRELAND

*21 Panton Street
London S. W.
England*

SHOWMEN'S REVIEWS

Adventures of Robin Hood

(Warner Brothers)

Historical Spectacle

This is what might be called an exploitation man's dream. It is such a picture as that master of box office salesmanship, A-Mike Vogel, might write a book about and still have enough ideas left over to float a brace of merely first grade attractions. No lesser pen than that which swung by the genial chairman of the Managers' Round Table is qualified to tell MOTION PICTURE HERALD subscribers the whole truth about this complete answer to the practical showman's prayer.

The exploitation story of "Robin Hood" is well along in the writing, however, ere now. S. Charles Einfeld's able gentlemen of the public relations department have been as busy as the valiant men of Sherwood Forest at keeping the public aware of what the picture is all about and how to know when it's coming to town. Devices and expedients employed in its behalf have been singularly of a kind with those which an industrious and perspicacious showman might have dreamed up for his personal use. The printed matter pertaining to it has been fashioned with rare fidelity to the manner and period of the picture.

The archery tournament at Palm Springs on Sunday last provided practical precedent for a stunt that cries aloud to be duplicated locally in every community, and established proof of its exploitation potency. Publicity disseminated via magazine and newspaper channels has been grooved to the style and tone of the production as accurately as the story of the altruistic nobleman who took from the rich to give to the poor is grooved to the mass mood of 1938.

Mr. Einfeld's merry men have got the picture off to a running start. W. G. Van Schmus' expert retailers of superlative entertainment may be counted upon to give it tremendous additional impetus when he spreads it upon the Radio City Music Hall's great screen. It could coast the rest of the way to its first million, but it generates enough momentum of its own to make two a conservative forecast.

The story of "Robin Hood" is rather too well known to require synopsis. The popularity of the theme in this generation is manifest. The treatment of that then could have been woefully miscalculated. It was not. There is no hint or trace of social, political or economic preachment. Sympathy is on the side of the poor, as in the legends from which Norman Reilly Raine and Seton I. Miller drew their screenplay. But the hero is presented as attacking only the specific injustice, avarice and persecution practiced by a definite group of

persons who happen, as does he, to be of noble birth. Associate producer Henry Blanke, directors Michael Curtiz, and William Keighley, executive producer Hal Wallis, and dialogue director Irving Rapper have seen to it that there is no arraying of class against class. They also have seen to it that the picture contains no word, gesture or scene to bring any flush save that of pleasure to any cheek.

Probably not even the Music Hall's spacious marquee is big enough for all its three-street exposure, to contain all the display-worthy names in the cast. They are listed below and so well is the burden distributed among them that any showman anywhere is safe in picking out for emphasis the half dozen that sell best in his community. Errol Flynn's "Robin Hood" is more credible and no less stimulating than Douglas Fairbanks' was. Olivia de Havilland's "Maid Marian" is a rare blending of sheer beauty and consummate acting. Basil Rathbone's "Sir Guy" and Claude Rains' "Prince John" are masterly studies in evil. The others are as successful in their widely varied chores.

It is, of course, routine exploitation procedure nowadays to let the customers know that the picture is in full color, but in this case there is reason to go further. A showman would be quite safe in proclaiming this the finest example of applied pigmentation yet to reach the screen and to name W. Howard Greene, color photographer, with Cameramen Tony Gaudio and Sol Polito, as responsible for the most brilliant, artistic and realistic use of the process to date.

The picture opens briskly and the pace never lags. It is packed with exciting incident, thrilling combat, entrapment, escape, flight, pursuit, honest adventure and no revenge. It is magnificently staged and superbly coordinated. It is, we repeat, the complete answer to the practical showman's prayer.

Previewed at the Warner Hollywood theatre to an ovation likely to be duplicated across this broad land and all the others.—WILLIAM R. WEAVER.

Produced and distributed by Warner-First National. Associate producer, Henry Blanke. Original screen play by Norman Reilly Raine and Seton I. Miller. Directed by Michael Curtiz and William Keighley. Assistant directors, Leeman Katz and Jack Sullivan. Photographed by Sol Polito and Tony Gaudio. Technicolor color director, Natalie Kalmus. Technicolor photographic advisor, Howard Green. Joust scenes directed by B. Reeves Eason. Art director, Carl Jules Weyl. Film editor, Ralph Dawson. Sound, C. A. Riggs. Costumes by Milo Anderson. Technical advisor, Van Den Ecker. Unit manager, Al Albora. Publicity men, Edward Selzer and Robert Burkhardt. Music by Erich Wolfgang Korngold. P. C. A. Certificate No. 3790. Running time, when seen in Hollywood, 102 minutes. Release date, May 14, 1938. General audience classification.

CAST

Robin Hood	Errol Flynn
Maid Marian	Olivia de Havilland
King Richard	Jan Hunter
Prince John	Claude Rains
Sir Guy	Basil Rathbone
Will Scarlett	Patric Knowles
Little John	Alan Hale

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Friar Tuck	Eugene Pallette
Much	Herbert Mundin
High Sheriff	Melville Cooper
Bess	Una O'Connor
Sir Essex	Melville Cooper
Sir Guy's Squire	Martin Lamont
Sheriff's Squire	Hal Brazee

Richard's Knights.....	Ivo Henderson
	John Sutton
	Jack Deery
	Paul Power
	Val Stanton
	Ernie Stanton
	Olaf Hytten
Robin's Outlaws.....	Alec Harford
	Peter Hobbes
	Edward Dew
	Sidney Baron

Dicken Malbott	Harry Cording
Bishop of Black Canon.....	Montagu Love
Sir Ralf	Robert Noble
Sir Mortimer	Kenneth Hunter
Sir Geoffrey	Robert Warwick
Sir Nigel	Leonard Mudie
Sir Baldwin	Colin Kenny
Sir Ivor	Lester Matthews
Crippen	Charles McNaughton
Proprietor of Tavern.....	Ivan Simpson

Dr. Rhythm

(Paramount-Cohen)
Musical Comedy

At the preview in the Los Angeles Paramount theatre, a big house in which press and professional guests made up an audience minority, the paying public composing the majority laughed as hard or harder and as long or longer, hard enough and long enough, in any case to drown out substantial portions of the dialogue. Members of press, profession and public were heard to proclaim it Bing Crosby's best picture and many took in much more territory.

Mr. Crosby's radio program has introduced most or all of the songs and at least three are showing signs of hit quality. They are better than that when experienced with settings and gestures and two, "My Heart Is Taking Lessons" and "On the Sentimental Side," are of a kind to be heard just about as consistently when the picture's well down toward repeat date. John Burke and James V. Monaco write them precisely to Bing's measure.

In secondary prominence, although dominating the picture every minute she's on, is Beatrice Lillie, fulfilling in this the long promise of her stage success on both sides of the Atlantic. She sings, dances and clowns, but mostly clowns, and in a standout skit by Dion Titheradge she stops the show so conclusively that the rest of the cast, returning in the next sequence, look like strangers. Andy Devine, Sterling Holloway, Franklin Pangborn, Rufe Davis and Fred Keating are others active in the comedy department. Mary Carlisle plays the romantic feminine lead just seriously enough.

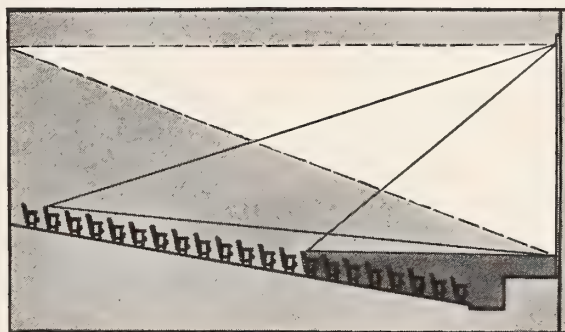
"Dr. Rhythm" is a modernized version of O. Henry's "The Badge of Policeman O'Roon," prepared for the screen by Jo Swerling and Richard Connell and directed by Frank Tuttle. It was produced by Emanuel Cohen under his recently dissolved contract with Paramount, with Herbert Polesie as associate producer. Dance ensembles of especially effective type are by Jack Crosby, and John Scott Trotter, of the Bing Crosby radio programs, made the musical arrangements.

It happens in New York, as of now, and con-

(Continued on page 46)

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Already more than 5000 theaters have installed high intensity projection. With high intensity projection in one theater out of every three, audiences are rapidly becoming aware of the difference. They are seeking out the theaters that provide better picture quality on the screen, more comfortable seeing and more pleasant general illumination. With old style low intensity projection there is seldom enough light on the screen for

good, comfortable seeing even in the best seats. At the back of the house screen brightness is so much reduced that pictures are dim and unsatisfactory.

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(Continued from page 44)

cerns a physician who poses as a policeman to help out a friend and finds himself acting as a bodyguard for a debutante who fancies she's in love with a fortune hunter who is also a crook. The doctor convinces her otherwise.

Previewed at the Paramount theatre, Los Angeles, to uproarious approval.—W. R. W.

Produced by Emanuel Cohen. Distributed by Paramount. Executive producer, Herbert Polesie. Directed by Frank Tuttle. Assistant director, Russell Matthews. From a story by O. Henry. Screen play by Jo Swerling and Richard Connell. Music by John Burke and James V. Monaco. Arrangements by John Scott Trotter. Dance ensembles by Jack Crosby. Sketch, "Damsask Napkin," by Dion Titherage. Musical direction, George Stoll. Photographed by Charles Lang. P. C. A. Certificate No. 4028. Release date, May 6, 1938. Running time, 80 minutes. General audience classification.

CAST.

Dr. Remsen	Bing Crosby
Judy	Mary Carlisle
Mrs. Lorelei Dodge-Blodgett	Beatrice Lillie
Patrolman O'Roan	Andy Devine
Al	Rufe Davis
Mrs. Twombing	Laura Hope Crews
Chris Le Roy	Fred Keating
Inspector Bryce	John Hamilton
Luke	Sterling Holloway
Otis Eaton	Henry Wadsworth
Mr. Stanchfield	Franklin Pangborn
Mr. Martingale	Harold Minjir
Mr. Coldwater	William Austin
Cazzatta	Gino Corrado
Police Captain	Harry Stubbs
Crowley	Frank Elliott
Chauffeur	Charles Moore

Outlaws of Sonora

(Republic)

Mesquiteers Opus

The supposedly inimitable "Stony Brooke" of the Three Mesquiteers series here has a double, as mean a creature as the original is an example of upright western masculinity.

With the exception of this change in personnel lineup, the Mesquiteer makeup remains the same. Ray Corrigan still plays "Tucson" as a hard riding and heavy fisted gent, while Max Terhune remains the comical and ventriloquistically talented "Lullaby."

There is a plentiful supply of fast and expert horsemanship, skilled gun play, vigorous hand-to-hand combat, and the sharply shot scenes of western countryside. Action and suspense seem to have been doubled due to the plot manipulation of giving Bob Livingston the dual role of a good and a bad man part.

When "Dude Brannen," outlaw of the Mesquite Country, captures "Stony Brooke" and the \$22,000 he is conveying from the bank to the local headquarters of the Cattleman's Association, the gentlemen, and the audience, are struck by the remarkable resemblance the captor bears to the captive or vice versa. "Dude" hits upon the novel scheme of posing as "Stony" while perpetrating a string of robberies and killings. When "Stony" escapes from his jailers he clears up matters with the valuable aid of his comrades.

Seen at a showing for the New York trade press.—JOSEPH F. COUGHLIN.

Produced and distributed by Republic Pictures. Associate producer, William Berke. Director, George Sherman. Original story by Betty Burbridge. Screen play by Betty Burbridge and Edmond Kelso. Based on the characters created by William Colt MacDonald. Production manager, Arthur Siteman. Photography by William Nobles. Film editor, Tony Martinelli. Musical director, Albert Colombo. Song by Eduardo Durant, Harold Peterson and Carlos Ruffino. P.C.A. Certificate, No. 4168. Running time, 55 minutes. Release date, April 14, 1938. General audience classification.

CAST

Stony Brooke)	Bob Livingston
Dude Brannen)	Bob Livingston
Tucson Smith	Ray Corrigan
Lullaby Joslin	Max Terhune
Dr. Martin	Jack Mulhall
Newt	Otis Harlan
Miss Burke	Jean Joyce
Rosita	Stelita Peluffo
Sheriff Trask	Tom London
Jane	Gloria Rich
Pierce	Edwin Mordant
Gabby	Ralph Peters
Slim	George Chesebro
Coroner	Frank LaRue
Nick	Jack Ingram
Pete	Merrill McCormick

Fight for Peace

(Warwick Pictures)

Propaganda Film

In the foreword there is a dedication of the motion picture to Abraham Lincoln and at the end is Franklin Roosevelt's "America Hates War" speech of last fall in Chicago. Between, a powerful indictment of war, dictators and mass brutality has been assembled from newsreel shots and presented in all its horrifying reality. The setting is the world's arena, especially in Europe and Asia, and the characters are world figures, some living, some dead.

The film is presented in documentary fashion and as such has several episodes, which separately or as a whole show the changing world map and emphasize the human misery. The picture deals with Russia and Stalin, Lenin, Trotsky and the Czar; with Germany and Hitler; with Austria and Dollfuss and Schuschnigg; with Italy and Mussolini and Ethiopia; with China and Japan; with Spain and Franco; with France and Leon Blum; the League of Nations; the Saar.

Throughout is a picture of violence and warfare, marching men, rifle and machine gun bullets, big guns, airplanes and exploding bombs, destruction and mangled bodies. The scenes depicting these victims of war are gruesome. Perhaps all or their like have been presented in newsreels, but a strong constitution is necessary to view them at all.

Viewed in projection room in New York.—PAUL C. MOONEY, JR.

Produced under the direction of J. J. Milstein for Warwick Pictures distribution. The narrative was adapted by Don Bartlett from original material by Henrik Willem Van Loon. Al Young edited. The narration is by David Ross. Running time, 70 minutes. To be released next week. Adult audience classification.

Die Werft zum grauen Hecht

(Casino Film Exchange)

Comedy-Romance

Allowing for the excessive length characteristic of German-made productions and the lack of superimposed English titles, the film to play at the Yorkville Casino, in the heart of New York's Deutschland Uber Alles section, is fairly entertaining comedy-romance, capably performed.

The title translates literally to "The Dock of the Gray Hecht," a species of fish, but, freely, the English title was given as "The Dock on the Havel" (river), rather misleading, for the story has to do with truck drivers and mechanics, but not one fish. The locale is in a small pleasure boat village outside Berlin.

The principal players are Marianne Hoppe, Hermann Speelmans, Oskar Sima and Fita Benkhoff. The film was produced by Pallas-Film.

A truck driver, to avoid the attentions of a widow, quits his job and gets work as a mechanic in a small town. He falls in love with a girl there. The widow arrives and greets the mechanic with effusive affection. His fiancée breaks off the engagement, but the widow's plot fails after all.

The picture was well received by an audience of Teutonic origin.—P. M.

The Drum

(London Films-UA)

Spectacle Melodrama

British production moves back to spectacle and pageantry, from the quiet characters of the English school and high courts to the large scale action of the northwestern frontiers of India, in warfare and in rajah's court. It is a production of splendor and scenic brilliance, with

thrills and action, intrigue and cruelty, and a polite note of romance.

The story is an original by the English novelist A. E. W. Mason, and is so called because of a ceremonial drum played by a friendly boy Prince as a signal to the British troops to prevent an ambush. This comes as sequel to a somewhat confused story, in which politics and machine guns play equal parts.

It is a veritable British triumph for a Hungarian born director, Zoltan Korda.

Use of color has given some of the interiors a tawny hue and sequences do not always match, but the mountain backgrounds are impressive.

Sabu, of "Elephant Boy," is the loyal young "Prince," Raymond Massey the sinister "Prince Ghul," and Roger Livesey "Captain Cunningham."

Even in details of costume and music, "The Drum" has the hallmarks of quality.

Previewed at the Leicester Square, Odeon, to enthusiastic applause.—AUBREY FLANAGAN.

A London Film production in Technicolor. Released through United Artists. Produced by Alexander Korda. Directed by Zoltan Korda. Based on the story by A. E. W. Mason. Adaptation by Lajos Biro. Scenario, Arthur Wimperis, Patrick Kirwin and Hugh Gray. Photographed by Georges Perinal. Running time, 100 minutes. General audience classification.

CAST

Prince Azim	Sabu
Prince Ghul	Raymond Massey
Captain Carruthers	Roger Livesey
Mrs. Carruthers	Valerie Hobson
Lieut. Escot	David Tree
Bill Holder	Desmond Tester
Governor	Francis L. Sullivan
Major Bond	Archibald Batty
Major Gregoff	Ronald Adam
Dr. Murphy	Frederick Culley
Sergeant-Major	Edward Lexy
Mohammed Khan	Amid Taftazani

The Little Flower of Jesus

(Calcagni-Sunray Films)

Religious Biography

Due to its nature and material, the appeal of this film biography of the Little Flower of Jesus, St. Therese of Lisieux, will be restricted largely to Catholic Church circles, although the simple life of the Saint has its selling elements for exhibitors in specialized communities. From a performance standpoint the French-made picture suffers from technical deficiencies, stilted dubbed English voices, spotty editing and stiffly theatrical acting of some of the players.

Simone Bourday plays the title role.

The film was presented under the supervision of the Office Catholique International du Cinéma and has been recommended by Jean Cardinal Verdier, church dignitary of Paris. Exhibition is being handled jointly by David Calcagni, supervising theatre distribution and Sunray Films at 220 West 42nd Street in New York City for church screenings. Georges Chaperot directed. The picture runs 75 minutes.

Seen at a special showing in New York.—J. F. C.

Torchy Blane in Panama

(Warner Brothers)

Comedy, Adventure, Romance

The adventuresome "Torchy Blane," this time Lola Lane, again outwits the police, solving the mystery and having a swell time doing it. "Torchy" seems to have carved a niche for herself in this series of action features.

Lola Lane succeeds Glenda Farrell as "Torchy," while Paul Kelly is now "Lieutenant Steve McBride," the spot formerly occupied by Barton MacLane. Tom Kennedy continues in the role of "Gahagan," the bewildered cop. Anthony Coldeway wrote the original story which was adapted by George Bricker. William Clemens directed.

The plot centers about a New York bank robbery committed during a parade of the Loyal

(Continued on page 48)



A Continuing Policy

Conscious that the art of talking motion pictures has not yet reached technical perfection, Electrical Research Products Inc. continues to devote its efforts to anticipating and solving the problems of tomorrow.

In so doing, Electrical Research Products Inc. reaffirms its fundamental policy of maintaining an aggressive, long-range program of development and research, to the end that public interest in motion pictures may be constantly stimulated and the prosperity of producers and exhibitors, alike, enhanced.

Whitford Drake

PRESIDENT

Electrical Research Products Inc.

250 WEST 57th STREET, NEW YORK, N. Y.

(Continued from page 46)

Order of Leopards. "Torchy" finds a lodge button wedged in the teller's cage and figures out that the job was done by a member of the California contingent, who are returning by boat. "Torchy" catches the boat by doing a parachute jump in mid-ocean. She singles out one young man as a likely crook, follows him ashore in Panama, is captured by the crook's confederates, outwits them while "McBride" rushes to the rescue.

Reviewed at the Strand theatre in New York. A small afternoon audience viewed the picture silently.—P. C. M.

A First National Picture. Produced and distributed by Warner Brothers. Directed by William Clemens. Screenplay by George Bricker. Story by Anthony Coldeway. Based on the characters created by Frederick Nebel. Photography by Tony Gaudie. P. C. A. Certificate No. 4039. Running time, 59 minutes. Release date, May 7, 1938. General audience classification.

CAST.

Torchy Blane	Lola Lane
Steve McBride	Paul Kelly
Gahagan	Tom Kennedy
Crafton	Anthony Averill
Bill Canby	Larry Williams
Kitty	Betty Compson
Capt. McTavish	Frank Shannon
Maxie	Joe Cunningham
Sparks	John Ridgely
Skinner	Hugh O'Connell
Botkin	Jimmy Conlon
Gomez	George Regas

The Charm of La Boheme

(International Cinemat)

Music, Romance

An adaptation of the opera "La Boheme," by Puccini, this importation recommends itself to supporters of opera and has entertainment value for others in its tragic love story and the performances of the two principals, Jan Kiepura and Marta Eggerth. It is a story within a story, for the setting is modern while the synopsis is the same as the opera, and with the exception of the last act, set within a theatre, it is enacted in its original locations.

The dialogue is in French but adequate English titles have been superimposed by Herman G. Weinberg.

Songs include "Don't Cry" and "I Love You," originals; the aria of Rudolfo and Mimi in the first act, of Musette in the second act, Rudolfo's tale in the third act and the quartet, also in the third act.

Reviewed at the World Theatre, New York. The picture was well received by an afternoon audience, who completely filled this small theatre, which specializes in foreign productions and reissues of Hollywood productions.—P. C. M.

Distributed by International Cinema Corporation. Produced by Intergloria Film. Directed by Geza Von Bolvary. Scenario, Ernest Marischka. Musical direction, Robert Stolz. English titles by Herman G. Weinberg. Running time, 99 minutes. Release date, March 17, 1938. Adult audience classification.

CAST

René Lambertain, Singer.....	Jan Kiepura
Denise	Marta Eggerth
Pierre Casale, Songwriter.....	Paul Kemp
Aristide Boupan, Astronomer.....	Theo Lingner
Andre Dupre, Painter of Animals.....	Oskar Sima
Prof. Delumat, Conductor of Opera.....	Richard Romanowsky

The Ski Chase

(World)

Ski Sport Feature

A trifle seasonally late but nevertheless entirely welcome is this feature length film lecture on the fine art of the ski sport. The entertainment factor consists of sportive thrills, comedy moments and splendid scenes of snow-covered mountains.

Featured as examples par excellence are Hannes Schneider, Leni Riefenstahl, and the comedy team of Guzzi Lantchner and Walter Rimpl, who appeared in "Slalom."

Much of the footage is reminiscent of mate-

rial used by several ski short subjects. Lest the exhibitor fear political retaliation, according to an explanation received from the New York Times from Martin J. Lewis, managing director of the Fifth Avenue Playhouse, which sponsored the initial showing in New York, the production was made in the St. Anton am Arlbert Alpine district of Austria in 1931, Fraulein Riefenstahl was hired as an actress and exhibition in this country has been approved by the anti-Nazi boycott league with the specific pledge that no financial return be made to the Nazi governmental hands.

Seen on a Saturday night performance at the Fifth Avenue Playhouse, lower New York art theatre, where a packed house followed the film with intense interest and evident enjoyment of the comic interludes.—J. F. C.

Produced by H. R. Sokal Film. Presented by George Kraska in association with World Pictures Corporation. Directed by Dr. Arnold Fanck. Music by Paul Dessau. Photography by Richard Angst. Running time, 73 minutes. Release date, February 15, 1938. No P. C. A. Certificate. General audience classification.

CAST

Hannes Schneider	Guzzi Lantchner
Walter Rimpl	Leni Riefenstahl
Lothar Ebersberg	50 of the Best International
Rudi Matt	Skiers

Music Made Simple

(MGM)

Comedy

Don't look now, but that man Robert (How To) Benchley, raconteur extraordinary, is here again, this time as a full grown dyed-in-the-wool music critic. One minute he's rattling off a learned dissertation on the old masters and their compositions, even if his pronunciation is a bit off key, and the next minute he's all flustered. Well, anyway, you know Benchley. Running time, 8 minutes.

The Penguin Parade

(Vitaphone)

Cute Cartoon

A well constructed colored cartoon results from this imaginative visit to a Penguin Night Club, one of the North Pole's hottest cold spots. The gay birds are seen making merry and a takeoff by the frigid fowl on the lunatic behavior of Broadway night owls is delightful fun, particularly for metropolitan centers.—Running time, seven minutes.

Latin Hi-Hattin'

(Universal)

Poor

Set in Latin American cafe, this musical rumble would offer colorless entertainment flavor regardless of its scenic background. Del Campo sings some soulful numbers; Eddie Bruce delivers a line of pale comedy, and Dorothy Stone and Charles Collins execute a rumba routine.—Running time, 17 minutes.

A Mountain Romance

(Educational)

Hillbilly Cartoon

A Terry-Toon animated subject, this has to do with the feud of the Calhouns and the McCoy's. The youngest Calhoun, a boy, serenades the youngest McCoy, a girl, which ignites the smoldering hate of the two mountaineer clans and the battle is on. When the smoke of battle has cleared and amid the ruins of both their homes, the boy and the girl continue their romance, unimpressed by family traditions. Running time, 6½ minutes.

Crossroads of the Orient

(Vitaphone)

Fair

Consisting of a visit to the city of Singapore, in which the contrast of the modern and ancient mode of living is effectively presented, a view of a Chinese funeral procession, an inspection

of a Hindu temple, this Colortour Adventure number is mildly entertaining exploratory matter. Full enjoyment is prevented by some excessive and garish color pigmentation.—Running time, 10 minutes.

Tassels in the Air

(Columbia)

Stooge Mess (or Riot)

The lads are mistaken by a ritzy society woman for representatives of an exclusive interior decorating firm. When the boys arrive on the scene to redecorate the palatial mansion, the rest can be imagined by the pro- or anti-Stoogian spectator.—Running time, 18 minutes.

Music from the Stars

(Educational)

Orchestra Subject

Horace Lapp and his orchestra contribute the music in this subject in an ornate setting. The music runs from swing and negro spirituals to a medley of tunes done in the modern manner. Photographic angles are emphasized in the subject. Singers include Madeleine Pedler and William Morton. Directed by Gordon Spauling. Running time, 9¾ minutes.

Going Places, No. 50

(Universal)

Interesting

This time the stop off in the Going Places series is in Holland and from this announcement of locale can be surmised the general run of travelogue material. There are some impressive statistics on the people and places of this quaint country, scenes of dikes and water-mills, shots of cheese making and tulip gardens.—Running time, 9 minutes.

Michael Selwyn Dies; "Discovered" Chaplin

Michael Selwyn, 66, of the Selwyn theatrical family, died Tuesday night in a New Rochelle, N. Y., hospital, after a year's illness.

Born in New York, Mr. Selwyn was stage manager, manager of vaudeville acts, and once, for five years, was with a circus in Europe.

While stage manager of Oscar Hammerstein for the old music hall Victoria theatre at Times Square, Mr. Selwyn is said to have discovered Charlie Chaplin. That was in the early 1900's.

As related by Adam Kessel, early in the film business but now an automobile dealer in Brooklyn, Mr. Selwyn suggested to Mr. Kessel that he "catch" an act in which Chaplin was appearing. Mr. Kessel did and signed Chaplin for motion pictures.

Durkee Testimonial Guests Protest Judge's Criticism

Frank Durkee, Baltimore circuit owner, was honored by 400 friends Tuesday night at a testimonial at the Hotel Belvedere in Baltimore, on his appointment to the presidency of the Park Board.

Toward the end of the dinner one-third of the guests walked out when toastmaster Judge Eugene O. Dunne in his speech said: "Hollywood film makers' standards are below national taste and the industry faces a public uprising unless standards are raised." The judge advocated the "peaceful picketing" of theatres by the public.

Four Columbia Serials

Columbia Wednesday announced it would continue in the serial-field in 1938-39 with four chapter plays scheduled.

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EASTMAN *SUPER X*
PANCHROMATIC NEGATIVE

Now Mr. Myers Charges Industry Is Miscegenetic

A Boston audience at the Twentieth Century club on Tuesday heard Abram F. Myers, of the Allied States Association, make argument for the enactment of the Neely Bill as an instrument of delivery of control of the motion picture to the people.

Mr. Myers' dispassionate and detailed presentation made obeisance to the classic tradition of Boston by reference to motion pictures "as an art and as a business. They come to us through the joint efforts of those who create and those who exploit. They are the fruits of a miscegenetic union between Muse and Mammon."

The speaker did not indicate his authority for the assumption that such a union is to be considered miscegenetic. The most that could be charged, in the opinion of some students of biology or mythology, would be diverse citizenship, in that the Muse is Greek and Mammon apparently Aramaic. They are certainly neighbors, anyway. As this issue of THE HERALD went to press neither could be reached for a statement.

In his outline of the rise and prosperity of the industry of the motion picture, Mr. Myers touched again on the domestic relations when discussing the sequels to an early honeymoon of prosperity: "Those charged with the financing of the enterprise and the marketing of the product, sought to introduce into the studios an unfamiliar word 'economy.' . . . This estrangement already has reached the stage known to the lawyers as *a mensa et thoro*, Art being domiciled in Hollywood and Business in New York. Ultimate control resides with the money bags, in New York. . . ."

Mr. Myers did not say when is ultimate.

In his argument for the Neely bill Mr. Myers repeated for his Boston audience the familiar diagrammatic charges of vertical trust operation by "the Big Eight," etc., with reiteration of discussions of "block booking" and "blind selling." He charged that the industry is under a dictatorship, with citations of aspects of political dictatorships and concentrations of power—this in a plea to give the power to the Federal government.

In the course of his discourse Mr. Myers also reiterated his charges of subserviency to Mammon on the part of the trade press enjoying advertising patronage.

The speaker found occasion to remark: "Under the pressure of public indignation the industry, through the Hays Association, has acted to curb undesirable tendencies in the business. For example, after the Legion of Decency had been hastily organized and had declared an open boycott on salacious films, the Hays association in 1935 established the Production Code Administration to enforce the standards of decency which the industry had professed many years. This board is doing creditable work and will continue to be effective as long as public attention is centered on it."

Wilmington Handbill Action Is Deferred

Action on a proposed resolution, affecting theatres in Wilmington, Del., banning the distribution of handbills, circulars and other advertising matter on the city streets outside the building line, has been deferred by directors of the Street and Sewer Department. Action on the proposed amendment, which was given a first and second reading, was deferred until the city solicitor's office has had ample time to study a recent ruling of the United States supreme court in Washington.

The supreme court held that an ordinance of Griffin, Ga., requiring persons distributing circulars to obtain a license from the city manager violated constitutional guarantees of the freedom of the press. The court held that the distribution of leaflets may not be licensed much less forbidden.

Supreme Court Upholds State's Right to Censor

The right of state authorities to determine the type of motion picture to be permitted exhibition within the state was upheld Monday by the United States Supreme Court at Washington in affirming a decision of the U. S. District Court at New York upholding the action of the New York State censor board in refusing to issue a license for the exhibition of "Ecstasy," so-called sex film.

"Ecstasy," subject of long legal controversy, was imported from Czechoslovakia by Samuel Cummins' Eureka Productions, of New York. Mr. Cummins appealed to Washington on March 21st on the ground that, the picture having been permitted to enter the country by the United States Treasury Department, the New York censors' ban was a restraint upon foreign commerce, and could not supersede the Treasury permit.

The Supreme Court's decision was rendered in the form of an order affirming the District Court's findings with no opinion expressed either orally or in writing.

"Sex" films were involved in further controversy in New York, where the special picture preview committee of the Board of Regents was to view "Souls for Sale" and "The Pace That Kills," on Thursday, on appeal of the producers from the state censor board's refusal to grant permits in both cases.

"Souls for Sale" is on appeal by Jack Goldberg, of International Road Shows. Originally offered for a license on October 28, 1937, it was denied on November 3d, the state censor holding that it was "immoral" and would tend to corrupt morals.

Appellant's motion says that "The grounds upon which this appeal is based is an abuse of the discretionary power given to the Motion Picture Division." Mr. Goldberg asks that the censor's ruling be reversed and that license be issued.

Appeal on "The Pace That Kills," third revision, is signed by Bernard Kulick, of Syndicate Exchanges. Application for license was made on March 24, 1938, and was subsequently denied by the state censor as being "indecent, immoral and will tend to corrupt morals."

Petitioner contends the picture is not indecent since there is no attempt to portray anything lewd. However, "The Pace That Kills" has been offered to the Motion Picture Division for licensing on several occasions.

Another Grant by Rockefellers for Educational Films

The second grant, of \$65,000, has been made by the General Education Board of the Rockefeller Foundation to the film project of the Progressive Education Association, to continue for one more year, beginning July 1st, the preparation of class-room films by means of editing selected portions from commercial motion pictures, in cooperation with the Motion Picture Producers and Distributors of America.

This work was first begun in July, 1936, on the basis of a two-year grant of \$75,000, and 36 class-room shorts have been completed so far by Joseph Losey, as production director, with the assistance of Helen Van Dongen, as film editor, and Margaret Kneerim and Irving Lerner.

With the additional grant, 40 more films for class-rooms are to be made. The project is a part of the work of the Commission on Human Relations of the Progressive Education Association, of which Dr. Alice V. Kelliher is chairman.

By arrangement with Paramount, Metro-Goldwyn-Mayer, Warner Brothers, 20th Century-Fox, the March of Time, Fox Movietone News, French Motion Picture Corporation and other companies, the project selects from productions of those companies ("a year after their first release, when they are no longer in active circulation") sections deemed to have educational value in human relations. These are edited to bring out social implications. Twenty public and private schools within the metropolitan area have been employing the project's films, which are in 16 mm width.

N. Y. Allied Unit Ready to Start

On May 3rd, at New York's Hotel Astor, independent exhibitors reputedly representing 100 theatres in the New York City and Albany territories, will launch the first Allied unit to operate in the state.

Abram F. Myers, Allied States general counsel, and Nathan Yamins, president, will speak.

Elsewhere, Allied affiliates were furthering plans for the organization's national convention, to be held May 17th to 19th, in Pittsburgh. M. A. Rosenberg, convention chairman, indicated this week that 50 per cent and other "high-percentage" contracts would be a chief topic.

Associated Theatre Owners of Indiana this week elected Ernest L. Miller, of the Cinema, Indianapolis, to the board of directors, succeeding Manny Marcus, resigned.

Motion Picture Theatre Owners of Virginia announced June 13th and the Cavalier Hotel, Virginia Beach, as the date and place for the annual mid-summer convention, at which 200 are expected, headed by William Crocket.

Arthur K. Howard, business manager of Independent Exhibitors, Inc., of Boston, who has been delegated by National Allied to further its expansion program said this week that the New York group will be the first to be organized under the expansion policy adopted at Allied's national convention. Separate organizations will be maintained for New York City and Albany, and a Buffalo group will be formed, all to be combined within the state unit.

In retaliation the New York Independent Theatre Owners Association decided Wednesday to invade New Jersey.

HIGH SPEED EMULSIONS FEATURED BY SMPE COMMITTEE ON PROGRESS

Development of New Film Listed as Outstanding Event; Roper Says Industry Must "Transcend Its Entertainment Qualities"

New high speed film emulsions of greater efficiency than any previously developed were the outstanding development in the technical progress of the motion picture industry during the year, according to the report of the progress committee of the Society of Motion Picture Engineers, presented to the members as the Society opened its annual four-day spring convention in the Wardman Park Hotel, Washington, D. C., this week.

The convention program did not include wide discussion of any single development but was drawn rather to give a comprehensive survey of progress in photographic and laboratory procedure, color, sound, optics and projection. Included, however, were a discussion of documentary films as an aid to public relations and a paper on industrial and advertising films.

In an address at a luncheon which followed the opening of the convention on Tuesday, Daniel C. Roper, secretary of commerce, told members of the Society that "the American film has become an influential missionary and emissary whose objective must transcend its entertainment qualities if it is to fulfill properly its mission of constructive service."

"Research within the industry must be continuous," Mr. Roper said. "The motion picture must meet an increasing number of types of competition for the consumer dollar and the consumer is becoming increasingly discriminating. The profit motive needs to be subordinated to public service. This approach will prove to be the more satisfactory to all concerned."

William G. McAdoo, Senator from California and Colonel Daniel I. Sultan, engineer commissioner for the District of Columbia were other speakers at the luncheon.

The report of the progress committee listed the high speed panchromatic emulsions of the Agfa Anso Corporation as the outstanding technical development during the year. Also of importance was the development of two fine grain film stocks by Eastman Kodak, and a sound emulsion by Du Pont. In the sound recording field interesting developments included the introduction of linear decibel volume indicators by the United Artists studio and the introduction by RCA of the modulated high frequency method of determining optimal processing conditions.

Documentary Films

At the morning session on Tuesday A. A. Mercey of the School of Public Affairs of the American University at Washington told the several hundred delegates that documentary films are proving of increasing importance as a factor in informing and mobilizing public opinion. In a paper on "Documentary Film Study—A Supplementary Aid to Public Relations," Mr. Mercey stressed the importance of the motion picture in public relations and pointed out that the American University conducts courses in documentary films. The subjects covered are newsreels, federal educational

LOWEST KANSAS WAGE PAID THEATRE WOMEN

Of nine industries in Kansas, theatres pay women employees the lowest average weekly wage, it is indicated in a study by Miss Bessie B. Cole, director of the women's division of the Commission of Labor and Industry.

Theatres pay women employees an average of \$8.99 a week. Laundries pay \$9.12; hotels and rooming houses, \$10.08; restaurants, \$10.34; wholesale and retail stores, \$12.90; beauty parlors, \$13.79; manufacturing, \$14.73; telephone companies, \$15.84, and clerical (including only larger employers), \$19.26.

The study covered more than 17,000 women employees, who represent 30 per cent of women over 18 employed in the state in the nine industries, in 62 towns with more than 2,500 population and 200 towns with population less than 2,500. The study will be used as a base for determining minimum wage codes.

Theatremen point out that in most cases women employees, usually cashiers and in some instances usherettes, do not work long hours.

and scientific films, U.S. Government documentaries, documentary aspects of Hollywood films, and industrial, sales and domestic propaganda films. For the first time, Mr. Mercey said in reporting on various activities in the field, the federal government is making a complete survey of all films handled by various departments.

Considerable interest was shown by the delegates in a discussion by R. W. Carter of the Taylor-Sloane Corporation on motion picture projection from metallic film. All problems affecting such projection and the methods used to solve them in experiments conducted by Mr. Carter were discussed as were present defects in the method.

Exposure and Ultra Speed Negative

The formal papers session started Tuesday afternoon when eight papers were read. Of greatest importance were two, one by L. A. Jones of Eastman Kodak on "The Determination of Correct Exposure in Photography," and the other by P. H. Arnold of Agfa Anso Corporation on "Problems in the Use of Ultra Speed Negative Film."

A new densitometer was described by H. Neumann of Klangfilm G.m.b.H., Germany, intended mainly for use in studios and laboratories but which is so accurate that it may be used also for scientific research. The absorption of light by the object is determined by means of a current set up in a blocking layer photoelectric cell which is measured by a very sensitive galvanometer giving direct density readings.

H. E. Ives of the Bell Telephone Laboratories described the transmission of motion pictures over a coaxial cable in one of the few papers devoted to television developments. His

talk was illustrated with slides and motion pictures.

Among the papers on color developments one, by Mr. Jones of Eastman Kodak, outlined clearly the necessity for complete understanding of the physical nature of color before any study of methods of photography can be understood. A second discussed thoroughly the theory of color reproduction and gave a brief history of the various processes developed from the original suggestion of Clerk Maxwell, British physicist, who first suggested the additive process in 1885. T. T. Baker of Dufaycolor described a screen film negative-positive process.

Multiplane Camera Described

A description of the multiplane camera used in the Walt Disney studios for cartoon production in color was given by W. E. Garity of the Disney organization in a paper which told of the development of the apparatus from the familiar glass-shot technic and described its advantages in rendering out-of-focus diffusion and differential movements of the backgrounds.

The progress committee reported uncompleted items at present under consideration as: drawings for standard cores for cine film; further consideration of the proper separation distance between the two halves of the push-pull sound track; drawings of sprockets for 16mm sound film; revision of the standard release print to correspond with the revisions made by the Academy; review and possible revision of the glossary of technical terms, and carrying out actual tests on the new sprocket perforation for 35 mm. film which, it is hoped, will displace the old Bell & Howell perforation.

The design and operation of theatre loud speaker systems was discussed by J. F. Blackburn of the Lansing Manufacturing Company with reference to the problem engendered by the necessity for wide wavelength range to secure accurate reproduction.

The production of industrial films was the subject of a paper by J. A. Norling of the Loucks & Norling Studios. The increased demand for color in these films and other problems arising from present day demands of advertisers were discussed and a large portion of the paper was devoted to a detailed case history of the making of a typical industrial film from the original scenario to its ultimate use. On this general subject also was a paper by J. G. T. Gilmour of the General Electric Company on the history, methods of operation and equipment of the General Electric division that prepares, produces and distributes the pictures used by the Apparatus and Supply Division of the company.

Projectionists and Efficiency

F. H. Richardson, of Quigley Publications, emphasized the necessity of insuring the use of thoroughly capable and well trained projectionists to insure maximum efficiency of the apparatus. Supplementing this talk was a paper by J. R. Prater of the Congress theatre, Pabouse, Washington, on the importance of equipping booths with an ample supply of tools designed to test and make minor repairs in projection and sound apparatus.

A new projector mechanism incorporating many new safety features was described by H. Griffin of the International Projector Corporation.

The Society's semi-annual banquet was held in the Continental Room of the Wardman Park Hotel Wednesday evening. Dr. C. E. Kenneth Mees, vice-president in charge of research and development of the Eastman Kodak company was the principal speaker. Entertainment and dancing followed the dinner.

EXHIBITORS OPEN STRONG CAMPAIGN AS RENTAL WAR LOOMS IN ENGLAND

**Breach Opened by Argument
on Grading Widened by Pub-
licity Barrage; Both Sides Show
Unprecedented Unity in Fight**

by AUBREY FLANAGAN
in London

Action has come swiftly and with the ominous thunder of advancing artillery in the British industry's "civil war," a war which, now the smoke of battle over the quota has died down, looms over the trade and establishes the vexed and fundamental question of rentals as the major issue.

Following the protracted and abortive talks between exhibitors and renters on the subject of graded films and percentages asked for them, the Cinematograph Exhibitors' Association, while keeping the door diplomatically open on the wider issues, virtually has declared war on the Kinematograph Renters' Society by organizing what is tantamount to a partial but flexible boycott. Empowered by the general if not necessarily unanimous vote of its members, the exhibitors' General Council is planning its own grading or "degrading" scheme and, with a mass campaign of education and propaganda as the first weapon, is planning to tell exhibitors which "A" films not to book under any circumstances.

Following publication by the CEA of the distributors' supposedly secret list of "A" films, a publication intended by the exhibitors' war council as a broad hint that films not to be found on the list must be "B" films and should then be booked only at a flat rate, the distributors' organization, the KRS, decided to abandon issuance of regular classification lists for rental and booking purposes and to confine such grading to verbal advice to its members.

The CEA campaign got under way this week when Ken Nyman, president, and Charles P. Metcalfe, ex-president, organized a group of speakers to address meetings of exhibitor units in the provinces.

Claiming that this is the first time the KRS as a body has taken collective action on rentals, the CEA has come to the conclusion that only collective action will be understood and felt. It is the Association's belief, a belief voiced at General Council meetings by exhibitors of the calibre of Sydney Bernstein and Theo Fligelstone, that if such action is taken and a boycott of certain films organized, the economic effect will be felt in the United States, and that when the American offices observe a depletion of income from Great Britain they will want to know why.

The feeling that the British market is being exploited as a financial reserve against American losses has long been prevalent, and was voiced by Sydney Bernstein at the meeting which, on April 13th, decided on war. Bernstein claimed that, thanks to the solidarity of American exhibitors, high rentals were almost unknown in the U.S., and Loew's theatres were showing double feature bills, with films graded "A" on this side of the Atlantic.

A significant aspect of the new situation is that for once in a while the Association's rank and file have not needed the crack of the executive whip. General Council action follows a

SHORT PRODUCT PLAYING BROADWAY

Week of April 23

CAPITOL

Romance of Celluloid.....MGM
Penny's Party.....MGM

CRITERION

The Bolted Door.....Vitaphone

MUSIC HALL

Wynken, Blynken and Nod..RKO Radio

PARAMOUNT

Win, Place or Show.....Paramount
Protex the Weakerist.....Paramount

RIALTO

Pathe Parade, No. 6.....RKO Radio
A Night at the Movies....MGM

RIVOLI

Pinehurst.....RKO Radio

ROXY

Robinson Crusoe's Broadcast.Educational
Got a Match?.....Educational
Beautiful but Dummies....Educational

STRAND

Dear Old Dad.....Vitaphone
Got a Match?.....Vitaphone
Now That Summer Has Gone.Vitaphone

sharp and widespread feeling of resentment and of a need for protective action on the part of CEA members all over the various territories, and it is known that many wilder spirits have had to be held in check.

Circuits in this instance remain solidly with the independents, believing they will be gainers no less from any fruits forthcoming from the battle. It is understood that any advance which may be gained can only be with complete Association unity.

None the less there are dissentients from the CEA policy, just as there are renters who refuse to subscribe to the KRS grading scheme and the ultimate result of the new battle rests probably more delicately on this question of unity than on any other factor in the situation. If complete solidarity could be assured—and by that term is meant one hundred per cent and inflexible unity of front and action—the effect on the renters' finances would be noticeable, and protective action on their part would be imperative. The faint but slightly nervously toned voices which have been heard in the CEA Council indicate that there is no particular certainty that this has been or will be achieved. Indeed inside information hints at very tepid and mechanical rather than heartfelt support from some of the Association's own executives. Against this must be weighted the refusal of G.F.D., Associated British, 20th Century-Fox and others, to have any truck with grading.

Most significant spirit inspiring this new campaign into which has gone and is going much exhibitor energy long directed to fighting the quota battle, is the increasing belief that the grading of films is but a mask for higher rentals all round. It will take a great deal of campaigning to implant this theory deeply into the minds of some of the Association's far flung provincial members and delegates, whose distance from the smoke of battle may have lent enchantment to the view but has undoubtedly removed the essential spirit of realism which victory demands. Nonetheless the con-

viction has gained ground that talks with the KRS are no longer likely to prove useful, and that the need is for immediate and corporative action. If action is not taken now, claim the rebels, to stop the grading of films, then the inevitable corollary will be the control, not only of the methods and terms of booking, but of the prices of the films themselves. The problem has thus become one of economics rather than politics.

The last word rests of course with the paying public, who will continue to grade the films they see irrespective of renter or exhibitor inflation of their values. Whilst admitting this, the CEA retorts that the exhibitor must meanwhile take "A" films and put them forward as first features irrespective of what the patron thinks. "Instead of catering for their public exhibitors will be forced to submit to the rapacity of the renters." Unfortunately the slump which has affected the trade so badly since February last and which has virtually paralysed some picture houses and circuits shows that the customers always have the last word.

▽

Studio Resumes After Strike

Work has been resumed at the Gainsborough studio, Islington, following a delay occasioned by the strike of members of the Electrical Trades Union who had gone out in sympathy with projectionist members of the union who walked out of London cinemas two weeks ago. The operator strike, however, resulted in no theatre closings and the men were reported returning to work this week.

The Electrical Trades Union last week protested to the Office of Works against the alleged employment of non-union projectionists at a private screening for King George VI at Windsor Castle.

Rogers Memorial Fund Short Subject Previewed

The Will Rogers Memorial Fund short subject, "Auld Lang Syne," produced by Warner Brothers, and which will be shown in theatres the week beginning Friday, was previewed at the company's home office this week. The film will be distributed free to all theatres remitting audience collections. The collections will be used for the future support of Will Rogers Memorial Hospital, Saranac Lake, N. Y., and for its kindred philanthropies.

The cast of the subject is studded with star names. James Cagney introduces various celebrities: Rudy Vallee, Dick Powell, Donald Crisp and Benny Goodman and his swing orchestra. Appearing briefly are John Barrymore, Freddie Bartholomew, Louise Fazenda, Glenda Farrell, Hugh Herbert, Humphrey Bogart and others. Paul Muni explains the purpose of the drive and invites the audience to contribute to the Fund.

The film runs approximately 10 minutes.

A. P. Waxman, director of the drive, returned to New York from Hollywood this week and said a minimum of 5,000 theatres will participate in the Will Rogers Memorial Week.

Solly Kann has become affiliated with the Strand Press, New York, theatrical and motion picture printers.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Radio Talent

Billy Bennett, one of Britain's most popular radio star comedians, whose apparel includes spotless evening dress and brown hob-nailed boots, is to play a comedy role in a film entitled "Almost a Gentleman," which is being directed at the Nettlefold Studios at Walton on Thames by Oswald Mitchell, and is to be released by Butchers.

"Almost a Gentleman" is Bennett's recognized subtitle, and the story was devised around and especially written for the comicker. Bennett appears as Bill Barker, night watchman who is mistaken for a captain of industry at a fancy dress ball and is decoyed into becoming chairman of a bucket shop organization.

Kathleen Harrison, English cockney comedian, plays opposite the star, and the cast also includes Gizz McLaughlin and Marcelle Røgez.

Replacement

Diana Churchill who was to play the leading role in "Yellow Sands," the Associated British production, chief feature of which is the West Country of England, has had to relinquish her part owing to ill health. Replacing her in the role is Belle Chrystall, who has appeared with notable success in one British picture, "Edge of the World."

Dame Marie Tempest, distinguished doyen and British actress, Wilfred Lawson, Patrick Barr and Robert Newton are others who will play in this adaptation of Eden Phillpotts' comedy, which is being directed by Herbert Brenon.

Made in Italy

A film with an all masculine cast, and a thriller with a war time background, has been made recently in Italy under Anglo-Italian auspices by Two City Films, Ltd., to be known as "13 Men and a Gun."

It is announced that this is the first of seven to be made by the same company and to be produced at the Tirrenia Studios, Italy.

Over 40 English stars and technicians were taken to Italy by Two City Films to work there under the aegis of Mario Zampi, producer and director. The artists include Arthur Wontner, who plays one of the leading roles, Allan Jeayes, Gibb McLaughlin and Wally Patch.

Exteriors

Scenes recently completed on "Lost Lady," the new Alfred Hitchcock production of Gainsborough Pictures (nee "The Wheel Spins"), include the interior of the Hotel Peter, a travellers' inn in the Balkans, and exterior shots outside the hotel lounge. More recently the unit has been hard at work reconstructing a set depicting a full length train on the Continental Near East line whose dining-cars, rest-rooms, corridors, bathroom and second and first class compartments has been built from the original on a well known Austrian line.

Playing in the film are the new British



Googie Withers, Sally Stewart, Margaret Lockwood and Emile Boreo in Alfred Hitchcock's latest international spy melodrama, "Lost Lady", now in production at Islington.

romantic team Margaret Lockwood and Michael Redgrave, Paul Lukas, American stage and screen star, and Dame May Whitty, veteran British character actress. Also in the cast are Basil Radford, Cecil Parker, Naunton Wayne, Emile Boreo and Linden Travers.

The story has been adapted by Gainsborough's scenario editors, Frank Launder and Sidney Gilliat, from Ethel Lina White's novel "The Wheel Spins." Jack Cox is in charge of the cameras and settings are by Vetchinsky.

Bathtub for Shaw

Gabriel Pascal, producer of the film version of George Bernard Shaw's "Pygmalion," has achieved the seemingly unachievable in introducing a bath-tub scene into the famous Shaw play.

The bath is referred to in the original play only in dialogue, but Mr. Pascal and Mr. Shaw have apparently agreed that the scene has delicate comedy and pictorial possibilities, so the playwright sat down and wrote in a new scene in which Miss Wendy Hiller will be seen by picture theatre patrons wallowing in suds and water in a dramatic manner, not unprecedented on the motion picture screen, but certainly new to the works of George Bernard Shaw.

Sawyer to Deane

"The Return of Carol Sawyer," first Warner Brothers First National film to take the floor at the Teddington studios since the recent close-

down, is being shot under the new title of "The Return of Carol Deane."

The studios has been closed since January 8th, but this week the wheels of production started to turn again, and with Arthur Woods, recently back from Hollywood, directing, and Basil Emmott at the camera, work has started on the new Teddington production.

The part of Carol Deane is being played by Bebe Daniels, and opposite her is Arthur Margetson, who will be remembered for his work with Clive Brook in "Action for Slander." Chili Bouchier goes blonde in "The Return of Carol Deane." Other supporting players include Zena Dare, Wyndham Goldie, and Lesley Brook.

Pirates

Now in production at the Elstree studios of Associated British is "Queer Cargo," screen version of Noel Langley's story of the China Seas, in which John Lodge plays the part of Captain Harley, skipper of a tramp steamer involved in piracy and mutiny.

Red-headed Judy Kelly has the leading feminine role—daughter of a British vice-consul who essays to travel on the tramp steamer.

Among others in the cast of "Queer Cargo" are Kenneth Kent, who makes his first screen appearance in the role of a gentlemanly pirate who sports carnations in his buttonhole as he watches his crew commit murder. Louis Borell, handsome Dutch actor, Bertha Belmore, Wylie Watson, Jerry Verno and Frank Pettingell.

Harold Schuster, director of "Wings of the Morning" is in charge with Otto Kanturek at the camera.

IN COURTS FROM READERS OBITUARIES

Bondholders File Objections To Proposed Midland Plan

The charge that Midland Investment Company, which owns Loew's Midland theatre in Kansas City, may be insolvent is made in the objections filed by a bondholders' committee to the plan of reorganization under 77B proposed by the Securities Service Corporation.

"The debtor's own Exhibit 'A' in the printed circulation letter of the reorganization manager, Profits or Annual Earnings Statement, reflects insolvency. It concludes with 'Surplus Before Depreciation, \$28,815.' The annual audit reports show depreciation deductions of over \$100,000 per year," the bondholders stated.

April Productions Files Ten New Suits

April Productions, Inc., has filed 10 additional suits in the New York supreme court against Harms, Inc., seeking \$1,100,000 damages, a permanent injunction and an accounting of profits. Ten suits asking a similar amount and bringing the total demanded to \$2,200,000 were filed last month. April contends that its predecessor, Shubert Theatres Corporation, Shubert Theatrical Corporation and the Winter Garden Company contracted for the publication and mechanical reproduction of songs, but that the contracts did not include radio rights.

Harms contends that radio rights were included and has filed a counter claim for \$100,022 in each action. Plays involved in the latest suits are "Riquette," "Lady in Ermine," "Caroline," "Hitchy Koo," "Springtime of Youth," "Katja," "Passing Show of 1923," "Dew Drop Inn," "Innocent Eyes" and "Passing Show of 1924."

Permitted To Retain Property

French Motion Pictures, Inc., distributors of French films in North and South America and now in 77B reorganization proceedings, was permitted to continue in possession of its property until May 19th by Special Master John E. Joyce at a hearing in the United States district court in New York this week. Louis Soll, attorney for the debtor, told Mr. Joyce that income for the month ending April 15th was \$1,834 against expenses of \$1,374.

Suit Against Warners Dismissed

The \$10,000 infringement suit brought by Select Theatres Corporation against Warner Brothers was dismissed in the United States district court in New York this week by Federal Judge John C. Knox on the grounds that the complaint failed to state a cause of action. Select was granted 20 days to file an amended complaint. The action alleged infringement of the play "The Audition" in the Warner film, "Ready, Willing and Able."

Bankruptcy Plea Filed

Walter Mitchell Morosco, film producer, has filed a petition in bankruptcy in Federal court in Los Angeles, listing \$1,744 in assets and \$40,987 in liabilities. Listed among the debts were \$910 owed to Consolidated Film Laboratory, and \$32,000 in delinquent income tax.

Ben Henry in New York

Ben Henry, general manager of Associated British Film Distributors, has arrived in New York for conferences with Jack Barnstyn, Grand National foreign manager.

PICTURE REPORTS WIDELY READ

TO THE EDITOR OF THE HERALD:

I am enclosing reports on "What the Picture Did for Me" on features and shorts up to date.

I never did realize that these were read so widely; just supposed that exhibitors were the only interested parties, but have received a number of clippings printed in newspapers and they were taken from "What the Picture Did for Me."

I had a letter from an Eleanor Powell fan berating me for saying that she wasn't a good drawing card, a clipping from an exhibitor in Canada, a paper from some friends in Hollywood wherein a columnist had filled his column with my reports and he had picked out the bad ones. It looks like the column is read by a lot of people.

Business here is not so good and rentals are much too high for the amount of business that the pictures draw. I hope the producers and distributors see the light before another selling season, and do some cutting on both ends.

Most of the exhibitors in this country have been getting by, but they haven't had any new furniture, haven't fixed up their homes, if they owned one, and will have to replace equipment some time. With what? Not the profits from sale of pictures.

—MRS. MAYME P. MUSSELMAN,
Princess Theatre, Lincoln, Kan.

PRODUCT NOT FOR THEATRE

TO THE EDITOR OF THE HERALD

In the issue of the MOTION PICTURE HERALD dated April 23, 1938, you ran a story "product of 40 Companies in Independent Field in Sight for '38-'39," in which you mention Castle Films as a "prominent possibility" for the independents' market. This is not a fact.

Castle Films has no intention of entering the theatrical field. Our province is to supply the home movie market with 16mm. and 8mm. films and also to produce industrial pictures.

We are too busy in our specialized work to even consider entering any other field.

—EUGENE W. CASTLE,
President, Castle Films.

Mistrial Asked in Georgia Suit

Warner Brothers this week in Fulton County superior court, Atlanta, Ga., moved for a mistrial of the \$100,000 libel suit brought against the company by Prison Commissioner Vivian L. Stanley when he was quoted as saying that six other Georgia officials had received "substantial sums" out of court as the result of suits they filed against the company. A mistrial was asked on the grounds the quotation prejudiced the case. The action involves the Warner film, "I Am a Fugitive from a Chain Gang."

Hotels Elect F. C. Walker

Frank C. Walker, vice-president of the Comerford theatre circuit, has been elected to the directorate of the Bowman-Biltmore Hotels Corporation.

Jacob Rosenthal Dies

Jacob C. Rosenthal, Troy exhibitor, died April 20th in Leonard Hospital after a long illness. Mr. Rosenthal had been in the industry since 1909, when he operated the Lyceum theatre in Troy. At the time of his death he owned three independent houses, Fifth Avenue, Rivoli and Rose.

Mort Harris

Mort Harris, assistant to Louis K. Sidney in the production of the Metro-Goldwyn-Mayer-Maxwell House Coffee radio series, was killed in an automobile accident in Hollywood Sunday. Mrs. Harris was critically injured and is in a hospital.

Grace L. Furniss

Miss Grace Livingston Furniss, playwright of a generation ago, died in Rye, N. Y., April 20th, in her 74th year. Among her plays were "Gretna Green," "Mrs. Jack," "Robert of Sicily," "Tandem" and "The Man on the Box."

Joseph Steinkertz

Joseph Steinkertz, Brooklyn exhibitor, who operated the New Broadway theatre, died April 22d.

Henry Meister

Henry Meister, 40, stage manager at the Bay theatre, Green Bay, Wis., for the last six years, died last week.

Edward Smith

Edward Smith, treasurer of the Strand theatre on Broadway, New York, died April 21st. He was 42 years old.

Writ Against Warners Refused

Hollywood Hotel Revue, Inc., producer of stage shows for film theatres, has been denied a temporary injunction pending trial in New York supreme court in its suit against Warner Brothers. The plaintiff claimed infringement of the title "Hollywood Hotel" in the film of the same name. The defense contends that the name is the property of the Campbell Soup Company from whom permission to use the name was obtained.

Issues Writ on Film

United States District Judge Edward J. Moinet in Detroit this week issued a temporary injunction against Hershel Johnson, Jack Moss and Frederick Raoul Cleaver, and Ferguson and Krul, owners and operators of the White Star in Detroit, in connection with alleged pirating of prints on "The Lash of the Penitents," owned by Michael J. Levinson, according to Al Krellberg, attorney for Mr. Levinson. Ferguson and Krul were restrained from releasing the print and turning over rental money to the other three defendants, from whom the operators allegedly rented the film, and the three were restrained from further rental of the picture.

National Theatre Meet at Del Monte

The second annual convention of National Theatres Corporation, embracing all circuits operated by Skouras Brothers for Twentieth Century-Fox, will be held the first week of August at Del Monte, Cal. Spyros Skouras and William Powers, home office executives, will attend.

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—Extra advertising offset the normal slump due to Holy Week, and a large number of patrons enjoyed to the fullest this sparkling comedy. This is a picture that should be played regardless of the lateness of the date. Played April 15-16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—Very good and was well liked. Cannot understand it. They just won't come out to see Grace Moore, and yet her pictures are the best. Running time, 86 minutes. Played March 28-29.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

OLD WYOMING TRAIL, THE: Charles Starrett, Barbara Weeks—Charles Starrett is increasing in popularity here. Little bit better than normal business. Played March 12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

OUTLAWS OF THE ORIENT: Jack Holt, Mae Clarke—Very good and pleased the Holt fans. Played this on the weekend with another feature and the show sure made them talk.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

OVERLAND EXPRESS, THE: Buck Jones—Great shades of William S. Hart; here it is! Indians, Pony Express and all the trimmin's. Can't help but please the western fans. I'm wondering if this script wasn't written after "Wells Fargo" was released.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

RACKETEERS IN EXILE: George Bancroft, Evelyn Venable—Comedy and suspense, and sure pleased. Used it with "Fugitive in the Sky" and both made up a good program. Nowadays patrons expect a mighty good feature or else a double program if you want to pay expenses. Running time, 68 minutes. Played March 30-31.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

SPEED TO SPARE: Charles Quigley, Dorothy Wilson—Pleased my Saturday patrons. Don't believe it would draw any other day of week in average town. Played April 16.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

TWO FISTED GENTLEMAN: James Dunn, June Clayworth—Very nice and pleased. Used this on a double bill and it held its own. If you intend using this as a single, better be sure you get good shorts to fill the bill.—George Khattar, Whitney Pier, Nova Scotia, Can. General patronage.

UNDER SUSPICION: Jack Holt, Katherine De Mille—Not very interesting or exciting in spite of so many shady goings on. No more than average draw. Played February 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Crescent

RAW TIMBER: Tom Keene—Another Keene subject that really is "keen." In this the star departs from the western formula and steps into the role of a forest ranger; an excellent move on the part of the producer. Running time, 60 minutes. Played April 10.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

First National

EMPTY HOLSTERS: Dick Foran—Very good western and pleased. Foran is getting well liked here and seems to always please. Played with this a group of shorts consisting of serial, two two-reel comedies, Floyd Gibbons reel and two cartoons, and was afraid. Got a big surprise on the second night when the receipts were much higher than the opening. It must be good. Played March 11-12.—Running time, 56 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains—Thoroughly enjoyed by my patrons. Play it in any spot. Running time, 10 reels. Played April 1.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains—Here is a picture that has everything that a small town exhibitor could ask for, but for some reason has failed to draw for us. The work of Brent, Tim Holt and Raines is outstanding. This young Holt has much promise. I cannot see why this picture should be a flop, but I notice that I am not the only one who fell down with it. Running time, 97 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland—An excellent picture that would have been much better if more care had been taken in direction. Many faults can be found with it, but it drew good business and pleased, and that's more than many of the supers are doing.—L. R. Creason, Palace Theatre Eufaula, Okla. Small town patronage.

MARKED WOMAN: Bette Davis, Humphrey Bogart—Our remarks are no different from other exhibitors. Very good and brought many comments. Drawing power good. Bogart deserves much credit for his acting, and when we announce a coming attraction with this star the fans just can't stop praising him. Bette Davis also very good. Running time, 96 minutes. Played March 21-22.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

MISSING WITNESSES: John Litel, Dick Purcell, Jean Dale—Our patrons disappointed and we did not blame them. Racketeering clean-up following a cookie-like pattern, a cast or director that made the picture look amateurish. Producers must be trying to drive us all to doubling, in an effort to keep our patrons satisfied. These weak pictures won't deliver enough.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris—Down the alley for the small town. Something introduced in the navy line that the country people like to see; that is the sea and ships and the men that man them. Action and comedy very interesting. Play it. Running time, 10 reels. Played April 21.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris—I was afraid this was a very weak Sunday booking, but was pleasantly surprised to see the folks come in from the highways and by-ways and all who saw it were pleased, even the women. Played April 10.—Erma L. Raeburn, Grand Theatre, Lemon, S. D. General patronage.

Grand National

GIRL SAID NO, THE: Robert Armstrong, Irene Hervey—Very nice and pleased. Used this as the second feature on a double bill and satisfied. Running time, 79 minutes. Played April 4-5.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

SWEETHEART OF THE NAVY: Eric Linden, Cecelia Parker—Was liked and had a good crowd on hand. Played it on a double bill with Tex Ritter. This makes a good feature for your double program. Not too big and yet not too small. A good change from the average feature. Running time, 61 minutes. Played March 18-19.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

TEX RIDES WITH THE BOY SCOUTS: Tex Ritter—Not what you would call outstanding but what difference does that make when they come in and cheer for Tex. This is what counts and means box office plus. This was our first Ritter and was well received. Played it on a double bill and satisfied capacity houses. Running time, 66 minutes. Played March 18-19.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

Liberty Pictures

CHEATERS: Bill Boyd, June Collyer—Never pleased, and you should have heard the patrons as they passed out, after expecting Boyd to give some He-Man stuff and get disappointed. You can see just what to expect. Double billed this and glad the other feature was very good.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Can. General patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Dennis O'Keefe—The best Wallace Beery picture in a long while. Business was somewhat better than we anticipated due to Beery's other two most recent flops. Dennis O'Keefe is fine and Miss Bruce is at her best. Played February 19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce, Dennis O'Keefe—Good picture of its kind. We did a pretty nice business. Wallace Beery is well liked. Dennis O'Keefe good also. Virginia Bruce very pretty as usual. Do not be afraid of this one. Running time, 89 minutes. Played March 24-25.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone—Play it and you will see red. At that I am still in favor of the CCC: Cancel Crawford Contract.—Charles L. Fisk, Fisk Theatre, Butler Mo. General patronage.

EVERYBODY SING: Allan Jones, Judy Garland, Fanny Brice—Here is a picture that has everything in it one could ask for but still did not click here at all. Swell entertainment and Miss Garland and Miss Brice are wonderful. One patron said: "Put in Miss Garland's black face stunt and the last reel, throw the balance in the ash can, and then perhaps they would have enjoyed it better." Maybe he was correct. I do feel that there was too much Billie Burke and Reginald Owen. One said, "The noisiest picture I ever saw." Running time, 89 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones—An excellent production, but a great many patrons, as well as myself, would rather see Jeanette teamed with Nelson Eddy. Allan Jones can sing, but he is not nearly so good as Nelson Eddy. Scenery good and Jeanette's dancing is great. Some thought the picture a little too long, but it was entertaining all the way through. Running time, 131 minutes. Played March 25-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FIRST HUNDRED YEARS, THE: Robert Montgomery, Virginia Bruce—Business average, but numerous disappointed customers. Just a fair program picture which won't stand much bally. Played April 10-11.—Jimmie Denham, Rex Theatre, Fort Lavaca, Tex. General patronage.

LOVE IS A HEADACHE: Gladys George, Franchot Tone—I would like to ask if there was ever a picture with the word love in the title that clicked. Please name one.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

MANNEQUIN: Joan Crawford, Spencer Tracy, Alan Curtis, Leo Gorcey—Splendid acting by Tracy. Curtis is really good. Should be starred very soon. Business terrible, because of weather. Crawford is slowly playing out. She started her downward pace in "The Bride Wore Red." If Leo Gorcey had a longer part he would have stole the show. Give us more like "Dead End" with Gorcey. Running time, 93 minutes. Played April 6-7.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

(Reports continued on following page)

(Continued from preceding page)

MAN-PROOF: Myrna Loy, Franchot Tone—This failed to justify rental classification. As a picture it's just fair. It's actionless. Played February 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN-FROOF: Myrna Loy, Franchot Tone—Not a bad picture, but did very ordinary business. If MGM expects to keep Miss Loy's pictures in the high bracket they better keep her with Mr. Powell.—A. F. Allen, Orpheum Theatre, Glenwood Springs, Colo. Small town patronage.

MAN-PROOF: Myrna Loy, Franchot Tone—Very good. This is much the best performance Franchot Tone has ever given, while Myrna Loy is always good. Story entertaining and an excellent supporting cast. Running time, 71 minutes. Played April 1-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OF HUMAN HEARTS: Walter Huston, James Stewart, Buelah Bondi—A thoroughly enjoyable picture which should do better at the box office than it did for us. Pleased our patrons 100%. It made a dandy to bid for Holy Week business.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

PARADISE FOR THREE: Florence Rice, Robert Young, Frank Morgan—Entertaining picture. Robert Young always good and pleasing. Florence Rice very pretty and a good little actress. Frank Morgan good as usual. Lots of laughs. Running time, 75 minutes. Played March 22-23.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

ROSALIE: Eleanor Powell, Nelson Eddy—Very good. I cannot, however, say that I thought it was a big special. My patrons evidently thought different, though, as we did exceptional business and, after all, the customer is always right.—A. F. Allen, Orpheum Theatre, Glenwood Springs, Colo. Small town patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—This is splendid entertainment. Fair box office. Played February 22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan—This picture shows that Robert Taylor can really act. I have always thought so myself, but have read reports knocking him and he is the most handsome fellow, I believe, in pictures. This is a swell show from start to finish. Running time, 103 minutes. Played March 17-18.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Mickey Rooney—A great picture of family life. Each star perfect in his role, especially Mickey Rooney. He is becoming quite popular here. No extra business, but no fault in the picture. Running time, 77 minutes. Played March 31-April 1.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

Monogram

BOY OF THE STREETS: Jackie Cooper—This picture stands out like a Republican gold dollar among a bunch of Democrat tax tokens. I believe the best to date from this star did not draw more than average business, but pleased 100 per cent.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

MY OLD KENTUCKY HOME: Grant Richards, Evelyn Venable—The Hall Johnson Choir was beautiful in this picture, and well worked into the story, which was interesting to all. The picture drew well. Played April 6.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

Paramount

BARRIER, THE: Leo Carrillo, Jean Parker—Pretty good Saturday picture, though "Hopalong Cassidy" would have been better received. Carrillo steals show in spite of his ungodly accent. If they had cut the mike when he began to sing, everything would have been well. Played April 9.—Jimmie Denham, Rex Theatre, Port Lavaca, Tex. General patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Dorothy Lamour, Bob Hope—"The Big (Outcast)." Paramount titled this one "The Big Broadcast." In the days of vaudeville, we called them "turkeys." Times really haven't changed much.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

BIG BROADCAST OF 1938, THE: W. C. Fields, Martha Raye, Ben Blue—Business good. Picture would have been better if W. C. Fields would have taken a vacation. In other words, he's out. Running time, 90 minutes. Played March 6-8.—Jack Hazlett, Chief Theatre, Marceline, Mo. Small town patronage.

BLUEBEARD'S EIGHTH WIFE: Gary Cooper, Claudette Colbert—Audience reaction to this one very good. Situations and dialogue ready built for laughs and these two stars certainly put it over. Don't be afraid of this one. Played April 14-15.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

FOUR MORE REPORT FOR FIRST TIME

Exhibitors from three states have their first reports on pictures they have played in the columns of "What the Picture Did for Me" this week. They are:

A. F. ALLEN, Orpheum Theatre, Glenwood Springs, Colo.

CHARLES L. FISK, Fisk Theatre, Butler, Mo.

JACK HAZLETT, Chief Theatre, Marceline, Mo.

FRANK TEMPLIN, Strand Theatre, Kendallville, Ind.

Read the comment of these theatre-men in the theatremen's own department.

BORN TO THE WEST: John Wayne, Marsha Hunt—A fair western, but this town is Hopalong Cassidy and Gene Autry crazy. Not up to standard Saturday business. Running time, 60 minutes. Played April 16.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

BORN TO THE WEST: John Wayne, Marsha Hunt—Except that this was unreasonably short on running time, it's a good attraction. It did a better Tuesday business than many more highly rated epics would have. The photography was something to write home about. It makes for unconscious added visual enjoyment. Played March 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal, Akim Tamiroff—This is the granddaddy of all the sea pictures. I have run them all and this is the best of the lot, not excepting the great "Bounty." Drew less than average business, but pleased all who came. Boost it and you will be glad you ran it.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

BUCCANEER, THE: Fredric March, Franciska Gaal, Akim Tamiroff—Splendid picture from every angle and with an adequate cast to put over a story that had both entertainment and historical interest. The new girl, Franciska Gaal, looks to be the best of the imports for many years. She really has something.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

CASSIDY OF BAR 20: William Boyd, Frank Darion—Not quite as good as some of his previous ones. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

EBB TIDE: Oscar Homolka, Frances Farmer—Played this to a low tide. Beautiful color, but don't mean a thing at the box office.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—Mae West is washed up here. I suppose this is about as good as her previous ones. We used to do some business with Mae's pictures, but they refuse to see any of them any more. Running time, 80 minutes. Played March 29-30.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—The Mae West fans (if there are any left) were on their holiday. We didn't see them at our theatre. It's average entertainment. Bad gross. Played February 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLD 'EM, NAVY: Lew Ayres, Mary Carlisle—Good little program picture. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone, Richard Cromwell—Reissue. Fine production. A good drawing card anywhere. Gary Cooper's first start to stardom. Played April 15.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles, John Barrymore—Comedy drama with real singing by Boles and Miss Swarthout. Our weekend audience would have liked more action. Think this would have better midweek.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ROMANCE IN THE DARK: Gladys Swarthout, John Boles, John Barrymore—Don't make the mistake I made by trying to make 'em like this one, because if you do you may show same like I did, to empty seats. It's too bad to report below zero business on this most excellent picture, but that's the

works. Everyone in this delivered the best that they had, but this type is a house emptier.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

THRILL OF A LIFETIME: Eleanore Whitney, Johnny Downs, Yacht Club Boys—Fair picture, but can't the Yacht Club Boys sing but one style of songs? Might be better.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—Very good picture, especially for men. The ladies like a little more of a love story. No doubt the best Paramount has made this season. Running time, 115 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

Republic

BOOTS AND SADDLES: Gene Autry, Judith Allen—**SPRINGTIME IN THE ROCKIES:** Gene Autry, Polly Rowles—This is a fair series of westerns. It seems that these pictures are a trifle slow. If Autry got down to earth, he could really gain back some of the popularity he is losing.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

ESCAPE BY NIGHT: William Hall, Anne Nagel—A good program picture with a capable cast and good plot, makes this entertaining film fare. No adverse comment. Running time, 65 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GIT ALONG LITTLE DOGIES: Gene Autry, Smiley Burnette—Having read repeated reports regarding the merits of Gene Autry's westerns, we sat back looking for a natural for the weekend, but never greeted such a poor crowd after the show. Business usual. The appreciative farmer who, as a rule, lets you know how well he enjoyed the western, didn't seem to be his old self on this one. Buck, get us better results.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GUNSMOKE RANCH: Bob Livingston, Ray Corrigan, Max Terhune—Not up to the standard of previous pictures of the Three Mesquiteers. Business fair for Saturday. Running time, 60 minutes. Played April 2.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

HIT THE SADDLE: "Three Mesquiteers"—Was very pleasantly surprised by this western, the music was very appropriate; it had some fine western outdoor scenery. "Elmer," the dummy, was a very fine imitation of "Charlie McCarthy," and the wild horses in the picture fascinating. This is a long ways from being an ordinary western.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Dvorak—Played this picture in zero weather. Picture the same. Don't forget one April shower will not make many May flowers. Get some more stars. Autry can't hold up the ship alone.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Leo Carrillo, Ann Dvorak—Republic certainly did come across in this one. Here is a real picture that will appeal to all patrons. The only bad feature is that Republic gives us only one or two of these a season. Why are they so scarce with good product? Running time, 85 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MICHAEL O'HALLORAN: Wynne Gibson, Warren Hull—Very pleasing picture. Much better than expected. Can recommend it for whole family. Played April 18.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Polly Rowles—See Theodore J. Friedman's report on "Boots and Saddles."

THREE MESQUITEERS: This is a very good series of westerns with good production value, good acting by the trio and action throughout. I really believe that these are the best westerns that Republic can boast of.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

WRONG ROAD, THE: Richard Cromwell, Helen Mack—This picture has a good cast, but only proves passable entertainment. It does not have the necessary fire and rapidity to class it above program fare. Running time, 61 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RKO Radio

DAMSEL IN DISTRESS, A: Fred Astaire, Burns and Allen—Excellent picture. Plenty of action, comedy and good acting and dancing. Good anywhere. But, like a good many other productions, there was in it almost a whole reel of dark pictures. Dark pictures are no good. They should eliminate the dark scenes. Played March 5.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

FLIGHT FROM GLORY: Chester Morris, Whitney Bourne—An average picture; no great drawing power. Did not draw well, but was mildly pleasing. Played March 19.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HAWAII CALLS: Bobby Breen—A dandy little picture which should please the entire family. Good for any spot in a small town where Breen is liked.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

HAWAII CALLS: Bobby Breen, Ned Sparks—A better than average program picture that drew a few extra tickets to the box office. Breen and Sparks both good in their parts. Running time, 71 minutes. Played April 13-14.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

HAWAII CALLS: Bobby Breen, Juanita Quigley—Good little program picture. This drew quite well. It would have done much better had the roads and weather been better. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

HIGH FLYERS: Wheeler and Woolsey—Wheeler and Woolsey have a regular following who enjoyed their offering. Business normal. Played March 19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HITTING A NEW HIGH: Lily Pons, Jack Oakie—Terrible is the word for it. Nothing to compare with Lily Pons' last picture. I do not believe anyone who saw this in our theatre liked it. No business. Running time, 85 minutes. Played March 8-9.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

MAID'S NIGHT OUT: Joan Fontaine, Allan Lane—Played this as a midnight show. Picture very ordinary and no comments from patrons. Personally consider it much below average program fare. Running time, 64 minutes. Played April 8-9.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

NIGHT SPOT: Parkyakarkus, Allan Lane, Joan Woodbury—Good double feature number. Production is excellent and picture is capable of holding its own on any two-picture program. Running time, 60 minutes. Played April 15-16.—Harry M. Palmer, Temple Court, Washington, Ind. General patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker, Ann Miller—Well liked in this situation and, while it did not pull extra business, managed to hold to the average in spite of bad weather conditions. Running time, 90 minutes. Played March 20-22.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie—Excellent comedy drama. Another hit from RKO. Keep the good work going. A box office natural. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

RADIO CITY REVELS: Jack Oakie, Bob Burns, Kenny Baker, Milton Berle, Ann Miller—Here is one picture that has everything and one any exhibitor may be proud to present. Personally, I would like to see it again. Every star in this is grand. I hope to see more of Ann Miller. She is really cute and a fine dancer. Running time, 90 minutes. Played April 3-4.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

RADIO CITY REVELS: Bob Burns, Jack Oakie, Kenny Baker, Ann Miller—Well received; many favorable comments. Business 95 per cent of average Friday-Saturday. I believe the title kept them away, as it sounds like a musical extravaganza and the public is tired of giant musicals. Running time, 90 minutes. Played April 7-9.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Ann Miller—Good entertainment. Undoubtedly the best we have had from RKO this season. Miss Rogers very good, but our people expected her to be good. The surprise they got was in Ann Miller. They liked her very much and are wondering why they have not seen her before and when they will see her again. We hope to see her often and that she is given more chance to display her talent.—A. F. Allen, Orpheum Theatre, Glenwood Springs, Col. Small town patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—This very light drama seemed to please so we have no complaint, but it seemed to belong in the current cycle of slightly "nutty" pictures. Played April 13-14.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

Twentieth Century - Fox

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—Think they sent me the foreign version. Could not understand enough of it to find out what it was all about. No wonder Oland had to take a rest.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

CHARLIE CHAN ON BROADWAY: Warner Oland, Joan Marsh—This is the first "Charlie Chan" picture I have run for a long time and will not be inconsolable if I do not run another one for the same length of time. Fair picture with plenty of thrills and chills, but did not go over too well. Running time, 68 minutes. Played March 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

45 FATHERS: Jane Withers—Jane Withers is

always good. This picture drew better than any production we have had this year. Plenty of everything in it that makes a pleasing and attractive show. Good anywhere. Played March 12.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—Played on a Sunday date. One of those pictures that you can sit in the office right out where they can all see you. And long enough. Not one of these pictures where the producer tried to spend another million and make it last one-half hour longer than his competitor regardless of the box office appeal.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—This is a natural for small spots. Clean and wholesome. This little girl is the only one of the imported stars that can compete with our own American talent, so why bring them over?—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—What a honey. This goes for the picture and also the cast. Sonja is about the cutest girl on the screen and Don Ameche is a handsome fellow and what a soothing voice. I am hoping he sings again in his next picture. Step on this one. It is great. Running time, 102 minutes. Played April 5-6.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

HAPPY LANDING: Sonja Henie, Don Ameche—Swell show. Everyone enjoyed, even I, and very seldom do I watch a picture, but I watched this one. Running time, 102 minutes. Played March 13-16.—Jack Hazlett, Chief Theatre, Marceline, Mo. Small town patronage.

HEIDI: Shirley Temple, Jean Hersholt—A school children's matinee Friday afternoon brought up the box office receipts. Counter attractions and sickness among children in town cut down the patrons for this delightful offering. Opinion was divided as to whether this is Temple's best picture. Played April 8-9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HEIDI: Shirley Temple, Jean Hersholt—One of Shirley's better attractions. Disappointing to many, however, due to the fact they strayed so far from the simple beauty and rural charm of the story. Played February 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUDGE PRIEST (reissue): Will Rogers, Anita Louise—In my opinion this is the best Will Rogers picture ever produced. Anita Louise was good, too. Business rained out. Played April 8.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—Pretty weak picture and did not draw. People are tiring of Winchell and Bernie arguing. Not as good as "Wake Up and Live." Simone Simon singing very boring. She does not draw at all for us. Running time, 84 minutes. Played April 7-8.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—Everybody satisfied with this

fast-moving picture. Plenty of action and comedy, and if you want to be amused, go see it. Good anywhere. Played April 9.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Fred Allen, Joan Davis, Marjorie Weaver—Delightful comedy drama with music and romance. Pleased. Joan Davis and Marjorie Weaver clever support also. Played April 17-18.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SALLY, IRENE AND MARY: Alice Faye, Tony Martin, Fred Allen, Joan Davis, Jimmy Durante—Very good musical. Alice Faye at her best. Joan Davis very good drawing card. Jimmy Durante makes comeback. Tony Martin good. Good box office appeal. Business fair. Running time, 85 minutes. Played April 4-5.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

SECOND HONEYMOON: Loretta Young, Tyrone Power—Had many compliments on this picture. There was one unnecessary drunk scene, otherwise I considered it a very fine picture, and almost worthy of a Sunday. It drew well for midweek. Played April 7.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—Good programmer. Played April 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THIN ICE: Sonja Henie, Tyrone Power, Arthur Treacher, Joan Davis, Raymond Walburn—Although not up to the standard set by "One in a Million," that twinkling toed prima donna of the ice, Sonja Henie, lifts this picture from mediocrity to above average entertainment. Ably assisted by Tyrone Power, Arthur Treacher and Joan Davis, the light frothy plot moves along to the inevitable conclusion. There are two great comedy numbers by Joan Davis, "I'm Olga from the Volga" and "My Swiss Hilly Billy," two beautiful and graceful ice skating sequences by Sonja Henie, and some side splitting comedy by Arthur Treacher and Raymond Walburn. It's enjoyable entertainment and worth booking. Running time, 78 minutes. Played April 16.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

WALKING DOWN BROADWAY: Claire Trevor, Michael Whalen—The men didn't go for this one, but the women did. Since the men go for the women, it proved okay in the spot we played it. However, don't recommend it for a lone feature, unless with dishes.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

WIFE, DOCTOR AND NURSE: Loretta Young, Warner Baxter, Virginia Bruce—This is a very good picture and business was fair. Played February 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WIFE, DOCTOR AND NURSE: Loretta Young, Warner Baxter, Virginia Bruce—Very good feature, but struck two of the worst nights of the year, hence it was zero for the box office. No fault of the picture, however. Running time, 85 minutes. Played April 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

(Reports continued on following page)

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(Continued from preceding page)

WILD AND WOOLY: Jane Withers—A fine picture with variety and action and fun. Everyone liked it who saw it.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

United Artists

ABRAHAM LINCOLN (reissue): Walter Huston, Una Merkel—Despite the fact that this picture was made in 1930, it still possesses potential drawing power if properly sold. We used it as a school benefit attraction and the results were exceptionally fine. The sound is a bit harsh, but the theatre patrons who come to see it will not criticize that. Played it three days during Holy Week in a city that is 40 per cent Catholic and did capacity business two nights. The picture must have something! Played April 12.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

ADVENTURES OF TOM SAWYER, THE: Tommy Kelly, Ann Gillis, May Robson—Extraordinary business. It's a showmen's dream. Play it, boys. Running time, 91 minutes. Played March 27-29.—Jack Hazlett, Chief Theatre, Marceline, Mo. Small town patronage.

52ND STREET: Pat Paterson, Ian Hunter—More complaints on this picture than any picture we have played the last six months. Leave it in the can.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GOLDWYN FOLLIES, THE: Edgar Bergen, "Charlie McCarthy," Kenny Baker, Adolphe Menjou, Ritz Brothers, Phil Baker—"Charlie McCarthy" great. Also Kenny Baker. Too much opera and ballet for this town. Business fair. Running time, 109 minutes. Played March 20-22.—Jack Hazlett, Chief Theatre, Marceline, Mo. Small town patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall, Mary Astor—No doubt you are familiar with the story about the goose that laid the golden eggs. Well, this is one of them.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

I MET MY LOVE AGAIN: Henry Fonda, Joan Bennett—Fair picture. Joan Bennett at her best. Henry Fonda good, too. Joan Bennett and Henry Fonda do not draw good here. Running time, 80 minutes. Played April 11-12.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

STAND-IN: Leslie Howard, Joan Blondell—Another flop. When will we get something from this product that will justify the rentals? Certainly this isn't one. And it even failed to please those who did turn out. They thought it silly. Played March 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAND-IN: Joan Blondell, Leslie Howard, Humphrey Bogart—Only a fair program picture. The story is poor. Humphrey Bogart miscast, Joan Blondell tries hard to put this over, but there is nothing for her to work with. Leslie Howard talks too much, as usual. Running time, 93 minutes.—J. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March—Played on Sunday date. Played it way late to good business and more than pleased.—Charles L. Fisk, Fisk Theatre, Butler, Mo. General patronage.

STAR IS BORN, A: Janet Gaynor, Frederic March, Adolphe Menjou—The best United Artists picture we have had for some time. The picture is in full color and the photography is excellent. You will see Miss Gaynor at her very best and she is ably assisted by the other actors. As the lights go up after the ending, you will see many wiping away the tears. A good picture for the box office. Play this one. Full of humor and pathos and has dramatic quality out of the ordinary. Played April 15-16.—O. Ingmar Olsson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

Universal

BLACK ACES: Buck Jones, Kay Linaker—Pleased the Jones fans and this is what we expect from westerns. Drawing power fair. Is Buck slipping? Played a Dick Foran last week and before bigger crowds. Guess the fans must have taken the weekend off. Running time, 58 minutes. Played March 25-26.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

LET THEM LIVE: John Howard, Nan Grey—Those who saw it liked it. The only trouble, not enough saw it. Didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MERRY-GO-ROUND OF 1938: Bert Lahr, Alice Brady—This picture did not prove as satisfactory to our fans as was to be expected. Some complained that it was not as good as advertised. Business normal. Played March 26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MIDNIGHT INTRUDER: Louis Hayward, Barbara Read—A good comedy and will hold up its end on a double feature.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MY MAN GODFREY: William Powell, Carole

Lombard, Alice Brady—Very entertaining and brought many comments. Used as feature No. 1 on a double bill and sure was proud of it. Carole Lombard and William Powell make a wonderful team. More power to you both. Running time, 90 minutes. Played April 4-5.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

SHE'S DANGEROUS: Cesar Romero, Tala Birell—Very nice little picture. Used this on a double and was well received as feature No. 2. Not strong enough for a single. Stars in this don't mean a thing at the box office. Needs a good companion feature, and it will satisfy.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

WINGS OVER HONOLULU: Wendy Barrie, Ray Milland—Played with new serial, "The Mysterious Pilot," and did fair business on first night. Good action picture suitable for midweek or Saturday. Pleased almost 100 per cent. Running time, 72 minutes.—Jimmie Denham, Rex Theatre, Port Lavaca, Texas. General patronage.

Warner Brothers

BENGAL TIGER: Barton MacLane, June Travis—Used this with "China Clipper" and heard many comments. Played to capacity houses. "Bengal Tiger" should please 100 per cent with another feature. Running time, 60 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

BLAZING SIXES: Dick Foran—As usual, Foran was very good and kept the house in good humor. Too bad Dick is not making any more westerns, as you can always get a satisfied crowd to see his pictures. Running time, 56 minutes.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—Old, very old, and what difference does this make. The picture is first rate and used this on a double bill and pleased just 100 per cent. Come on, Vitagraph, give me all the old pictures you have and we can't help but be satisfied and make money. Thanks, Lou McKenzie, give us more like "China Clipper" or "Marked Woman." Running time, 90 minutes. Played March 23-24.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

FIRST LADY: Kay Francis, Preston Foster—A very boring picture. Kay Francis is washed up here. No business and the few who did see it did not care for dialogue and nothing more from start to finish. Running time, 82 minutes. Played March 15-16.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

FUGITIVE IN THE SKY: Warren Hull, Jean Muir—Used this on a double bill and must say it pleased 100 per cent. Plenty of excitement and thrills to satisfy. Good as such. Played March 30-31.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

IT'S LOVE I'M AFTER: Leslie Howard, Bette Davis, Olivia de Havilland—Not up to Bette Davis standard. Leslie Howard has different type role. The picture as a whole is entertaining. Running time, 90 minutes. Played April 13-14.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

OVER THE WALL: Dick Foran, June Travis—A good double header. Not up to advance claims made by the producer, for a single bill.—Frank Templin, Strand Theatre, Kendallville, Ind. General patronage.

PATIENT IN ROOM 18, THE: Ann Sheridan, Patric Knowles—An out-and-out waste of celluloid and our playing time. We can't see how this will satisfy any situation. It's not funny, although they intended it to be. It's not mystifying unless you consider the mess of trying to figure what it's all about justifies the word mystery. In short, we didn't care for it at all and doubt any of our audience did. Played March 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PATIENT IN ROOM 18, THE: Ann Sheridan, Patric Knowles—Just a program picture. Fair entertainment. Running time, seven reels. Played April 14.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

SERGEANT MURPHY: Ronald Reagan, Mary Maguire—This will entertain and please if you can get 'em in to see it. Played February 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SERGEANT MURPHY: Ronald Reagan, Mary Maguire—A nice little animal picture with plenty of action that should satisfy all small town exhibitors. We ran it on a weekend and did not do the business that a western usually does. Running time, 57 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SMART BLONDE: Glenda Farrell, Barton MacLane—Used this with "Two Fisted Gentleman" and it seems to have pleased. Would suggest you use another good feature with this on a double bill. "Smart Blonde" isn't strong enough to stand on its own. Played April 6-7.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SWING YOUR LADY: Humphrey Bogart, Louise

Fazenda, Penny Singleton, Elvira, Leon, Frank Weaver—This will pass. Some liked it; others did not. About the best part of it was Elvira and the Weaver Brothers singing. Penny Singleton good. This hill billy stuff will go over in some towns okay. Running time, 79 minutes. Played March 27-28.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

SWING YOUR LADY: Humphrey Bogart, Louise Fazenda, Allen Jenkins—A delightful comedy drama with a hillbilly background, but so well directed and acted that there was not a dull moment in the production. The Weaver Bros. and Elvira must not be forgotten in "Swing Your Lady."—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TOVARICH: Claudette Colbert, Charles Boyer—Terrible, and Warner had this in the top allocation, which I have not been able to figure out why. Our patrons remarked upon leaving the theatre that this was the sorriest show they had ever seen. I agree with them. Running time, 98 minutes. Played March 20-21.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

Short Features

Columbia

BACK TO THE WOODS: Three Stooges—Another slapstick comedy with those nonsensical Stooges. It had everyone in stitches. Nuf sed! Play it and listen to the gales of laughter sweeping over the audience. This trio is tops in the comedy field. Running time, 19 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

BIG SQUIRT, THE: Charlie Chase—An average comedy in the two-reel style.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CADET CHAMPIONS: Special Sport Thrills—Very interesting short of sports life at West Point.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COMMUNITY SING, No. 4: This is good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOOLISH BUNNY, THE: Color Rhapsodies—A good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAN BITES LOVE BUG: Charlie Chase—A fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCREEN SNAPSHOTS: No. 1: Always acceptable on any program.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SITTERS DOWNERS, THE: Three Stooges—About cut to their usual pattern. Folks are still laughing at these antics, so guess everything's jake.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TROTTING THOROUGHBREDS: Special Sport Thrills—Very instructive for everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

VOICE OF EXPERIENCE: No. 2: Many opinions vary on this. This one is well worth playing. Don't pass it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WEE WEE MONSIEUR: Three Stooges—Another Stogie comedy and the audiences seem to like them. Not the best or worst. Just average for this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

ALL'S FAIR: Song and Comedy Hits—Excellent single reel. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BILLY GOAT'S WHISKERS, THE: Terry-Toons—Fair cartoon, but since running the colored ones I find it hard to sell them the black and white ones. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HAPPY AND LUCKY: Terry-Toons—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JUST THE TYPE: Two-Reel Comedies—The man that said "30 years ago Hollywood was picking lemons, now they're releasing them," sure hit this one on the head. Running time, 20 minutes.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

Metro-Goldwyn-Mayer

BEAU HUNKS (Reissue): Laurel and Hardy—In my opinion, this is about as near nothing as one can get, but it certainly pleased the cash patrons and "the customer is always right," so I'm strong for more like this one. Running time, 37 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BOSKO IN BAGDAD: Harman-Ising—Just like the balance of this series and it is no good. Too much noise and jazz. Not enough story. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CANDID CAMERAMANIACS: Pete Smith Specialties—Rather poorer than are Pete's usual offerings.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CANNED FISHING: Our Gang—An average Gang comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CLEANING HOUSE: Captain and the Kids—The first of this series I have run and I can't give it a very good report. Not much to it. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FRAMING YOUTH: Our Gang—A good Gang comedy.—L. A. Irwin Palace Theatre, Penacook, N. H. General patronage.

FRAMING YOUTH: Our Gang—Our Gang goes to town again in a big way. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SHIP THAT DIED, THE: Historical Mysteries—Very interesting short built around the story of the ship that was deserted. Well produced but rather gruesome. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SPORTS ON ICE: Pete Smith Specialties—A real thriller, especially the bobsledding.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THREE ON A ROPE: Pete Smith Specialties—A very good sport reel. One of the best of the Smiths this season. Interesting and photography excellent. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BALL TOSSERS: Grantland Rice Sportlights—Basketball. Very good subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I LIKE BABIES AND INFINKS: Popeye the Sailor—Nothing much new here.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IT'S A GOOD STUNT: Paragraphics—Very good and plenty of thrills. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

LET'S CELEBRAKE: Popeye The Sailor—As good a Popeye as ever made, and that is saying a lot. For once there was no fighting in it. What a relief. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE LAMBY: Color Classics—Excellent color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARAMOUNT PICTORIAL: No. 6—Pretty good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

RIVER, THE: U. S. Government Three-Reel Subject—Most wonderful short ever filmed. Paramount has something there and so has everybody else that runs it. Running time, 20 minutes.—Joe F. Wright, Cedar Theatre, Cedartown, Ga. Small town patronage.

UNUSUAL OCCUPATIONS: No. 3—Okay material.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ZULA HULA: Betty Boop Cartoon—This Betty Boop is much better than most of them. If you want a cartoon, this is O. K. Running time, 7 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

RKO Radio

MARCH OF TIME: No. 9—A wonderful timely reel that shows Hitler in Austria and warns the world what to expect from this man in the future. The subject on crime was most educational. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

QUINTUPLAND: Dionne Quintuplets—It's truly a "honey." Capable of stealing the feature spot if you don't look out. Running time, 18 minutes.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

RADIO HOOKUP, A: Dorothy Stone, Charles Collins—Not so hot. With Stone and Collins, I thought we would have a real musical, but was disappointed. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHITE MAGIC: RKO Pathe Sportscope—A good travel reel in the ski country.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

THREE BLIND MOUSEKETEERS: Silly Symphonies—Not as good as some Disneys, but well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

ALL ABOARD: Mentone Musical Comedies—Fair collection of acts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOING PLACES WITH LOWELL THOMAS: No. 47—A very interesting and instructive reel. Shows the uses of glass, etc., also the pearl industry of Japan. Running time, 10 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

OSTRICH FEATHERS: Meeny-Miny-Moe Cartoons—A fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

AFRICA SPEAKS ENGLISH: Edgar Bergen, "Charlie McCarthy"—No need of commenting because these always please. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

ARNOLD JOHNSON AND HIS ORCHESTRA: Melody Masters—Not a bad musical. Pleased. Running time, 10 minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

JOE PALOOKA IN "CALLING ALL KIDS": Broadway Brevities—These are not as good as the first Warners put out, but they will entertain them. Running time, 19 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LOUISIANA KINGS: Melody Masters—Very good. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PORKY AT THE CROCADERO: Looney Tunes—The best black and white cartoon we have played in a long time. Congratulations, Vitaphone, on this one. It is better than most you have given us in two years. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PURE FEUD: "Charlie McCarthy," Edgar Bergen—If it hadn't been for this short, I believe our house would have been empty. We played it with "The Man Who Could Work Miracles."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROPING 'EM ALIVE: Vitaphone Varieties—Interesting and unusual. Running time, nine minutes.—Robert S. Farrell, Jr., New Rivoli Theatre, Portland, Ore. General patronage.

ROPING 'EM ALIVE: Vitaphone Varieties—Seemed to interest all. Scared the children, though. Running

time, nine minutes.—A. E. Eliassen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SKI FLIGHT: Vitaphone Varieties—This is superb entertainment. Thrilling ski scenes and a lesson in skiology to boot.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STARLETS: Broadway Brevities—Very good kiddies' reel. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

UNCLE TOM'S BUNGALOW: Merrie Melodies—Good. Running time, eight minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WIFE OF THE PARTY, THE: Ken Murray—Plenty of laughs and pleased. Running time, 18 minutes.—George Khattar, Whitney Pier, Nova Scotia, Can. General patronage.

Serials

Columbia

JUNGLE MENACE: Frank Buck, Charlotte Henry—Bought this and thought it would attract the crowds but fail to see it. Playing episode six and it seems to be getting better. Personally think it will start to get interesting from now on. What good is this now. Don't bank too much on this to help a fair picture. Running time, 20 minutes, each episode. Played March 11-12.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

MYSTERIOUS PILOT, THE: Capt. Frank Hawks—Starts off like it's going to be much better than the average serial. Almost got through first chapter without anyone being killed. Kids went for it big. They all got in free for first chapter. Running time first chapter, 36 minutes. Played April 12-13.—Jimmie Denham, Rex Theatre, Port Lavaca, Tex. General patronage.

MYSTERIOUS PILOT, THE: Capt. Frank Hawks—About the poorest acted serial we ever played. Only a couple of actors in the whole cast. Story o.k., but action drags. One speaks, then the others wait for somebody to tell them what to do or say next. Columbia better pass up the serial game.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Republic

LONE RANGER, THE: Lee Powell, Herman Brix—Serial from Republic. This is, without a doubt, the best serial we have played from Republic to date. Taking advantage of the popularity of "The Lone Ranger" on the air, Republic has produced a very fine serial that proves itself top-notch. I wish to report on an improvement made. There are no fantastic endings and ridiculous escapes with each successive chapter. I also find that this serial has a great deal of adult appeal.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

TELEGRAMS

are feature length stories in short subject form

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April 27, 1938

HARRY H. THOMAS, PRESIDENT

World Pictures Corporation
729 Seventh Avenue
New York, N. Y.

Gentlemen:

We are pleased to inform you that "Monastery" has been booked for the entire R.K.O. Metropolitan circuit starting in May.

I am sure you will also be pleased to know that the picture opens for a first-run engagement in Philadelphia at Warner's Karlon Theatre, April 29th, and that the Buffalo Theatre will take place at Shea's Hippodrome Theatre on May 15th.

The reaction of all the circuit buyers to this picture has been extremely enthusiastic, and I am sure that "Monastery" will establish new records in many theatres.

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"Scenes never before photographed . . . A soul-stirring document."

— Box-Office.

"Satisfies the curiosity as to just what happens within the mysterious walls of a monastery . . . glowingly alive."

— Motion Picture Herald.

"It is at once an enlightening and intensely interesting study . . . Intellectually produced . . . Material of a high order."—Motion Picture Daily.

"It is tops . . . absorbing . . . one of those rare types of attractions which is entertaining and instructive and at the same time *box office*."

— Showmen's Trade Review.

"Intensely interesting . . . appealing quality . . . will be received well by audiences in general, regardless of religious affiliations."

— Film Daily.



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor



FIRST QUARTER

On the following pages is spread the record of results in the first quarter of the 1938 Quigley Awards. Some 40 skilled and earnest theatremen in the five different classifications have been chosen by the Judging Committee to be honored with the Silver Plaques, Citations of Merit, Firsts and Honorables.

As was anticipated when the Awards rulings were refashioned, the top honors went to those entrants who displayed the most consistency in their efforts over the initial three-months period. The Judges favored the men who had done the most thorough week-to-week job; who had displayed proof of their accomplishments through their many contributions to the Round Table detailing what had been done to build grosses from January through April.

In other words, the Committee, representing distribution, advertising and exhibition, emphasized industry approval of those entrants who gave evidence of being behind their shows every week.

Since this is a business depending upon the theatreman 52 weeks a year, every year, the manager who measures up best to that exacting standard rates more immediate recognition from the powers that be. It appears then that the Quarterly Awards present a perfect setup for the lad who does a first-rate 52-weeks job and wants it known outside of his immediate boundaries.

Based on percentage of possibilities, is the theatreman in other than the key cities doing the better all-around job of showmanship? Dollar for dollar and picture for picture, entries in the first quarter might indicate he is.

While it is conceded that contributions to these pages do not necessarily convey an absolute cross-section of the nation's showmanship, there is enough of a representation from communities of all sizes to warrant a nod in favor of showmanship displayed generally in the lesser spots. From among those who

profess to know, come various reasons offered in substantiation. They point out, for instance:

The smaller city theatreman by limited budget is forced to make capital of this restriction by employing a higher degree of ingenuity born often of sheer necessity.

The purposes for which small town advertising dollars are intended are so closely scrutinized that returns must be more certain, definite and immediate.

Without the aid of transient trade, the limited draw in the smaller community area calls for keener showmanship in getting the same people to the theatre more often.

Since personal contact is an important part of showmanship, the theatreman in the lesser spots recognizes this by developing more business through his friendships.

The little fellow must create a higher quality of showmanship to combat the tough competition of costless outdoor activities in the open months and the hazards of transportation in the winter.

How widely these conclusions are to be accepted, cannot be determined without further discussion from both sides. Showmanship is first a matter of talent rather than location. But to what extent circumstances influence showmanship, obviously is a question for which there is more than one answer.



GOOD OLE GOODWILL

Now, there's that manager in a midwest city who is taking a crack at goodwill building by offering free admissions to children with perfect monthly school attendance records. In March, according to our correspondent, that good ole goodwill was built up by giving 881 ducats.

Wonder what prizes merchants gave the kids for learning their lessons? No doubt, the youngsters also got free suits of clothes, groceries, sporting goods, bus rides, and what not from other business men in town who wanted in.

You don't think so? You don't mean to say a lot of smart, far-visioned merchants would let a theatre manager get away with all that goodwill by himself, do you?

A. Mike Vogel

Round Table In Pictures



Above, left, is street bally used by E. E. Whitaker, Lucas & Jenkins Theatres, Atlanta, Ga., for "In Old Chicago". Promoting use of old-type fire engine, "Whit" bannered it with playdates and photo of Mrs. O'Leary's cow and had it cover entire city. . . . To publicize his "Checkers" date at the Fox-Visalia Theatre, Visalia, Cal., Larry Pilegard contacted reputed world champion checker player, resident of that city, who challenged all comers in lobby during run of picture. Larry reports the champ is still champ.



Credit for this colorful front of the Orpheum Theatre, Seattle, Wash., on "Gold Is Where You Find It" goes to Vic Gauntlett and Eddie Rivers of the Hamrick Evergreen forces. Replica of tepee was constructed and planted atop marquee and surrounded by artificial shrubs and underbrush to complete atmospheric effect.

Reported as attracting considerable attention was J. Galy Varnell's display on "Her Jungle Love" at the Erie Theatre, Hugo, Oklahoma. Charlie McCarthy doll announced to the world at large that his girl friend, Dorothy Lamour, could be seen in the picture. Display was used in foyer and downtown window during run.





Utilizing the mammoth figures of Gary Cooper on the 6- and 24-sheets prepared by United Artists, Sam Gilman, Loew's State, Harrisburg, Pa., created this inexpensive lobby display for "Marco Polo". Theatreman cut out the giant figures of Fredric March and pasted them on heavy cardboard for boxoffice use in advance of showing. Cut-outs were also mounted on either side of the marquee roof.

At right is reproduced Easter lobby display created by Joe Di Pesa, publicity director, Loew's State and Orpheum Theatres, Boston. Pen was provided in which live bunnies cavorted; promoted flowers dressed up the display, bottom of which carried hand-painted ducks, chicks, etc. Art work atop plugged Harris' forthcoming attractions in addition to Easter greeting to patrons.

Photo at right shows attractive and eye-arresting window display promoted by Milt Harris, publicity director, Loew's Cleveland Theatres, for "The Buccaneer" engagement at the State Theatre. Promoted from one of the leading department stores was window which included giant blowups used for background, fencing rapiers, pistols, etc., etc. Credit cards on playdates were prominently displayed, store meeting cost of blowups.



Quartet of tough hombres above are H. Townsend, doorman; Glenn Garner, advertising; Lew Chatham, manager, and B. Richardson, usher, dressed in costume for "Wells Fargo" opening at the Sooner Theatre, Norman, Okla. Bannered coach covered streets during engagement.



THEATRES-NEWSPAPER VOTE CONTEST CLICKS

**Over 400 Entries Reported in
RKO Midwest Tiein; Winner
To Receive Screen Contract**

by E. H. MAYER
in Cincinnati

Seldom, if ever, within the memory of the "oldest inhabitant" in the southern Ohio sector has a routine of theatre exploitation created such widespread enthusiasm and interest as the "Glamor Girl Search," currently in progress at the RKO theatres, in Cincinnati.

This exploitation—emanating from E. V. Dinerman, regional director of advertising and publicity, RKO Midwest, Cincinnati—is, in reality, a contest without judges, an election based on popularity, decided by vote with the winner awarded an all-expense trip to Hollywood for herself and chaperone (who must, of necessity, be approved by the contest committee), plus a two-week movie contract at \$100 per week at the RKO-Pathé studios, the trip to the west coast to be made in the "Sky-sleeper," the flagship of the American Airlines.

Aided by his assistant, M. J. Whitmar, Dinny perfected the basic idea of the contest suggested by executives of WCPO, radio station of the Cincinnati *Post* with which Scripps-Howard daily the tiein was worked. From the beginning, the paper publicized the "Search" heavily and continues to do so.

The procedure: Nomination ballots were published daily in the *Post* in advance of the contest, thus permitting nominations being made by friends of the contestants, or by the contestants themselves. More than 400 were thus registered as "Glamor Girls."

Each Contestant Photographed

The contest runs 10 weeks, of which the first 14 days were devoted to photographing each girl individually, each photograph being personally autographed by the contestant for reasons explained later. This period, too, was given to pre-publicizing the contest. During the two weeks the original roster of 400 shrunk to 210, who now are actively participating.

Each adult admission at any Cincinnati RKO theatre entitles the patron to cast a ballot of 25 points. Children's admissions count for 10 points. The ballots are deposited in specially provided ballot boxes in lobbies of all nine theatres in the city. Incidentally, and this is important, to insure the honesty and impartiality of the contest, and obviate the possibility to any discrepancy, the ballot boxes are constructed according to specifications furnished by the

Cincinnati Board of Elections, and have been locked and sealed under the supervision of the Election Board clerk, who will officially act as supervisor throughout the entire contest.

During the time the contest is in progress, "Double Days" will be designated in various theatres, when an adult admission will count for 50 instead of 25 points, and children's 20 instead of the usual 10. The methods of publicizing the contest consist of 10 weeks of radio time, with one-half hour programs daily, from 6:30 to 7 P. M., the period being known as "Glamor Girl," over WCPO, Cincinnati *Post* station. The programs consist of interviews with contestants, appearances of stage professionals, as available, and news and biographical material on contestants. Care, however, was exercised to see that the radio publicity used in advance of the actual voting weeks was kept anonymous as to the contestants in order to obviate any possibility of some particular girl receiving publicity which could not be accorded to all. Additional publicity is in the form of advance breaks, human interest stories, news, art layouts, etc., in the *Post*, and "voting period publicity" consisting mainly of daily publication of contestants' photographs containing individual signatures as previously mentioned. These photographs do not all appear at the same time, but on some day during the contest each girl's picture will appear once. She must be on the lookout for it, because each photograph clipped from the *Post* and deposited in the theatre ballot box gives that particular girl 100 extra points or votes.

Theatres Run Trailers

In advance, and during the voting time of the contest, the theatres periodically run short, concise trailers on the contest. In addition, before the voting period, each theatre lobby displayed a one-sheet sign on the "Glamor Girl Search," which subsequently was replaced by the ballot boxes. In each theatre, near the ballot boxes, the complete list of "Glamor Girls" names are posted in alphabetical order, with a number appearing opposite each name. Voting is done by number only. The patron needs only to scan the list to determine the numerical reference of his favorite candidate. He merely jots the number down on the ballot. Neither the ballots nor the pictures are valid for votes unless deposited in the theatre ballot box.

Record of Ballots Made

Extra precautions have been taken to insure the honesty of the contest and to obviate any unfavorable or unwarranted gossip. Doormen who pass out ballots have received strict instructions regarding procedure. All members of the theatre staffs have been instructed to be constantly on the lookout for ballots thrown away. These are to be picked up from the floor, torn up in front of the patron, and thrown into a waste paper receptacle. Besides, each manager keeps a written record of ballots issued to his staff for distribution.

Quick Reports From the Field

Radio Tieup

Effective tieup was arranged for "Lone Ranger" over Station WRR by Louie Charninsky, Capitol, Dallas, serial receiving plugs over air each Monday, Wednesday and Friday on the "Ranger" program. Announcements started two weeks ahead of opening and will continue during the showing of the fifteen episodes.

In return for mention, theatre had special trailer made plugging the air program. Other exploitation slants included giveaway of masks, candy and gum to kids on opening date and having a masked rider go to various schools and perform rope tricks and pass out heralds.

For "Daughter of Shanghai," Charninsky constructed special front with 15-foot papier mache buddha. Base of figure contained scene stills, title and picture plugs. Top of marquee carried Chinese lanterns and parasols. Entire house staff was dressed in mandarin coats. Man in costume was also used.

Newspaper Break

Reported as making a decided hit with both the locals and newspaper staff was gag used by Francis Gooch, Opera House, Bath, Maine to publicize "The Big Broadcast of 1938." Through cooperation of W. C. Fields, photo was taken of the star in Hollywood reading a copy of the Bath Daily Times, mailed to him by the theatreman. Cut together with two column story was run in Bath paper.

Newspaper Aids

Because "Radio Patrol" has long been a Sunday comic feature in the Miami *Tribune*, Gordon Spradley, Biltmore Theatre, when playing that strip which has been brought to reel life, tied up with the paper. Fleet of trucks carried banners plugging the opening, advance stories ran in paper and carrier boys attended special showing. In exchange for newspaper break, Spradley ran special trailer after each serial, urging all to follow the adventure of the Radio Patrol every Sunday in the *Tribune*.

Warner Zone Managers Meet

Business anticipation for the next three months and methods of meeting conditions during the summer were discussed at a meeting of Warner theatre zone managers and home office staff Monday in New York, with Joseph Bernhard, general manager of the circuit, presiding.

EXHIBITORS

Increase your box office receipts 5% per month by joining Birthday Month. For particulars address Horoscope Publishing Co., 1633 Cordova Street, Los Angeles, Calif.

WANTED

Representatives in each exchange territory. Must have theatre contacts.

QUIGLEY JUDGES ELECT WINNERS FOR QUARTER

Committee Names Choices in All Divisions for Silver Plaques and Certificates; Limerick Is Voted Additional Honors

by A-MIKE VOGEL

Well, the winning numbers are up, folks. As the bands play and crowds cheer, let's all stand and give that great big hand to the five Round Tablers who take down top honors in the initial Quarter of the 1938 Quigley Awards, finishing first in their respective classifications.

By majority vote of the judges, Bill Bell, Nathan Wise, Sid Holland, George Limerick and John Burhorn are the headmen today and little did they leave undone to put over their shows.

To George Limerick, to be sure, an extra bow for his fine work that brought the coveted Citation of Merit given additionally to the Silver Plaque winner whose entry was voted the best regardless of classification.

Following closely on the heels of the Plaque winners and refusing to concede an inch until the finish line was crossed come five other entries voted Certificates of Merit, signaling runner-up honors. Ed Miller and Manny Pearlstein, Dave Kamsky, Jack Markle, Moon Corker, William Nitschke and Peter F. McCarty, win this well-merited distinction. Miller and Pearlstein are both credited equally on one entry, as are Nitschke and McCarty.

Thirteen men share the 12 First Mentions awarded in the first quarter and the 18 Honorable Mentions go all to individual entrants. Complete details of all Awards, including theatres and situations, are carried on this page and the two following.

The Judging Committee which carried through patiently and efficiently in doing a difficult job comprised Edward Golden, vice-president, Monogram Pictures; S. Barret McCormick, director of advertising and publicity, RKO Radio Pictures, and Irving Lesser, managing director, Roxy Theatre.

All in all, the initial Competitions were spirited and brought widespread participation from all sections of the country, from circuits as well as the independents. Though entries proved more numerous in Classes "C" and "D", the effort shown in all divisions was on a par, with the Plaques and Merit Citations going naturally to those by their entries displaying the most consistency in their work from week to week.

During the past weeks many of the individual contributions entered in the Awards have been publicised in these pages. In the adjoining columns and on following pages are set down the highlights of other exploitations arranged by the winners. These necessarily are brief since space does not permit detailed accounts.

Plaques and Citations of Merit Voted in First Awards Quarter

Class "A" (Cities 250,000 and Over)

Silver Plaque: BILL BELL, Majestic, Houston, Texas

Citation of Merit: ED MILLER, MANNY PEARLSTEIN, Hippodrome, Cleveland

Class "B" (Cities 100,000 to 250,000)

Silver Plaque: NATHAN WISE, RKO Theatres, Dayton, Ohio

Citation of Merit: DAVE KAMSKY, Byrd, Richmond, Va.

Class "C" (Cities 25,000 to 100,000)

Silver Plaque: SID HOLLAND, Elco, Elkhart, Ind.

Citation of Merit: JACK MARKLE, Coolidge Corner, Brookline, Mass.

Class "D" (Cities Up to 25,000)

Silver Plaque: GEORGE LIMERICK, Yale, Cleburne, Texas

(Also awarded additional Citation of Merit for best campaigns among Plaque winners regardless of classification.)

Citation of Merit: MOON CORKER, Palace, Athens, Ga.

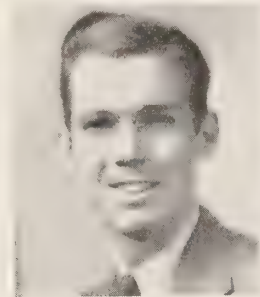
Class "E" (Subsequent Runs)

Silver Plaque: JOHN BURHORN, Gayety, Chicago, Ill.

Citation of Merit: WILLIAM NITSCHKE, PETER F. MCCARTHY, Loew's Tri-Boro, Long Island City

Parades Feature Bell Campaigns

Aiming for the full support of the local school board, Bill Bell for the date on "Buccaneer" at the Majestic, Houston, obtained what he reports as the fullest cooperation from these sources. As a result of two years of goodwill build-up, schools for the first time permitted a wide distribution of study guides with the sponsorship of the local P. T. A. Students attending the picture were given extra class credit. Public libraries tied in by placing framed study charts in exhibit cases and on foyer walls. Additionally, boys' secretary of the Y.M.C.A. promoted date among 5,000 members by recommending the picture and having announcements made at all meetings. Letter campaign to club leaders followed. All Boy Scouts were also informed through troop leaders and for word-of-mouth, Bell held a special screening for leading citizens, civic leaders, et al.



BILL BELL

Parade of American Express trucks and a fleet of new bannered Studebakers was top

outside stunt for "Wells Fargo." Put on morning of opening day, with police motorcycle escort, caravan with sirens wide open circled the main section of the city and wound up at the theatre where leading truck delivered print of the picture. Car dealers also placed door panels on all demonstrators and gave window displays. Historical pamphlets were distributed by the American Express and Western Union and the sides of all delivery trucks placarded.

Relics having to do with the period of the picture were exhibited in lobby and blowup of Fargo coach loaded with old-time luggage was center piece of display in leading trunk company window. Chamber of Commerce devoted weekly radio program to picture as means of tracing development of express company. Special day was set aside for all express employees after Bell held meeting with entire railway personnel to sell the date further. All important educational and church groups were contacted.

Three-way tie on "Big Broadcast" was a special modernistic cosmetic bar placed in theatre mezzanine where on tie-in with local paper and department store boxes of new face powder were given to all women attending. The stunt broke a lot of extra space with papers going for feature fashion stories and photos. Store took large co-op ad for extra buildup and standees were planted in prominent windows and lobby of newspaper plant. Top hookup for "Swing Your Lady" was personal appearance at midnight preview of local wrestler who appeared in the picture.

(Continued on following page)

HIGHLIGHTS OF WINNING CAMPAIGN

Wise Promotes 8-Week Contest

Nathan Wise, publicity director, RKO Colonial Theatre, Dayton, won in the "B" classification, starting off with an amateur



NATHAN WISE

contest planted on his stage. Worked on a four way tieup between the sponsors, station WHIO, the theatre and alumni group of the University of Dayton. Each Monday night a group of amateurs are presented on his stage. These contestants present a half hour program which is broadcast weekly and two winners are chosen by telephone calls received following the program, audience applause and judges weighed reactions.

Contest which is now in progress will run for eight weeks, 16 amateur winners will be selected and presented with a cash award. These winners then to compete at the University of Dayton June Jamboree presented at the Stadium where the finals will be selected and cash prizes totaling \$350 presented. The air time and newspaper advertising is paid completely by the sponsors and Station WHIO cooperates with an abundant barrage of buildup announcements. The Dayton News, which is allied with the station, is also cooperating with publicity and art breaks.

Since Jane Withers made a personal appearance at the RKO Shubert in Cincinnati a week prior to the opening of "Checkers" at the Colonial, Wise took the critics of two leading papers over to catch the "personal."

The special radio line in the theatre from WHIO was put to use for two special broadcasts recently from the stage. The first featured Deacon Moore and his orchestra and the second Barney Rapp and his band. One of the features of Rapp's shows was a local girl, who had made a minor name for herself during the past year dancing in several of the leading theatres and night clubs.

For "Snow White," Wise concentrated on his newspaper coverage, starting several weeks in advance, four-column stories with art work were run stressing the technical features of the film, describing the development of many of the characters and concluding with possible release date at Keith's. Pictorial serialization of "Snow White" was planted in the Sunday comic section and a double pictorial truck was also landed.

Arrangements were made by Wise and followed through by News critics to talk directly to Donald Duck in Hollywood by long-distance, entire conversation revolved about Donald's peeve at "Uncle Walt" for not being included in the film.

FIRST MENTIONS IN ALL CLASSES

JACK ALBERTSON, Indiana, Indiana Harbor, Ind.

FRANK AYDELOTTE, Tower, Drum-right, Okla.

MELVIN KATZ, M. COLE, Lane, New York City

CHET McSWAIN, Granada, Plain View, Tex.

PEARCE PARKHURST, Brandon, Brandon, Vt.

JIMMIE REDMOND, Bonham, Fairbury, Neb.

J. A. SANDERS, Chief, Gallup, New Mexico

CHUCK SHANNON, Belmar, Pittsburgh, Pa.

H. P. TOMPKINS, Voge, East Chicago, Ind.

JOHN TUCKER, Grand, Moundsville, West Va.

ART WARTHA, Roxy, La Porte, Ind.

REX WILLIAMS, Hoosier, Whiting, Ind.

For "Awful Truth," Holland decided upon a midnight preview to start word-of-mouth plugging which proved helpful in giving the date a quick start. Preview advertised at regular prices, started at 11:30. Novelty ads on the date were ingenious. One featured a letter to Sid from a brother manager who had played the picture and praised it highly. Another ad was given over to Chubby, Holland's wire-hair puppy, the pooch plugging the work of Mr. Smith, the dog, in the picture.

A Burns-Allen gag writing contest was tied in with local daily on "Damsel in Distress." Above cuts of the stars, run daily, were balloons for inclusions of gags conceived by readers for prizes offered by the theatre. Outstanding among windows on the date was an animated display of dancing shoes in the leading shoe store.

"Zola" was sold through a conservative newspaper campaign and a timely editorial written by the editor of the leading daily. Business was also aided by a benefit show sponsored by local clubwomen. Worthy of comment also was newspaper ad with blank space left at top and referred to by Sid in an endorsement by saying that reason for the blank was that no still picture could do justice to the date.

Special street bally with usher enclosed in special cutout and costumed as bellhop called attention to "Hollywood Hotel." Trick hats were worn by the entire house staff. Featured during the date was observance of National Boy Scout Week with local troops exhibiting displays of Scout work in lobby and replacing the regular house staff for one evening. "Second Honeymoon" opened on Valentine's Day which allowed Holland to tie his campaign appropriately around that occasion. He also had a couple driving around town in with "just married" banners covering the car.

"Every Day's a Holiday" received the benefit of a praise editorial and "Happy Landing" publicity was topped with a goodwill tiein wherein theatre was host to patrol boys and girls in a benefit sponsored by local police.

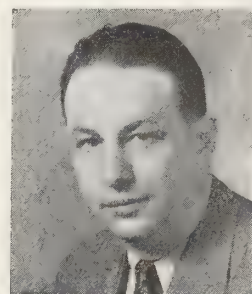
Puts on Industrial Exhibit

Among his individual picture campaigns, Sid found time to put on an industrial exhibit of locally manufactured products in his Grand Lounge. Display ran about two weeks and besides extra attention attracted among patrons, theatre received much extra newspaper notice. "Gold Is Where You Find It" was tied to a Spring Treasure Hunt for children. Envelopes containing pennies among which there were a number good for free admissions when presented at the theatre were planted around City Park. Co-op page on same date was put over with a misspelled word contest and a costless stage show put over by a radio amateur act tied in with local station.

Holland, as to be expected, turned loose a giant campaign on "Snow White." He was fortunate in playing the date to break with the issue of Liberty carrying the Snow White front cover and tied in by rubber-stamping theatre and date on every copy.

Holland Arranges Numerous Tieins

Sid Holland started his Quarterly Drive at the Elco, Elkhart, Ind., with a special New Year's Eve show on "52nd Street"



SID HOLLAND

plugged by promoted flash ads, pages of tieups in local shopper's guide, spectacular front display, special window cards and bannered truck. Other publicity was in keeping. Booked on the following program at short notice, the Panay newsreel bombing pictures were given a buildup by immediate newspaper attention, flash front and special heralds rushed into every local home by messenger.

"Wells Fargo" was given the benefit of a co-op newspaper advance and editorial mention which called attention to the unique lobby display of authentic photos, bills of lading, etc., from the picture's period, executed with the assistance of American Railway Express. The express company also bannered delivery trucks for the date, distributed heralds. Jumbo wires and window displays secured further coverage.

VOTED FIRST QUARTER SILVER PLAQUES

Burhorn Sponsors Local Activities

Located in a steel mill district and playing third run, Manager John Burhorn, Gayety Theatre, Chicago, won his laurels in the "E" classification by a series of varied activities put over by him and his able staff.



JOHN BURHORN

To exploit "Stella Dallas" this showman promoted a six-day serial strip in the *Daily Calumet*, which included photos, stories, theatre and playdate credits. House to house distribution of programs, which were also inserted in all parcels checked at theatre, plugged the date. For his lobby, Burhorn constructed a 40 by 60 transparent display containing scene stills and large photo of Barbara Stanwyck.

On "Vogues of 1938," large department store was contacted and window display of various styles in vogue from 1878 up to this year were featured; prominent mention also given to picture opening. Dress section of the store carried title on every pillar and merchant paid entire cost of printing and distributing heralds plugging the date in addition to buildup in newspaper ads.

Kiddie Patronage

Concentrating on his kiddie patronage, John promoted free ice cream from cooperating candy shop for giveaway to first 1000 children attending Sunday matinee of "Prisoner of Zenda." Contest was held in connection with the showing of "Public Cowboy Number 1," with cash and ticket prizes going to South Chicago's best dressed cowboy. Youngsters were invited to attend show in cowboy suits, and other western regalia and march to the theatre in what Burhorn dubbed his "Gene Autry Parade." Theatreman forwards photo of youngsters in costume who turned out for the march, ranging from about two years up to 15, each carrying lassos, sixshooters, etc.

Borrowing an open car from local agency, Burhorn bannered it with copy reading "Some Blondes Are Dangerous" and planted five attractive blondes in it. Car stopped at corners while gals distributed programs.

During the recent Boy Scout week, "Tex Ritter Rides with the Boy Scouts" was booked into the Gayety, officials were contacted and permission granted for a monster scout parade. Boys marched to the theatre carrying banners with title, theatre, etc.

Tying in with the "10th Ward Save a Life Week," sponsored by the local post of American Legion, Burhorn reports garnering plenty of goodwill for his house. Car

HONORABLES IN ALL CLASSES

HAL BISHOP, Capitol, Winnipeg, Canada

HARRY BOTWICK, State, Portland, Maine

HERSCHEL BURDICK, Bison, Shawnee, Okla.

WALLY CALDWELL, Valentine, Toledo, Ohio

CHRIS CHAMALES, Ritz, Frankfort, Ind.

LOUIE CHARNINSKY, Capitol, Dallas, Tex.

THOMAS CLEARY, Palace, Montreal, Canada

LOUIS COLLINS, De Soto, De Soto, Mo.

PETE EGAN, Palace, Calgary, Canada

SAM GILMAN, Loew's, Harrisburg, Pa.

HAROLD GROTT, Met, Baltimore, Md.

DEWEY MOUSSON, Knickerbocker, Nashville, Tenn.

FRANK MURPHY, Loew's, Wilmington, Del.

ED PENN, Fox Arlington, Los Angeles, Cal.

LES POLLOCK, Loew's, Rochester, N. Y.

MORRIS ROSENTHAL, Majestic, Bridgeport, Conn.

W-CLYDE SMITH, Paramount, Hot Springs, Ark.

RALPH TULLY, Colonial, Haverhill, Mass.

wreck was stationed in front of theatre with Legion men distributing literature and pledge cards for safe driving. Auto stickers were used all that week in Chicago; special program was conducted on stage with attendant newspaper breaks and endorsements.

Proving highly successful is the Gayety Early Bird Club, numbering some 1800 kids. Each child is presented with a membership card, which when punched at 12 consecutive matinees, entitles bearer to one free admission. Cashier keeps a record of the children's names, addresses and birthdays, at which time they are mailed passes to attend the current show. Chicago school teachers are not permitted to announce pictures played at the theatres, however, Burhorn gives passes to deserving pupils on a suitable picture, through cooperation of teachers. Promoted prizes are given to those members of the club who have the best attendance record.

Papers Cooperate With Limerick

Winner in the "D" Classification, George Limerick, Yale Theatre, Cleburne, Texas, booked "You're a Sweetheart" to play his



GEORGE LIMERICK

house on Valentine's Day and capitalized on this event in all his advertising. This theatreman, who specializes in cartoon ads many of which have been reproduced in our pages, again used this medium to sell his picture. First day's ad carried cut of messenger boy with wings and valentine rushing to the theatre; copy read "I'm on my way to see." This was followed next day with photo of Cupid holding a valentine, copy reading "Cupid has this heart; Alice Faye will have yours in," etc., etc.

House artist Tom Kirkham built a mechanical display which was placed in window of drug company week ahead. Around display board was placed valentine candy and behind the board was motor, enabling hips and shoulders of life-size cutout of Alice Faye to undulate. Teaser hearts with just picture title were planted in downtown windows ahead of opening.

Ten days ahead of "Manproof," Limerick ran an ad in the classified section of local paper advertising for a pelican. Ad ran two days and on third theatreman got the stuffed bird from local antique dealer. Newspaper received credit for securing the pelican through their ads which brought writeup in the editor's column. Bird was placed in lobby with placard overhead reading "Just dropped in and I'm staying to see," etc., etc. Since the city's two golf courses were holding their annual tournaments, George planted imprinted pennants on hole markers on the greens and on all sand boxes.

For "Bad Man of Brimstone" boy was used for street bally, dressed in western regalia, carrying two large pistols made out of beaver board on which was printed title, etc. Giant board cocked pistol was hung under marquee and for his lobby display, Limerick used a gun rack on which all shapes and makes of pistols were shown.

On "The Buccaneer," Limerick dressed his front with pirate flags, and large compo cutout of Fredric March. Imprinted tire covers were put on fleet of cabs, study guides supplied to all grade and high schools. Contest was planted in which scene stills were cut into five pieces, each piece then being mailed to as many persons, giving clues as to who held the missing parts. Guest tickets were awarded those who had sought out the other four holders and presented the complete still at boxoffice.

personalities

ABERT POLLAK

has been promoted from chief of service at the Walker Theatre, Brooklyn, to the Marboro, assisting PAUL BINSTOCK.

▽

ED SIEGAL

has been transferred from the Alba, Brooklyn, to the Duffield. LOUIS FISHKIN replaces Siegal at the Alba. Other Randforce changes include JOE RINZLER from the Riviera to the Oasis, and LARRY ROBECEZC has been promoted to manage the Riviera.

▽

HARRY KRIEGSMAN

has been switched from the Maspeth, Maspeth, L. I., to the Claridge in Brooklyn and GEORGE STOVES replaces him. EMANUEL SOLOMON moves from the Duffield to the Biltmore.

▽

M. J. BARANCO

recently of New York, has taken over the managerial reins of the State Theatre, Denver, replacing BUZZ BRIGGS.

▽

DICK DAWN

former doorman at the L & J Paramount, Atlanta, has been promoted to the post of publicity director.

▽

WILLIAM LEUCHT, JR.

manager of the Tivoli, Savannah, Mo., has been shifted to the Tivoli, Marville, Mo.

▽

HAROLD FIELD

is now managing the Moor Theatre, Mooresville, N. C.

▽

ED OPOCENSKY

of Spencer, Ia., has taken over the Strand Theatre, Newman Grove, Neb.

▽

FLOYD WESP

has become manager of the Venetian Theatre, Racine, Wis., succeeding the late Owen McKivett. Wesp in turn is succeeded at the Rialto by HARVEY KNY, manager of the Rex in Sheboygan, who is succeeded by DON NICHOLS.

▽

KENNETH BLACKLEDGE

has been made permanent manager of Griffith Amusement Company theatres in Frederick, Okla. Blackledge was manager of the Griffith houses in Wellington, Texas, where he is succeeded by CALVIN COUNCIL. Other changes include ELMER CAYWOOD assistant manager of the theatres in Goldsmith, Texas, to take charge of the Ector in Goldsmith.

▽

GEORGE DARANSOLL

is now managing the Regent Theatre, Bay Shore, L. I., for Prudential.

▽

ROSS WOOLRIDGE

has supplanted LLOYD KIRBY, resigned, as manager of the Park Theatre, Denver. Other changes made by DAVE COCKRILL include JOE GUNDY, who has been moved from the Plaza to manage the Alpine and is succeeded by JOHN ECHOLS, who was publicity director at the Denham.

Theatre Programs

In preparation is a new type program coupled with birthday greetings to patrons to be mailed directly from Hollywood and to contain horoscope and birth stone. Idea is credited to Horoscope Publishing Company of Los Angeles, now preparing facilities for nationwide distribution.

▽

LEONARD CLARK

has succeeded EDDIE CLARK as manager of the Palace Theatre, Johnston, City, Ill. Eddie resigned to become manager of the Illinois Theatre in Metropolis, Ill.

▽

MILTON BUNDT

former manager of the Cameo Theatre, Newark, N. J., has resigned to take over the managerial reins of the Prudential New Garden Theatre, Richmond Hill, N. Y.

▽

RAYMOND McKITTRICK

former manager of the Royal, Trenton, Mo., has gone to the Perkins, Harrisonville, Mo.

▽

BERT STERN

advertising manager for Standard Theatres, Oklahoma City, has resigned after 10 years. No future plans have yet been announced.

▽

ED MATER

has been transferred from the booking department of the Fox Midwest Theatres, Kansas City, as manager of the company's houses in Sedalia, Mo. ALLEN KARF has succeeded Mater.

▽

PAT PATCHEN

has succeeded BERT STERN as advertising manager of the Standard Theatre, Oklahoma City, Okla.

HARRY S. DAHN

has resigned as general manager of Hanson Theatres, Toronto, and is succeeded by LEW HAYMAN, formerly of Syracuse. WILLIAM McKNIGHT has also resigned as manager of the Madison there.

▽

ERNEST GURTNER, JR.

assistant manager of Loew's Rio Theatre, New York City, has resigned to become advertising manager of the Heights Leader, local upper Manhattan newspaper.

▽

LUCIUS KIBBON

formerly of Anniston, Ala., is the new manager of the Bijou Theatre, Chattanooga, Tenn., replacing E. P. AIKEN, who went to the Rialto. OLAN WILKES, formerly manager of the Rialto, has been promoted to manager of the State. JULIAN WELCH of the State assumed direction of the Wilby-Kincey interests in Elizabethtown, Tenn.

▽

ARTHUR SWANKE

manager of the Saenger and Rialto Theatres, Hope, Ark., has resigned to re-enter the newspaper advertising business.

▽

CLEM POPE

has been appointed in charge of publicity for the RKO Theatres in Cleveland by district manager Nat Holt. Pope succeeds AL GREGG, who resigned to become affiliated with the Dixon Advertising Company of Los Angeles.

▽

C. E. KENNER

former manager of the Empire Theatre, Montgomery, Ala., has switched and is now at the Albany, in Albany, Ga.

▽

E. E. WHITAKER

for five years city manager of Lucas and Jenkins Theatres in Atlanta and manager of the Fox Theatre during that period, has been named district manager of the company. HUDSON EDWARDS succeeds Whit at the Fox as manager. O. H. BRADBURY leaves the managership of the Georgia Theatre, Atlanta, and is promoted to succeed Edwards in Savannah at the Bijou.

▽

LEWIS P. CARROLL

formerly manager of the State in Hartford, Conn., is now managing the new Senate Theatre, Harrisburg, Pa.

▽

DAVE MARTIN

former assistant manager of the Granada, Santa Barbara, Cal., has been promoted to manager of the new Fox Bruin Theatre, Los Angeles.

▽

NEVIN McCORD

has been named manager of the Granada, Boise, Idaho. Other Intermountain Theatre changes include WILLIAM HARWELL to the Logan, Brigham and Preston houses as advertising and publicity chief, and RULON DUNN becomes manager of the Grand at Preston. WALLACE COWEN has replaced Dunn in Twin Falls and CYRIL CONDON replaces Harwell at the Roxy in Logan.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name
(PRINT)

Position

Theatre

Address

City

State

Circuit

Absolutely No Dues or Fees!

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

COLUMBIA

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
All American Sweetheart (G)	Scott-Colton-Patricia Farr	Nov. 30, '37	62	Dec. 25, '37	
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21, '37	92	Oct. 9, '37	
(Exploitation: Dec. 4, '37, p. 76; Dec. 18, '37, p. 65; Jan. 8, '38, p. 82; Jan. 29, '38, pp. 83, 84, 86; Feb. 5, '38, p. 84; Apr. 2, '38, p. 60.)					
Call of the Rockies	Chas. Starrett-Iris Meredith	Apr. 30, '38	54		
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12, '38			
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14, '37	62	Oct. 23, '37	
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30, '37	61	Nov. 6, '37	
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1, '37	59		
Devil Is Driving, The (G)	Richard Dix-Jean Perry	June 25, '37	68	July 24, '37	
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84; Oct. 30, '37, pp. 84, 87; Dec. 18, '37, p. 66; Jan. 29, '38, p. 84.)					
Extortion	Scott Colton-Mary Russell	Apr. 25, '38	58		
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30, '37	59		
(See "Taxi War," "In the Cutting Room," May 1, '37.)					
Flight Into Nowhere (G)	Jack Holt-Jacqueline Wells	Apr. 18, '38	65	Mar. 19, '38	
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1, '37	59		
(See "Right Guy," "In the Cutting Room," May 1, '37.)					
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21, '37	56		
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21, '37	60		
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13, '37	67	Nov. 27, '37	
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17, '38	75		
Hollywood Round-up (G)	Buck Jones-Helen Twelveteens	Nov. 16, '37	64	Oct. 23, '37	
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25, '37	85	Dec. 25, '37	
(Exploitation: Mar. 12, '38, p. 64.)					
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21, '37	65	Feb. 27, '37	
(Exploitation: Apr. 3, '37, p. 64.)					
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15, '37	68	Aug. 14, '37	
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7, '37	67		
(See "Once a Hero," "In the Cutting Room," Apr. 17, '37.)					
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1, '37	80	Aug. 7, '37	
(Exploitation: Nov. 13, '37, p. 62.)					
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25, '37	65	July 24, '37	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7, '37	68	Oct. 9, '37	
Little Miss Roughneck (G)	Edith Fellows-Lee Carrillo	Feb. 23, '38	64	Apr. 2, '38	
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24, '38	67		
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1, '37	118	Feb. 27, '37	
(Exploitation: Sept. 5, '36, p. 75; Mar. 6, '37, p. 89; May 22, '37, p. 92; July 31, '37, p. 80; Aug. 28, '37, pp. 96, 100; Oct. 30, '37, pp. 84, 97; Nov. 20, '37, p. 94; Dec. 25, '37, p. 56; Feb. 5, '38, p. 82.)					
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10, '38	66	Jan. 8, '38	
(Reviewed under the title, "The House of Mystery.")					
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5, '37	62		
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)					
No Time to Marry (G)	Mary Aster-Richard Arlen	Jan. 10, '38	64	Mar. 5, '38	
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16, '37	68	Nov. 6, '37	
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6, '37	56		
One Man Justice	Charles Starrett-Barbara Weeks	July 1, '37	59		
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20, '37	61		
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31, '37	58		
Overland Express, The (G)	Buck Jones-Marjorie Reynolds	Apr. 11, '38	55	Apr. 9, '38	
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4, '37	56		
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17, '38	79	Feb. 5, '38	
(Exploitation: Feb. 26, '38, p. 72; Mar. 5, '38, p. 58; Apr. 2, '38, p. 56; Apr. 23, '38, p. 69.)					
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8, '37	58		
Reckless Ranger	Bob Allen-Louise Small	Mar. 30, '37	81	Mar. 19, '38	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4, '37	65	Aug. 28, '37	
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7, '38	55		
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9, '37	59	Dec. 4, '37	
She Married an Artist (A)	John Boles-Luli Deste	Nov. 25, '37	78	Mar. 5, '38	
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4, '37	60		
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)					
Squadron of Honor	Don Terry-Mary Russell	Jan. 20, '38	55		
(See "The American Legion," "In the Cutting Room," Nov. 6, '37.)					
Start Cheering (G)	Jimmy Durante-Jean Perry	Mar. 3, '38	79	Feb. 5, '38	
There's Always a Woman (A)	John Blondell-Melvyn Douglas	Apr. 20, '38	81	Mar. 19, '38	
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25, '37	76	Feb. 13, '37	
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27, '37	65	Nov. 13, '37	
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15, '37	59		
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7, '37	56		
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16, '37	67	Nov. 20, '37	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14, '37	58		
(See "In the Cutting Room," Apr. 3, '37.)					
When G-Men Step In (G)	Don Terry-Jacqueline Wells	Mar. 31, '38	61	Mar. 19, '38	
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24, '38	61		
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15, '38	67		
(See "In the Cutting Room," Jan. 22, '38.)					
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17, '38	69		
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17, '37	68	Feb. 13, '37	
Women in Prison (A)	Wyn Cahoon-Scott Colton	Jan. 1, '38	59	Mar. 12, '38	

Coming

City Shadows	Edith Fellows-Lee Carrillo				
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NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Crime Takes a Holiday	Jack Holt-Marla Ralston				
(See "In the Cutting Room," Apr. 16, '38.)					
Highway Patrol	Jacqueline Wells-Robert Paige				
Holiday	Katherine Hepburn-Cary Grant	May 26, '38			
Law of the Plains	Chas. Starrett-Iris Meredith	May 12, '38			
Main Event, The	Robert Paige-Jacqueline Wells	May 5, '38	55		
Paris on Broadway	Lanny Ross				
Stagecoach Days	Jack Luden-Eleanor Stewart				
Valley of Violence	Jack Luden-Jean Barclay				
West of Cheyenne	Chas. Starrett-Iris Meredith				
You Can't Take It With You	Jean Arthur-James Stewart				

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Adventurous Blonde, The (G)					
271	Glenda Farrell-Barton MacLane	Nov. 13, '37	61	Sept. 11, '37	
Alcatraz Island (G) 264	John Littel-Ann Sheridan	Nov. 6, '37	64	Oct. 23, '37	
(Exploitation: Dec. 18, '37, p. 34; Dec. 25, '37, p. 54; Jan. 8, '38, pp. 80, 88; Jan. 22, '38, pp. 64, 67; Mar. 5, '38, p. 59; Apr. 23, '38, p. 68.)					
Back In Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25, '37	82	Aug. 7, '37	
Beloved Brat (G) 267	Bonita Granville-Dolores Costello	Apr. 30, '38	62	Feb. 19, '38	
Case of the Stuttering Bishop					
The, 176	Donald Woods-Ann Dvorak	June 5, '37	70		
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15, '37	55		
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28, '37	86	July 24, '37	
Dance, Charlie, Dance (G)					
165	Stuart Erwin-Jean Muir	Aug. 14, '37	64	May 1, '37	
Daredevil Drives, The, 279	Dick Purcell-Beverly Roberts	Feb. 12, '38	59		
Dragerman Courage (G) 168	Jean Muir-Barton MacLane	May 15, '37	58	Aug. 29, '36	
(Exploitation: Nov. 27, '37, p. 79.)					
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10, '37			
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17, '37	79	June 26, '37	
Fools for Scandal (G) 252	Fernand Gravet-Carole Lombard	Apr. 16, '38	81	Mar. 19, '38	
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19, '38	97	Jan. 22, '38	
(Exploitation: Apr. 9, '38, p. 56.)					
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15, '38	109	Dec. 25, '37	
(Exploitation: Jan. 22, '38, p. 65; Apr. 9, '38, p. 54.)					
Love Is On the Air (G) 289	Ronald Reagan-Jane Travis	Oct. 2, '37	61	Oct. 16, '37	
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10, '37	96	Mar. 6, '37	
Men In Exile 174	Richard Purcell-June Travis	Apr. 4, '37			
(See "In the Cutting Room," Nov. 21, '36.)					
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11, '37	61	Oct. 30, '37	
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24, '37	82	May 22, '37	
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21, '37	86	July 31, '37	
(Exploitation: Oct. 30, '37, p. 88.)					
Over the Goal (G) 272	William Hopper-Jane Travis	Oct. 16, '37	63	Oct. 9, '37	
Perfect Specimen, The (G) 257	Errol Flynn-Jane Blondell	Oct. 23, '37	97	Oct. 2, '37	
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11, '37	54		
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8, '37	120	Apr. 17, '37	
(Exploitation: May 29, '37, p. 68; June 26, '37, p. 121; July 3, '37, p. 68; Nov. 6, '37, p. 59; Feb. 12, '38, p. 71.)					
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7, '37	70	Apr. 3, '37	
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18, '37	57	Oct. 16, '37	
Sh! The Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11, '37	54	Nov. 13, '37	
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan	Mar. 5, '38	85	Feb. 12, '38	
Submarine D-I (G) 258	Pat O'Brien-George Brent	Nov. 27, '37	105	Nov. 13, '37	
(Exploitation: Dec. 18, '37, p. 67; Jan. 1, '38, p. 57; Jan. 29, '38, p. 82; Apr. 2, '38, p. 58.)					
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24, '37	62	June 12, '37	
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18, '37	93	Aug. 7, '37	
(Exploitation: Sept. 25, '37, p. 69.)					
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17, '37	58	Mar. 27, '37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
They Won't Forget (A) 265....	Gloria Dickson-Claude Rains....	Oct. 9, '37	95	June 19, '37	
(See production article, "The Deep South," May 8, '37, p. 16; exploitation: Nov. 13, '37, p. 69; Nov. 20, '37, pp. 88, 92; Jan. 1, '38, p. 58.)					
West of Shanghai (G) 164....	Boris Karloff-Beverly Roberts....	Oct. 30, '37	65	July 17, '37	
(Reviewed under the title, "War Lord.")					
Women Are Like That (G) 261....	Kay Francis-Pat O'Brien....	Apr. 23, '38	78	Apr. 23, '38	

Coming

Adventures of Robin Hood 251....	Errol Flynn-O. de Havilland....	May 14, '38			
(See production article, Dec. 25, '37, p. 14.)					
Crime School 289....	Gale Page-H. Bogart....	May 28, '38			
(See "In the Cutting Room," Feb. 26, '38.)					
Mr. Champ.....	Johnnie Davis-Lola Lane....				
(See "In the Cutting Room," Apr. 9, '38.)					
Mystery House 277....	Dick Purcell-Ann Sheridan....	May 21, '38	56		
(See "Mystery of Hunting's End," "In the Cutting Room," Dec. 11, '37.)					
Racket Busters.....	Gloria Dickson.....				
Secrets of an Actress.....Kay Francis-George Brent.					
(See "In the Cutting Room," Apr. 9, '38.)					
Torchy Blane in Panama 275....	Paul Kelly-Lola Lane....	May 7, '38			
(See "In the Cutting Room," Feb. 12, '38.)					
Valley of the Giants.....	Wayne Morris-Claire Trevor....				
When Were You Born?.....	Anna May Wong.....	June 18, '38			

GB PICTURES

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Dr. Syn (G) 3603.....	Geo. Arliss-Margaret Lockwood....	Oct. 15, '37	81	Sept. 18, '37	
Gangway (G) 3605.....	Jessie Matthews-Nat Pendleton....	Sept. 1, '37	88	Aug. 28, '37	
Girl Was Young, The (G) 7004....	Nova Pilbeam-Derrek de Marney....	Feb. 17, '38	70	Dec. 11, '37	
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30, '37, p. 16.)					
I Was a Spy (re-issue) (G) 7013.....	Madeleine Carroll-H. Marshall....	Jan. 1, '38	89	Sept. 23, '37	
King Solomon's Mines (G) 3618.....	Cedric Hardwicke-Roland Young....	Aug. 26, '37	76	July 3, '37	
(See production article, May 22, '37, p. 16.)					
Look Out for Love 7002.....	Anna Neagle-T. Carminati....	Jan. 15, '38	70		
Non Stop New York (G) 7001....	Anna Lee-Desmond Tester....	Nov. 17, '37	70	Oct. 2, '37	
(Exploitation: Mar. 12, '38, p. 65.)					
Sailing Along (G) 7003.....	Jessie Matthews-Roland Young....	Mar. 15, '38	87	Feb. 12, '38	
Sez O'Reilly to MaeNab (G) 3602.....	Will Fyffe-Will Mahoney....	Nov. 20, '37	83	July 17, '37	
(Reviewed under the title, "Said O'Reilly to MaeNab.")					
Silent Barriers, G) 3608.....	Richard Arlen-Lilli Palmer....	Apr. 29, '37	83	Feb. 27, '37	
(See "The Great Barrier," production article, Feb. 6, '37, p. 10; exploitation: Apr. 3, '37, p. 65; May 1, '37, p. 81; June 26, '37, p. 121; July 17, '37, p. 90; July 24, '37, pp. 79, 81; Aug. 7, '37, p. 94; Sept. 4, '37, p. 96.)					
Talk of the Devil (G) 3607.....	Ricardo Cortez-Sally Eilers....	June 1, '37	76	May 22, '37	
Tenth Man, The (G) 3622.....	John Lodge-Antoinette Cellier....	May 15, '37	65	Aug. 29, '38	
To the Victor (G) 7005.....	Will Fyffe-John Loder....	Mar. 1, '38	78	Feb. 19, '38	
Two of Us 3619.....	Jack Hulbert-Gina Male....	July 10, '37	64		
Where There's a Will 3624.....	Will Hay....	July 26, '37	74		
Wife of General Ling (G) 7015....	Griffith Jones-Adrienne Renn....	Feb. 1, '38	70	Feb. 5, '38	

Coming

Asking for Trouble.....	Jesse Matthews.....				
Empty World.....	Nova Pilbeam.....				
F. P. I. Doesn't Answer (re-issue).....	Leslie Fenton-Conrad Veidt....	May 1, '38			
Girl Must Live, A.....	Lilli Palmer-Margaret Lockwood....				
Illegal Holiday.....	John Lodge-Margaret Lockwood....				
Show Goes On, The.....	Anna Neagle-T. Carminati....	May 15, '38	71		
Strange Boarders.....	Tom Walls-Renee Saint Cyr....				
Unconquered Woman.....	Anna Lee.....				
Wedding Dream.....	Nova Pilbeam.....				

GRAND NATIONAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Bank Alarm 139.....	Conrad Nagel-Eleanor Hunt....	June 25, '37	61		
Boots of Destiny 204.....	Ken Maynard-Claire Dodd....	Oct. 22, '37	56		
Damaged Goods.....	Pedro de Cordoba....	Mar. 15, '38	60	July 10, '37	
Forever Yours (G) 155.....	Benjamino Gigli.....	May 15, '37	70 1/2	June 12, '37	
Frontier Town 217.....	Tex Ritter.....	Apr. 4, '38	58		
Girl Said No, The (G) 201....	Robt. Armstrong-Irene Hervey....	Oct. 15, '37	76	May 29, '37	
Gold Racket, The (G) 158.....	Conrad Nagel-Eleanor Hunt....	Apr. 10, '37	65 1/2	May 1, '37	
He Loved An Actress 218.....	Ben Lyon-Lupe Velez....	Jan. 25, '38	68		
Here's Flash Casey (G) 211....	Erie Linden-Boots Mallory....	Jan. 7, '38	58	Oct. 9, '37	
Hideout in the Alps 199.....	Jane Baxter-Archibald Bushell....	July 23, '37	75	Oct. 10, '36	
(Reviewed under the title, "Dusty Ermine.")					
Hittin' the Trail 149.....	Tex Ritter-Jerry Bergh....	Apr. 3, '37	58		
International Crime (G) 220....	Rod La Rocque-Astrid Allwyn....	Apr. 22, '38	60	Apr. 23, '38	
Juggernaut (A) 154.....	Boris Karloff-Joan Wyndham....	Apr. 30, '37	64	Oct. 17, '36	
Killers of the Sea (G) 135....	Capt. Wallace Casewell....	May 8, '37	49	May 15, '37	
Love Takes Flight (G) 206....	Bruce Cabot-Beatrice Roberts....	Nov. 5, '37	71	Aug. 7, '37	
Man in the Mirror, The (A) 112.....	E. E. Horton-Genevieve Tobin....	Apr. 24, '37	71 1/2	Jan. 16, '37	
Mr. Boggs Steps Out (G) 216....	Stuart Erwin-Helen Chandler....	Feb. 18, '38	68	Nov. 20, '37	
Mystery of the Hooded Horseman 151.....	Tex Ritter-Iris Meredith....	Aug. 6, '37	60		
Renfrew of the Royal Mounted (G) 212.....	James Newill-Carol Hughes....	Dec. 10, '37	57	Oct. 10, '37	
Riders of the Rockies 150....	Tex Ritter-Louise Stanley....	July 2, '37	56		

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Shadow Strikes, The (G) 202....	Rod La Rocque-Lynn Anders....	Oct. 29, '37	61	July 17, '37	
Sing, Cowboy, Sing (G) 145....	Tex Ritter-Louise Stanley....	May 22, '37	59	June 5, '37	
Small Town Boy (G) 205.....	Stuart Erwin-Joyce Compton....	Dec. 3, '37	61	Dec. 4, '37	
(Exploitation: Oct. 16, '37, p. 84.)					
Something to Sing About (G) 210.....	James Cagney-E. Daw....	Nov. 19, '37	93	Sept. 4, '37	
Spirit of Youth (G).....	Joe Louis-Edna Mae Harris....	Apr. 1, '38	66	Jan. 8, '38	
(Exploitation: Feb. 19, '38, p. 82.)					
Sweetheart of the Navy 203....	Eric Linden-Cecilia Parker....	June 8, '37	61 1/2		
Swing It Sailor (G) 215.....	Wallace Ford-Isabel Jewell....	Feb. 4, '38	57	Nov. 13, '37	
Tex Rides with the Boy Scouts (G) 214.....	Tex Ritter.....	Jan. 21, '38	66	Nov. 6, '37	
Trailin' Trouble 208.....	Ken Maynard.....	Nov. 12, '37	57		
Two Who Dared (A) 113.....	Anna Sten-Henry Wilcoxon....	May 8, '37	73	June 6, '36	
(Reviewed under the title, "A Woman Alone.")					
Wallaby Jim of the Islands 213.....	Geo. Houston-Ruth Coleman....	Dec. 17, '37	61	Mar. 6, '37	
Zamboanga (G) 219.....	Native Cast.....	Apr. 15, '38	65	July 17, '37	

Coming

Spy of Napoleon (G).....	R. Barthelmess-D. Haas.....	Oct. 98	10, '38		
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METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Minutes	Running Time	Reviewed
Arsene Lupin Returns (G) 824.	Virginia Bruce-Melvyn Douglas.	Feb. 25, '38	81	Jan. 29, '38	
Bad Guy (G) 743.....	Bruce Cabot-Virginia Grey.....	Aug. 27, '37	69.	Aug. 28, '37	
Bad Man of Brimstone (G) 812.	Wallace Beery-V. Bruce.....	Dec. 31, '37	89.	Jan. 8, '38	
Beg, Borrow or Steal (G) 814..	Frank Morgan-Florence Rice.....	Dec. 3, '37	72.	Dec. 4, '37	
Between Two Women (G) 737..	Virginia Bruce-Franchot Tone.....	July 9, '37	89.	July 3, '37	
(Exploitation: Jan. 1, '38, p. 58.)					
Big City (A) 801.....	Spencer Tracy-Luise Rainer.....	Sept. 3, '37	80.	Sept. 4, '37	
(Exploitation: Dec. 4, '37, p. 72; Dec. 11, '37, p. 78; Dec. 18, '37, p. 64; Dec. 25, '37, p. 56.)					
Bride Wore Red, The (G) 804..	Joan Crawford-Franchot Tone.....	Oct. 8, '37	103.	Oct. 2, '37	
(Exploitation: Nov. 13, '37, p. 62; Nov. 20, '37, p. 92; Dec. 11, '37, p. 78.)					
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor.....	Aug. 20, '37	110.	Aug. 21, '37	
(Exploitation: Nov. 13, '37, p. 62.)					
Captains Courageous (G) 717....	F. Bartholomew-Spencer Tracy.....	June 25, '37	116.	Apr. 3, '37	
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 31, '37, p. 82; Aug. 7, '37, pp. 91, 92; Aug. 21, '37, pp. 76, 78; Aug. 28, '37, p. 97; Sept. 4, '37, pp. 95, 97; Oct. 2, '37, p. 77.)					
Conquest (A) 805.....	Greta Garbo-Charles Boyer.....	Oct. 22, '37	112.	Oct. 30, '37	
(Exploitation: Dec. 4, '37, p. 70; Oct. 11, '37, p. 76; Jan. 8, '38, p. 82.)					
Day at the Races, A (G) 730....	Marx Brothers-Allan Jones.....	June 11, '37	111.	June 19, '37	
(See production article, Apr. 24, '37, p. 12; exploitation: May 15, '37, p. 94; July 10, '37, p. 86; July 17, '37, p. 89; Apr. 7, '37, p. 91; Oct. 16, '37, p. 84; Jan. 22, '38, pp. 64, 67; Apr. 2, '38, p. 57.)					
Double Wedding (G) 807.....	William Powell-Myrna Loy.....	Oct. 15, '37	87.	Sept. 25, '37	
(Exploitation: Dec. 11, '37, p. 77; Jan. 8, '38, p. 82; Mar. 19, '38, p. 74; Apr. 16, '38, p. 52.)					
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer.....	July 2, '37	89.	July 3, '37	
Everybody Sing (G) 819.....	Allan Jones-Judy Garland.....	Feb. 4, '38	91.	Jan. 22, '38	
Firefly, The (G) 809.....	Jeanette MacDonald-Allan Jones....	Nov. 5, '37	131.	July 24, '37	
(Exploitation: Dec. 4, '37, pp. 71, 76; Dec. 25, '37, pp. 55, 58; Jan. 15, '38, p. 70.)					
First Hundred Years, The (G) 826	Robt. Montgomery-V. Bruce.....	Mar. 11, '38	73.	Mar. 12, '38	
Girl of the Golden West (G) 827.	Jeanette MacDonald-N. Eddy.....	Mar. 18, '38	121.	Mar. 19, '38	
(See production article, Feb. 5, '38, p. 16.)					
Good Earth, The (A) 741.....	Paul Muni-Luise Rainer.....	Aug. 6, '37	139.	Feb. 6, '37	
(See production article, July 11, '36, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85; Apr. 3, '37, p. 69; May 1, '37, p. 83; May 15, '37, pp. 96, 99; June 12, '37, p. 94; July 10, '37, p. 87; Aug. 7, '37, pp. 90, 92; Sept. 18, '37, pp. 82, 85; Oct. 2, '37, p. 76; Oct. 9, '37, p. 67; Oct. 23, '37, p. 62; Jan. 15, '38, p. 64; Jan. 29, '38, p. 84.)					
Good Old Soak (G) 728.....	Wallace Beery-Betty Furness.....	Apr. 23, '37	76.	Apr. 24, '37	
(Exploitation: May 29, '37, p. 67; June 26, '37, p. 121.)					
Hell Divers (re-issue) (G).....	Clark Gable-Wallace Beery.....	June 4, '37	109.	Dec. 26, '31	
Judge Hardy's Children (G) 828	Lewis Stone-Mickey Rooney.....	Mar. 25, '38	77.	Mar. 26, '38	
Last Gangster, The (A) 810....	Edw. G. Robinson-Rose Stradner....	Nov. 12, '37	81.	Nov. 18, '37	
(Exploitation: Feb. 26, '38, p. 69; Mar. 5, '38, p. 60; Apr. 16, '38, p. 50.)					
Live, Love and Learn (G) 808....	Robt. Montgomery-R. Russell.....	Oct. 29, '37	78.	Oct. 23, '37	
London by Night (G) 740.....	George Murphy-Rita Johnson.....	July 30, '37	69.	July 24, '37	
Love Is a Headache (G) 821....	Gladys George-Franchot Tone.....	Jan. 14, '38	73.	Jan. 15, '38	
Madame X (A) 806.....	Gladys George-Warren William.....	Oct. 1, '37	72.	Oct. 2, '37	
Manhattan Melodrama (re-issue) (G).....	C. Gable-M. Loy-W. Powell.....	July 2, '37	90.	Apr. 28, '34	
Mannequin (G) 820.....	Joan Crawford-Spencer Tracy.....	Jan. 21, '38	95.	Dec. 18, '37	
(Exploitation: Feb. 5, '38, p. 86; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59.)					
Man-Proof (A) 817.....	Myrna Loy-Franchot Tone.....	Jan. 7, '38	71.	Dec. 18, '37	
Married Before Breakfast (G) 736	Robt. Yonug-Florence Rice.....	June 18, '37	70.	June 26, '37	
Merrily We Live (G) 825.....	Constance Bennett-Brian Aherne....	Mar. 4, '38	95.	Feb. 26, '38	
My Dear Miss Aldrich (G) 803.	Edna Mae Oliver-W. Pidgeon.....	Sept. 17, '37	73.	Sept. 11, '37	
Naughty Marietta (re-issue) (G)					
Jeanette MacDonald-E. Eddy.....					
(Exploitation: Dec. 25, '37, p. 56.)					
Navy Blue and Gold (G) 811....	Lionel Barrymore-Robt. Young.....	Nov. 19, '37	94.	Nov. 20, '37	
(Exploitation: Apr. 23, '38, p. 70.)					
Night Must Fall (A) 727.....	Robt. Montgomery-R. Russell.....	Apr. 30, '37	117.	Apr. 10, '37	
Nobody's Baby (G) 729.....	Patsy Kelly-Robt. Armstrong.....	Apr. 23, '37	67.	Feb. 6, '37	
Of Human Hearts (G) 822.....	Walter Huston-James Stewart.....	Feb. 11, '38	105.	Feb. 12, '38	
Paradise for Three (G) 818....	Frank Morgan-Robt. Young.....	Jan. 28, '38	75.	Jan. 22, '38	
(Exploitation: Apr. 16, '38, p. 52.)					
Parnell (G) 722.....	Clark Gable-Myrna Loy.....	June 4, '37	119.	June 12, '37	
(See production article, Feb. 13, '37, p. 16.)					
Pick a Star (G) 735.....	Jack Haley-Patsy Kelly.....	May 21, '37	70.	Apr. 24, '37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16, '37	127	July 17, '36
(See production article, Mar. 28, '36, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77; Apr. 17, '37, pp. 78, 79; Apr. 24, '37, p. 94; May 1, '37, p. 80; May 8, '37, p. 74; May 29, '37, p. 70; June 26, '37, pp. 118, 119, 123; July 3, '37, pp. 69, 70; July 17, '37, p. 91; July 24, '37, p. 80; July 31, '37, p. 80.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy	Dec. 24, '37	122	Dec. 25, '37
(See production article, Nov. 6, '37, p. 34; Apr. 2, '38, p. 58; Apr. 16, '38, p. 52.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July 23, '37	94	July 24, '37
(Exploitation: Aug. 28, '37, p. 98.)				
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2, '37	69	Mar. 27, '37
Test Pilot (G) 831	C. Gable-M. Loy-S. Tracy	Apr. 22, '38	119	Apr. 23, '38
They Gave Him a Gun (A)				
731	S. Tracy-G. George-F. Tone	May 14, '37	94	May 15, '37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7, '37	66	May 8, '37
Thoroughbreds Don't Cry (G)				
813	Mickey Rooney-Judy Garland	Nov. 26, '37	80	Nov. 20, '37
(Exploitation: Feb. 26, '38, p. 69.)				
Topper (G) 738	Constance Bennett-Cary Grant	July 16, '37	97	July 17, '37
(Exploitation: Aug. 21, '37, p. 75; Oct. 2, '37, pp. 76, 77; Oct. 23, '37, p. 84; Oct. 30, '37, p. 86; Nov. 29, '37, p. 82; Dec. 11, '37, p. 76; Dec. 18, '37, p. 69; Jan. 22, '38, p. 66; Feb. 19, '38, p. 86.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	126	Jan. 24, '31
Way Out West (G) 734	Laurel and Hardy	Apr. 16, '37	64	Jan. 2, '37
(Exploitation: July 17, '37, p. 92.)				
Women Men Marry, The (A)				
802	J. Hutchinson-George Murphy	Sept. 10, '37	81	Sept. 11, '37
Yank at Oxford, A 823 (G)	Robt. Taylor-M. O'Sullivan	Feb. 18, '38	103	Jan. 29, '38
(Exploitation: Mar. 12, '38, pp. 63, 64; Mar. 19, '38, p. 78; April 2, '38, p. 57; Apr. 16, '38, p. 54.)				
You're Only Young Once (G)				
815	Lewis Stone-Mickey Rooney	Dec. 10, '37	77	Nov. 27, '37

Coming

David Copperfield (reissue) (G)				
533	F. Bartholomew-W. C. Fields	133	Jan. 19, '35	
Enemy Territory	Virginia Bruce-H. Marshall	June 24, '38		
Hold That Kiss 833	Dennis O'Keefe-M. O. Sullivan	May 13, '38		
(See "In the Cutting Room," Apr. 16, '38.)				
Lord Jeff	F. Bartholomew-Mickey Rooney	June 17, '38		
Marie Antoinette	Norma Shearer-Tyrone Power			
(See production article, Mar. 26, '38, p. 16.)				
Mutiny on the Bounty (reissue)				
(G)	Clark Gable-F. Tone	135	Nov. 9, '35	
Port of the Seven Seas (A) 829	Wallace Beery-M. O'Sullivan	81	Apr. 9, '38	
San Francisco (reissue) (G)	Clark Gable-J. MacDonald	117	July 4, '36	
Shopworn Angel	Margaret Sullivan-Jas. Stewart	July 1, '38		
Swiss Miss 830	Laurel and Hardy	May 20, '38		
(See production article, Feb. 26, '38, p. 16.)				
Three Comrades 832	Robt. Taylor-Margaret Sullivan	June 3, '38		
(See "In the Cutting Room," Mar. 12, '38.)				
Treasure Island (reissue) (G)				
403	Wallace Beery-J. Cooper	105	Aug. 17, '34	
Toy Wife, The	Luise Rainer-Melvyn Douglas	June 10, '38		
Yellow Jack 834	R. Montgomery-Virginia Bruce	May 27, '38		
(See "In the Cutting Room," Apr. 23, '38.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug. 25, '37	59	Sept. 25, '37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July 4, '37	65	Nov. 20, '37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec. 8, '37	76	Dec. 11, '37
(Exploitation: Jan. 8, '38, p. 82; Jan. 15, '38, pp. 65, 70; Mar. 5, '38, p. 60; Mar. 19, '38, p. 74; Apr. 9, '38, p. 56; Apr. 23, '38, p. 70.)				
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept. 29, '37	58	Oct. 2, '37
Code of the Rangers	Tim McCoy	9, '38	56	
County Fair (G)	John Arledge-Mary Lou Lender	Nov. 24, '37	72	Nov. 20, '37
Danger Valley	Jack Randall-Lols Wilde	Nov. 3, '37	53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct. 30, '37	61	Oct. 30, '37
Female Fugitive (G)	Evelyn Venable-Craig Reynolds	Apr. 15, '38	58	Apr. 23, '38
God's Country and the Man	Tom Keene	2, '37	56	
Gunsmoke Trail	Jack Randall	Apr. 27, '38		
(See "In the Cutting Room," Apr. 23, '38.)				
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagle	July 7, '37	62	July 3, '37
Land of Fighting Men	Jack Randall	Mar. 11, '38	53	
Legion of Missing Men	Ralph Forbes	July 28, '37	62	
Luck of Roaring Camp	Owen Davis, Jr. Joan Woodbury	Nov. 17, '37	59	
My Old Kentucky Home (G)	Grant Richards-Evelyn Venable	Feb. 9, '38	72	Feb. 12, '38
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4, '37	62	
Painted Trail (G)	Tom Keene	Feb. 16, '38	50	Mar. 19, '38
Paradise Isle (G)	Warren Hull-Movita	July 21, '37	73	Aug. 14, '37
(Exploitation: Sept. 18, '37, p. 83.)				
Phantom Ranger, The	Tim McCoy	6, '38		
Port of Missing Girls (G)	Judith Allen-Milburn Stone	Feb. 23, '38	65	Mar. 5, '38
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July 14, '37	55	Aug. 21, '37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec. 15, '37	53	
Rose of the Rio Grande (G)	Movita-John Carroll	Mar. 16, '38	60	Apr. 2, '38
Saleslady (G)	Anne Nagle-Weldon Heyburn	Feb. 2, '38	65	Jan. 29, '38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18, '37	69	
Stars Over Arizona (G)	Jack Randall-Kathleen Elliot	Sept. 22, '37	62	Sept. 25, '37
Telephone Operator	Judith Allen-Grant Withers	Dec. 8, '37	62	
Thirteenth Man	Weldon Heyburn-L. Courtney	June 30, '37	70	
West of Rainbow's End	Tim McCoy-Nora Lane	Jan. 12, '38	57	
Where Trails Divide	Tom Keene	Oct. 13, '37	59	
Where the West Begins	Jack Randall	Feb. 2, '38	54	

Coming

Marines Are Here, The	June Travis-Gordon Oliver	May 4, '38		
(See "In the Cutting Room," Apr. 23, '38.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Private Nurse	Sally Blane-Lloyd Hughes	May 18, '38		
(See "In the Cutting Room," Apr. 23, '38.)				
Romance of the Limberlost	Jean Parker-Erie Linden	June 22, '38		
Two Gun Justice	Tim McCoy-Suzanne Kaaren	May 13, '38	57	
(See "Ridin' Gent," "In the Cutting Room," Apr. 16, '38.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct. 29, '37	98	Sept. 25, '37
(Exploitation: Jan. 19, '38, p. 84.)				
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug. 13, '37	97	Aug. 7, '37
(Exploitation: Sept. 18, '37, p. 83; Nov. 27, '37, pp. 79, 84; Dec. 4, '37, p. 72; Jan. 15, '38, p. 64.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov. 12, '37	90	Nov. 6, '37
(See production article, Sept. 18, '37, p. 14.)				
Big Broadcast of 1938 (G) 3730	W. C. Fields-Martha Raye	Feb. 18, '38	90	Feb. 12, '38
(See production article, Nov. 20, '37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug. 6, '37	67	Aug. 7, '37
Blossoms on Broadway (G)				
3718	Edward Arnold-Shirley Ross	Nov. 19, '37	82	Nov. 20, '37
(See production article, Sept. 25, '37, p. 16.)				
Bluebeard's Eighth Wife (A)				
3734	Claudette Colbert-Gary Cooper	Mar. 25, '38	87	Mar. 26, '38
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10, '37	66	
Buccaneer, The (G) 3728	Fredrie March-Franciska Gaal	Feb. 4, '38	126	Jan. 15, '38
(See production article, Oct. 23, '37, p. 14; exploitation: Feb. 12, '38, p. 73; Feb. 26, '38, p. 68; Mar. 5, '38, p. 61; Mar. 12, '38, p. 64; Mar. 26, '38, p. 68; Apr. 2, '38, p. 57; Apr. 23, '38, pp. 69, 70, 71.)				
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell	Sept. 24, '37	64	Sept. 11, '37
Bulldog Drummond's Peril (G)				
3733	J. Barrymore-Louise Campbell	Mar. 18, '38	66	Mar. 12, '38
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell	Jan. 7, '38	60	Nov. 6, '37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb. 25, '38	56	Feb. 12, '38
College Swing (G) 3737	Martha Raye-Burns & Allen	Apr. 29, '38	86	Apr. 16, '38
(Exploitation: Mar. 26, '38, p. 71.)				
Dangerous to Know (A) 3732	Anna May Wong-Akim Tamiroff	Mar. 11, '38	70	Mar. 5, '38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17, '37	67	Dec. 18, '37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept. 17, '37	95	Aug. 21, '37
(Exploitation: Oct. 23, '37, p. 82; Oct. 30, '37, p. 84; Nov. 20, '37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 16, '37	88	July 10, '37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov. 26, '38	94	Oct. 2, '37
Every Day's a Holiday (A)				
3726	Mae West-Edmund Lowe	Jan. 14, '38	80	Dec. 25, '37
(Exploitation: Mar. 12, '38, pp. 62, 64, 66.)				
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July 30, '37	85	July 31, '37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2, '37	56	July 3, '37
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25, '37	70	July 24, '37
Heart of Arizona (G) 3757	Wm. Boyd-Natalie Moorhead	Apr. 22, '38	68	Apr. 16, '38
Her Jungle Love (G) 3736	Dorothy Lamour-Ray Milland	Apr. 15, '38	81	Mar. 26, '38
High, Wide and Handsome (G)				
3710	Irene Dunne-Randolph Scott	Oct. 1, '37	112	July 24, '37
(Exploitation: Dec. 4, '37, p. 70; Jan. 1, '38, p. 59; Jan. 22, '38, p. 67; Jan. 29, '38, p. 84.)				
Hills of Old Wyoming (G)				
3669	William Boyd-George Hayes	Apr. 16, '37	79	Apr. 17, '37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5, '37	67	Oct. 23, '37
Hopalong Rides Again (G)				
3753	William Boyd-George Hayes	Sept. 8, '37	65	Aug. 21, '37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June 4, '37	66	May 22, '37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28, '37	86	May 29, '37
(Exploitation: Oct. 9, '37, p. 67.)				
Internes Can't Take Money (A)				
3639	Barbara Stanwyck-Joel McCrea	Apr. 9, '37	79	Apr. 17, '37
(Exploitation: Aug. 28, '37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23, '37	78	Apr. 24, '37
Last Train from Madrid (G)				
3646	Lew Ayres-Dorothy Lamour	June 11, '37	77	June 12, '37
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3, '37	65	
Make Way for Tomorrow (G)				
3641	Beulah Bondi-Victor Moore	Apr. 30, '37	92	May 1, '37
(Exploitation: July 24, '37, p. 80; July 31, '37, p. 82; Sept. 11, '37, p. 84; Sept. 25, '37, pp. 69, 70; Oct. 30, '37, p. 88; Nov. 20, '37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2, '37	65	June 12, '37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June 18, '37	77	June 19, '37
(Exploitation: July 17, '37, p. 89; July 24, '37, pp. 79, 81; Aug. 7, '37, pp. 90, 92; Sept. 4, '37, p. 95; Sept. 18, '37, p. 86; Oct. 23, '37, p. 84; Dec. 4, '37, p. 72.)				
Murder Goes to College (G)				
3633	Roscoe Karns-Marsha Hunt	Mar. 5, '37	71	Mar. 6, '37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov. 19, '37	70	Oct. 23, '37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21, '37	75	May 22, '37
North of the Rio Grande (G)				
3670	William Boyd-George Hayes	June 25, '37	70	June 26, '37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug. 27, '37	73	Aug. 21, '37
(Exploitation: Nov. 6, '37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8, '37	62	
Partners of the Plains (G) 3755	Wm. Boyd-George Hayes	Jan. 28, '38	68	Dec. 11, '37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1, '37	113	Nov. 28, '36
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83; Mar. 6, '37, p. 91; Mar. 13, '37, p. 80; Mar. 20, '37, pp. 78, 82; Mar. 27, '37, pp. 80, 82, 83; Apr. 3, '37, p. 86; Apr. 24, '37, p. 93; May 29, '37, p. 68; Aug. 21, '37, p. 75; Apr. 9, '38, p. 54.)				
Romance in the Dark (G) 3731	Gladys Swarthout-John Botes	Mar. 4, '38	80	Feb. 19, '38
Rustler's Valley (G) 3671	William Boyd-George Hayes	July 23, '37	60	July 10, '37
Scandal Street (G) 3729	Lew Ayres-Louise Campbell	Feb. 11, '38	62	Feb. 12, '38
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept. 17, '37	68	Sept. 4, '37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug. 20, '37	62	Aug. 7, '37

(THE RELEASE CHART--CONT'D)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Sophie Lang Goes West (G)				
3706	Gert. Michael-Larry Crabbe	Sept. 10, '37	65	Sept. 4, '37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept. 3, '37	92	Aug. 14, '37
(See production article, Jan. 30, '37, p. 16; Jan. 8, '38, p. 81; Feb. 19, '38, p. 82.)				
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26, '37	63	Oct. 9, '37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15, '37	63	Sept. 18, '37
Thrill of a Lifetime (G) 3727	Eleanor Whitney-Johnny Downs	Jan. 21, '38	72	Nov. 13, '37
Thunder Trail (G) 3713	Gilbert Rowland-Marsha Hunt	Oct. 22, '37	58	Oct. 2, '37
(Exploitation: May 29, '37, p. 67.)				
Tip-Off Girls (G) 3735	Lloyd Nolan-Mary Carlisle	Apr. 1, '38	62	Mar. 19, '38
True Confessions (A) 3723	C. Lombard-Fred MacMurray	Dec. 24, '37	84	Nov. 20, '37
(Exploitation: Apr. 9, '38, p. 54.)				
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanor Whitney	May 14, '37	80	May 29, '37
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec. 31, '37	115	Dec. 11, '37
(Exploitation: Jan. 1, '38, p. 58; Jan. 8, '38, p. 81; Jan. 29, '38, p. 83; Feb. 5, '38, p. 83; Feb. 19, '38, p. 85; Feb. 26, '38, p. 70; Mar. 5, '38, p. 60; Mar. 12, '38, pp. 62, 64; Mar. 19, '38, p. 75; Mar. 26, '38, p. 70; Apr. 2, '38, p. 59; Apr. 16, '38, pp. 50, 54; Apr. 23, '38, pp. 70, 71.)				
Wild Money 3651	Edward Everett Horton	July 9, '37	69	

Coming

Bar 20 Justice (G)	Wm. Boyd-Russell Hayden	June 24, '38	65	Apr. 23, '38
Beneath Western Skies	Wm. Boyd-Russell Hayden			
Boo-Boo	Colin Tapley-Suratna Asmaka	July 29, '38		
Cocanut Grove	F. MacMurray-Harriet Hilliard	May 20, '38		
(See "In the Cutting Room," Mar. 26, '38.)				
Doctor Rhythm 3739	Bing Crosby-Beatrice Lillie	May 6, '38		
(See "In the Cutting Room," Jan. 15, '38.)				
Give Me a Sailor	Martha Raye-Bob Hope			
Hunted Men	Lloyd Nolan-Mary Carlisle	May 27, '38		
(See "Crime Gives Orders," "In the Cutting Room," Mar. 26, '38.)				
Men With Wings	Fred MacMurray-Ray Milland			
Prison Farm	Lloyd Nolan-Shirley Ross	June 17, '38		
Professor Beware	Harold Lloyd-Phyllis Welch	July 15, '38		
(See production article, Feb. 19, '38, p. 16.)				
Sing, You Sinners	Bing Crosby-Fred MacMurray			
Spawn of the North	George Raft-Dorothy Lamour			
Stolen Heaven (G) 3738	Gene Raymond-Olympe Bradna	May 13, '38	85	Apr. 23, '38
Texas, The	Randolph Scott-Joan Bennett			
(See "In the Cutting Room," Apr. 16, '38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland	July 1, '38		
(See "In the Cutting Room," Mar. 26, '38.)				
You and Me	George Raft-Sylvia Sydney	June 3, '38		
(See "In the Cutting Room," Feb. 26, '38.)				

REPUBLIC

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24, '37	56	June 5, '37
All Over Town (G) 6020	Olson and Johnson	Sept. 8, '37	61	Aug. 28, '37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20, '37	56	
Arson Gang Busters (G) 7022	Bob Livingston-Rosalind Keith	Mar. 28, '38	65	Apr. 9, '38
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2, '37	53	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct. 4, '37	59	July 31, '37
Born To Be Wild (G) 7020	Ralph Boyd-Doris Weston	Feb. 16, '38	66	Feb. 26, '38
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July 31, '37	62	Nov. 13, '37
Call of the Yukon (G) 7011	Beverly Roberts-Richard Arlen	Apr. 18, '38	70	Apr. 16, '38
Call the Mesquiteers (G) 7115	Three Mesquiteers-Lynn Roberts	Mar. 7, '38	55	Mar. 5, '38
Colorado Kid (G) 7123	Bob Steele-Marion Weldon	Dec. 6, '37	55	Dec. 18, '37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24, '37	57	May 29, '37
Dangerous Holiday (G) 6026	Ra Houlid-Lynn Roberts	June 7, '37	57	July 31, '37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7, '37	53	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov. 29, '37	64	Dec. 11, '37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept. 20, '37	64	Sept. 4, '37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20, '37	64	Dec. 18, '37
Feud Maker, The 7126	Bob Steele	Apr. 4, '38	55	
Glamorous Night (G) 7017	Mary Ellis-Victor Jury	Dec. 6, '37	60	May 15, '37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10, '37	53	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5, '37	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14, '37	56	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept. 6, '37	56	
Hollywood Stadium Mystery (G) 7021	Neil Hamilton-Evelyn Venable	Feb. 21, '38	65	Mar. 5, '38
Invisible Enemy (G) 7010	Alan Marshal-Tala Birell	Apr. 4, '38	65	Mar. 26, '38
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28, '37	64	
(See "In the Cutting Room," May 15, '37.)				
King of the Newsboys (G) 7009	Lew Ayres-Helen Mack	Mar. 18, '38	68	Mar. 19, '38
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan. 5, '38	70	Jan. 1, '38
Law Man Is Born, A 6327	Johnny Mack Brown-L. Meredith	Jan. 21, '37	61	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan. 19, '38	67	Dec. 25, '37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov. 13, '37	84	Nov. 13, '37
(Exploitation: Jan. 15, '38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12, '37	63	July 31, '37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15, '37	67	
(See "In the Cutting Room," Apr. 10, '37.)				

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan. 29, '38	60	Jan. 15, '38
Outlaws of Sonora 7116	Bob Livingston-Ray Corrigan	Apr. 14, '38	55	
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb. 7, '38	68	Feb. 19, '38
Paroled-To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10, '38	55	Jan. 15, '38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov. 8, '37	72	Nov. 6, '37
Prison Nurse (G) 7008	Henry Wilcoxon-Marian Marsh	Mar. 1, '38	67	Mar. 12, '38
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug. 23, '37	59	Oct. 9, '37
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan. 24, '38	58	Feb. 5, '38
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30, '37	56	July 24, '37
Red Rope, The 6338	Bob Steele-Lois January	July 19, '37	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21, '37	62	July 3, '37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1, '37	56	
Routin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12, '37	60	May 8, '37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16, '37	63	Aug. 14, '37
Sheik Steps Out, The (G) 6006	Ramon Navarro-Lola Lane	Sept. 6, '37	66	
Springside in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov. 15, '37	60	Nov. 27, '37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb. 21, '38	56	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18, '37	56	
Under Western Stars (G) 7800	Roy Rogers-Smiley Burnette	Apr. 20, '38	65	Apr. 16, '38
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6, '37	56	Dec. 18, '37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11, '37	62	Sept. 25, '37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14, '37	60	June 26, '37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4, '37	62	Oct. 23, '37

Coming

Army Girl	Preston Foster			
Desert Patrol 7127	Bob Steele	May 30, '38		
First Prize	Alison Skipworth-Polly Moran			
Gangs of New York	Chas. Bickford-Ann Dvorak	May 16, '38		
Riders of the Black Hills 7117	Three Mesquiteers	June 8, '38		
Romance on the Run	Donald Woods-Patricia Ellis	May 2, '38		

RKO RADIO

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10, '37	65	Aug. 21, '37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14, '37	58	June 12, '37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23, '38	60	July 31, '37
Border Cafe (G) 730	John Beal-Armida	June 4, '37	67	May 29, '37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22, '37	65	Oct. 9, '37
(Exploitation: Feb. 19, '38, p. 83.)				
Bringing Up Baby (G) 739	Kath. Hepburn-Cary Grant	Feb. 18, '38	102	Feb. 19, '38
(Exploitation: Mar. 19, '38, p. 72.)				
Condemned Women (A) 813	Louis Hayward-Sally Eilers	Mar. 18, '38	77	Mar. 12, '38
Crashing Hollywood 816	Lee Tracy-Joan Woodbury	Jan. 7, '38	61	
(See "Lights Out," "In the Cutting Room," Nov. 20, '37.)				
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov. 19, '37	101	Nov. 27, '37
(Exploitation: Jan. 22, '38, pp. 64, 66; Jan. 29, '38, pp. 83, 86.)				
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3, '37	60	Nov. 20, '37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28, '38	62	Jan. 29, '38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14, '38	67	Jan. 1, '38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5, '37	67	Oct. 2, '37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15, '37	73	Sept. 4, '37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20, '37	67	Aug. 14, '37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24, '37	63	Sept. 4, '37
Go Chase Yourself (G) 825	Joe Penner-Lucille Ball	Apr. 22, '38	70	Apr. 16, '38
Hawai Calls (G) 846	Bobby Breen-Juanita Quigley	Mar. 11, '38	72	Mar. 5, '38
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13, '37	58	July 31, '37
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26, '37	70	Nov. 20, '37
Hitting a New High (G) 814	Lily Pons-John Howard	Dec. 24, '37	85	Dec. 4, '37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28, '37	64	July 31, '37
Joy of Living (G) 826	Irene Dunne-D. Fairbanks, Jr.	Apr. 15, '38	91	Mar. 26, '38
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept. 3, '37	77	Aug. 28, '37
(Exploitation: Oct. 23, '37, p. 82.)				
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12, '37	61	Oct. 30, '37
Maid's Night Out (G) 822	Joan Fontaine-Allan Lane	Mar. 4, '38	65	Mar. 12, '38
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27, '37	77	Sept. 4, '37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4, '37	60	May 29, '37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1, '37	81	Sept. 18, '37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2, '37	100	July 10, '37
(Exploitation: Oct. 9, '37, p. 70.)				
Night Spot (G) 821	Allan Lane-Joan Woodbury	Feb. 25, '38	60	Mar. 12, '38
(Exploitation: Mar. 12, '38, p. 62.)				
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9, '37	68	July 17, '37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16, '37	68	Mar. 20, '37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10, '37	59	Nov. 27, '37
Radio City Revels (G) 823	Bob Burns-Jack Oakie	Feb. 11, '38	90	Feb. 5, '38
Rat, The (A) 862	Clifton-Adrian-Walbrook	Jan. 21, '38	73	Nov. 27, '37
Riding on Air (G) 771	Joe E. Brown-Florence Rice	June 18, '37	71	June 12, '37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8, '37	60	Sept. 18, '37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7, '37	116	May 8, '37
(Exploitation: Jan. 19, '37, p. 85; July 31, '37, p. 80.)				
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31, '37	72	Dec. 18, '37
Snow White and the Seven Dwarfs (G) 891 (Special)	Walt Disney	Feb. 4, '38	86	Dec. 25, '37
(Musical analysis, Feb. 12, '38, p. 12; exploitation: Jan. 29, '38, p. 82; Feb. 19, '38, p. 82; Mar. 5, '38, p. 60; Mar. 12, '38, p. 62; Mar. 19, '38, p. 74; Mar. 26, '38, pp. 70, 71; Apr. 2, '38, p. 60; Apr. 16, '38, pp. 50, 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stage Door (G) 806.....	Kath. Hepburn-Ginger Rogers.....	Oct. 8, '37.....	92.	Sept. 18, '37
(See production article, Aug. 14, '37, p. 16; exploitation: Dec. 11, '37, pp. 77, 78; Dec. 25, '37, pp. 54, 58; Feb. 19, '38, p. 84; Apr. 9, '38, p. 56.)				
Super Sleuth (G) 734.....	Jack Oakie-Ann Sothern.....	July 16, '37.....	70.	July 17, '37
There Goes My Girl (G) 728.....	Ann Sothern-Gene Raymond.....	May 21, '37.....	74.	June 5, '37
There Goes the Groom (G) 807.....	Burgess Meredith-Ann Sothern.....	Oct. 29, '37.....	65.	Mar. 19, '38
This Marriage Business (G) 824.....	Victor Moore-Vicki Lester.....	Apr. 8, '38.....	71.	Mar. 19, '38
Toast of New York (G) 719.....	Edward Arnold-Frances Farmer.....	July 30, '37.....	109.	July 17, '37
(Exploitation: Aug. 28, '37, p. 86; Sept. 4, '37, p. 96; Sept. 26, '37, p. 68; Oct. 16, '37, p. 84; Nov. 27, p. 80; Dec. 11, '37, p. 78.)				
Victoria the Great (G) 861.....	Ann Neagle-Anton Walbrook.....	Nov. 12, '37.....	113.	Sept. 25, '37
(Exploitation: Nov. 6, '37, p. 56; Feb. 19, '38, p. 84; Mar. 12, '38, p. 64.)				
Windjammer 783.....	George O'Brien-Constance Worth.....	Aug. 6, '37.....	58.	
(See "In the Cutting Room," May 29, '37.)				
Wise Girl (G) 815.....	Miriam Hopkins-Ray Milland.....	Dec. 31, '37.....	70.	Jan. 1, '38
You Can't Beat Love (G) 731.....	Preston Foster-Jean Fontaine.....	June 25, '37.....	62.	June 5, '37
You Can't Buy Love (G) 726.....	Vinton Haworth-Helen Mack.....	Apr. 30, '37.....	61.	May 1, '37

Coming

Blind Alibi.....	Richard Dix-Whitney Bourne.....	May 20, '38.....		
(See "In the Cutting Room," Apr. 9, '38.)				
Gun Law.....	George O'Brien-Rita Oehmen.....	May 13, '38.....		
(See "In the Cutting Room," Apr. 23, '38.)				
Having Wonderful Time 819.....	Ginger Rogers-D. Fairbanks, Jr.....	July 1, '38.....		
(See "In the Cutting Room," Oct. 9, '37.)				
Law of the Underworld (A) 827.....	Chester Morris-Anne Shirley.....	May 6, '38.....	61.	Mar. 19, '38
Muddled Deal.....	Jean Fontaine-D. DeMarney.....	June 17, '38.....		
(See "In the Cutting Room," Apr. 16, '38.)				
Saint in New York.....	Louis Hayward-Kay Sutton.....	June 3, '38.....		
(See "In the Cutting Room," Mar. 19, '38.)				
Vivacious Lady 740.....	Ginger Rogers-James Stewart.....	May 13, '38.....		
(See "In the Cutting Room," Jan. 15, '38.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815.....	Eddie Cantor-June Lang.....	Oct. 29, '37.....	81.	Oct. 23, '37
(Exploitation: Jan. 29, '38, p. 85; Feb. 5, '38, p. 84; Feb. 19, '38, p. 83; Feb. 26, '38, p. 70.)				
Angel's Holiday (G) 754.....	Jane Withers-Robert Kent.....	June 4, '37.....	71.	May 8, '37
Baroness and the Butler (A) 835.....	Annabella-William Powell.....	Feb. 18, '38.....	80.	Feb. 19, '38
Battle of Broadway, The (G).....	Victor McLaglen-Louise Hovick.....	Apr. 22, '38.....	84.	Apr. 2, '38
Big Business (G) 759.....	Jed Prouty-Spring Byington.....	June 18, '37.....	61.	Apr. 17, '37
Big Town Girl (G) 822.....	Claire Trevor-Donald Woods.....	Dec. 3, '37.....	70.	Nov. 13, '37
Borneo 807.....	Mr. & Mrs. Martin Johnson.....	Sept. 10, '37.....	75½.	
(Exploitation: Jan. 8, '38, p. 80; Jan. 15, '38, p. 70.)				
Born Reckless (G) 758.....	Rochelle Hudson-Brian Donlevy.....	July 9, '37.....	58.	June 26, '37
Borrowing Trouble (G) 824.....	Jed Prouty-Spring Byington.....	Dec. 10, '37.....	60.	Oct. 30, '37
Cafe Metropole (G) 750.....	Loretta Young-Tyrone Power.....	May 7, '37.....	83.	May 8, '37
(Exploitation: June 19, '37, p. 84.)				
Californian, The (G) 753.....	Ricardo Cortez-Marjorie Weaver.....	July 16, '37.....	58.	July 10, '37
Change of Heart (G) 829.....	Gloria Stuart-Michael Whalen.....	Jan. 14, '38.....	66.	Jan. 8, '38
Checkers (G) 834.....	Jane Withers-Stuart Erwin.....	Feb. 11, '38.....	78.	Dec. 11, '37
Charlie Chan at Monte Carlo (G) 832.....	Warner Oland-Keye Luke.....	Jan. 21, '38.....	71.	Nov. 6, '37
Charlie Chan at the Olympics 752.....	Warner Oland-Kath. DeMille.....	May 21, '37.....	71.	
(See "In the Cutting Room," Mar. 6, '37.)				
Charlie Chan on Broadway (G) 811.....	Warner Oland-Joan Marsh.....	Oct. 22, '37.....	68.	Aug. 7, '37
City Girl (A) 833.....	Ricardo Cortez-Phyllis Brooks.....	Jan. 7, '38.....	60.	Jan. 1, '38
Danger—Love at Work (G) 808.....	Ann Sothern-Jack Haley.....	Nov. 5, '37.....	81.	Oct. 2, '37
Dangerously Yours (G) 817.....	Cesar Romero-Phyllis Brooks.....	Nov. 12, '37.....	62.	Sept. 25, '37
David Harum (G) 769.....	Will Rogers-Evelyn Venable.....	May 14, '37.....	85.	Mar. 8, '34
(re-issue)				
Dinner at the Ritz (G) 820.....	Annabella-Paul Lukas.....	Nov. 26, '37.....	77.	Nov. 13, '37
45 Fathers (G) 821.....	Jane Withers-Thomas Beck.....	Nov. 26, '37.....	71.	Oct. 23, '37
Four Men and a Prayer (G) 848.....	Loretta Young-Richard Green.....	Apr. 29, '38.....	85.	Apr. 23, '38
Great Hospital Mystery, The (G) 751.....	Sally Blane-Thomas Beck.....	May 14, '37.....	59.	Mar. 6, '37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871.....	Will Rogers.....	Aug. 13, '37.....	81.	May 5, '34
(re-issue)				
Happy Landing (G) 830.....	Sonja Henie-Don Ameche.....	Jan. 28, '38.....	102.	Jan. 29, '38
Hawaiian Buckaroo 828.....	Smith Ballew-Evelyn Knapp.....	Jan. 14, '38.....	61.	
(See "In the Cutting Room," Dec. 11, '37.)				
Heidi (G) 816.....	Shirley Temple-Jean Hersholt.....	Oct. 15, '37.....	88.	Oct. 16, '37
(Exploitation: Dec. 4, '37, p. 70.)				
Hot Water (G) 814.....	Jed Prouty-Spring Byington.....	Sept. 24, '37.....	58.	July 17, '37
In Old Chicago (G) 840.....	Tyrone Power-Alice Faye.....	Apr. 15, '38.....	110.	Jan. 8, '38
(See production article, Sept. 4, '37, p. 48; exploitation: Apr. 23, '38, p. 70.)				
International Settlement (G) 826.....	Dolores Del Rio-George Sanders.....	Feb. 4, '38.....	84.	Jan. 29, '38
Island in the Sky (G) 843.....	Gloria Stuart-Michael Whalen.....	Apr. 1, '38.....	67.	Mar. 19, '38
It Happened Out West 745.....	Paul Kelly-Judith Allen.....	May 7, '37.....	56.	
Judge Priest (re-issue) 872.....	Will Rogers-Anita Louise.....	Nov. 12, '37.....	79.	Sept. 28, '34
King George VI Coronation 870.....	Color Special.....	July 15, '37.....	28.	
Lady Escapes, The (G) 747.....	Gloria Stuart-Michael Whalen.....	July 23, '37.....	63.	June 5, '37
Lancer Spy (G) 809.....	George Sanders-Dolores Del Rio.....	Oct. 8, '37.....	84.	Oct. 9, '37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Life Begins in College (G) 810.....	Ritz Bros. Gloria Stuart.....	Oct. 1, '37.....	94.	Oct. 2, '37
Love and Hisses (G) 825.....	Walter Winchell-Ben Bernie.....	Dec. 31, '37.....	84.	Dec. 25, '37
Love on a Budget (G) 836.....	Jed Prouty-Spring Byington.....	Feb. 25, '38.....	64.	Jan. 8, '38
Love Under Fire (G) 803.....	Loretta Young-Don Ameche.....	Aug. 20, '37.....	75.	Aug. 14, '37
Mr. Moto's Gamble (G) 841.....	Peter Lorre-Keye Luke.....	Mar. 25, '38.....	71.	Apr. 16, '38
One Mile from Heaven (G) 802.....	Claire Trevor-Sally Blane.....	Aug. 13, '37.....	68.	July 24, '37
Raw Hide (G) 842.....	Smith Ballew-Evelyn Knapp.....	Apr. 8, '38.....	59.	Mar. 19, '38
Rebecca of Sunnybrook Farm (G) 837.....	Shirley Temple-Gloria Stuart.....	Mar. 18, '38.....	81.	Mar. 12, '38
Roll Along Cowboy 812.....	Smith Ballew-Cecilia Parker.....	Oct. 8, '37.....	55.	
Sally, Irene and Mary (G) 827.....	Alice Faye-Fred Allen.....	Mar. 4, '38.....	85½.	Mar. 5, '38
(Exploitation: Apr. 9, '38, p. 53.)				
Second Honeymoon (G) 818.....	Loretta Young-Tyrone Power.....	Nov. 19, '37.....	79.	Nov. 13, '37
(Exploitation: Feb. 5, '38, p. 82.)				
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 15, '37.....	57.	Feb. 13, '37
She Had to Eat (G) 757.....	Rochelle Hudson-Jack Haley.....	June 11, '37.....	74.	Aug. 7, '37
Sing and Be Happy 756.....	Anthony Martin-Dixie Dunbar.....	June 25, '37.....	64.	
(See "In the Cutting Room," May 1, '37.)				
Slave Ship (G) 748.....	Wallace Beery-Warner Baxter.....	July 2, '37.....	92.	June 19, '37
(See production article, Mar. 13, '37, p. 16.)				
Tarzan's Revenge (G) 823.....	Glenn Morris-Eleanor Holm.....	Jan. 7, '38.....	70.	Jan. 15, '38
Thank You, Mr. Moo (G) 831.....	Peter Lorre-Jane Regan.....	Dec. 24, '37.....	67.	Nov. 27, '37
Thin Ice (G) 805.....	Sonja Henie-Tyrone Power.....	Sept. 3, '37.....	78.	Aug. 28, '37
(Exploitation: Oct. 9, '37, p. 66; Dec. 11, '37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804.....	Peter Lorre-Virginia Field.....	Aug. 27, '37.....	66.	Apr. 17, '37
This Is My Affair (G) 721.....	Barbara Stanwyck-Robt. Taylor.....	May 28, '37.....	99.	
Under the Red Robe (G) 743.....	Conrad Veidt-Annabella.....	May 21, '37.....	82.	June 12, '37
Walking Down Broadway (G) 838.....	Claire Trevor-Michael Whalen.....	Mar. 11, '38.....	69.	Feb. 5, '38
Wee Willie Winkie (G) 760.....	Shirley Temple-V. McLaglen.....	July 30, '37.....	99.	July 5, '37
(Exploitation: July 10, '37, p. 88; Aug. 7, '37, p. 92; Sept. 4, '37, pp. 94, 97; Oct. 9, '37, p. 68.)				
Western Gold (G) 761.....	Smith Ballew-Heather Angel.....	Aug. 27, '37.....	56.	Sept. 11, '37
Wife, Doctor and Nurse (G) 813.....	Loretta Young-Warner Baxter.....	Sept. 17, '37.....	85.	Sept. 11, '37
(Exploitation: Nov. 13, '37, p. 62; Feb. 5, '38, p. 83.)				
Wild and Woolly (G) 806.....	Jane Withers-Walter Brennan.....	Sept. 10, '37.....	64.	July 24, '37
You Can't Have Everything (G) 801.....	Alice Faye-Don Ameche.....	Aug. 3, '37.....	99.	July 31, '37
(Exploitation: Jan. 8, '38, p. 82.)				

Coming

Alexander's Ragtime Band.....	T. Power-A. Faye-D. Ameche.....			
Always Goodbye.....	Barbara Stanwyck-H. Marshall.....	July 1, '38.....		
Hello Hollywood.....	Jane Withers-Gloria Stuart.....	June 10, '38.....		
Home Town G-Man.....	Warner Baxter-Marjorie Weaver.....	July 22, '38.....		
I'll Give a Million.....	Simone Simon-Don Ameche.....	June 3, '38.....		
(See "In the Cutting Room," Jan. 29, '38.)				
Kentucky Moonshine 844.....	Ritz Brothers-Tony Martin.....	May 13, '38.....		
(See "In the Cutting Room," Apr. 16, '38.)				
Kidnapped.....	Warner Baxter-F. Bartholomew.....	May 27, '38.....		
(See "In the Cutting Room," Feb. 26, '38.)				
Life Begins at 40 (G).....	Will Rogers-Rochelle Hudson.....	May 6, '38.....	78.	Mar. 23, '35
(re-issue)				
Little Miss Broadway.....	Shirley Temple-Jimmy Durante.....	July 29, '38.....		
Lucky Penny.....	Shirley Temple-Joan Davis.....			
Mr. Moto Takes a Chance (G) 819.....	Peter Lorre-Rochelle Hudson.....	June 24, '38.....	63.	Oct. 30, '37
(Reviewed under the title, "Look Out, Mr. Moto.")				
Mysterious Mr. Moto.....	Peter Lorre-Mary Maguire.....			
Rascals (G) 849.....	Jane Withers-Robt. Wilcox.....	May 20, '38.....	77.	Apr. 9, '38
Speed to Burn.....	Lynn Bar-Dennis Moore.....			
Three Blind Mice.....	Loretta Young-Joel McCrea.....	June 17, '38.....		
Time Out for Murder.....	June Lang-Dick Baldwin.....			
Trip to Paris (G) 847.....	Jed Prouty-Shirley Deane.....	May 6, '38.....	63.	Mar. 26, '38
We're Going to Be Rich.....	Gracie Fells-Victor McLaglen.....			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A).....	Clive Brook-Ann Todd.....	Jan. 14, '38.....	83.	Aug. 14, '37
Adventures of Marco Polo (A).....	Gary Cooper-Sigrid Gurle.....	Apr. 15, '38.....	104.	Feb. 19, '38
(Exploitation: Mar. 5, '38, p. 60.)				
Adventures of Tom Sawyer (G).....	Tommy Kelly-May Robson.....	Feb. 11, '38.....	91.	Feb. 19, '38
(See production article, Oct. 9, '37, p. 16; exploitation: Apr. 16, '38, pp. 51, 55.)				
Dark Journey (G).....	Vivien Leigh-Conrad Veidt.....	July 2, '37.....	82.	Mar. 6, '37
Dead End (G).....	Sylvia Sydney-Joel McCrea.....	Aug. 27, '37.....	93.	Aug. 7, '37
(Exploitation: Sept. 16, '37, p. 86; Sept. 25, '37, p. 71; Nov. 20, '37, p. 88; Dec. 11, '37, p. 76.)				
Divorce of Lady X, The (A).....	Merle Oberon-Laurence Olivier.....	Apr. 15, '38.....	91.	Jan. 15, '38
Dreaming Lips (A).....	Elis. Bergner-Raymond Massey.....	May 28, '37.....	78.	Mar. 6, '37
52nd Street (G).....	Ian Hunter-Pat Paterson.....	Nov. 19, '37.....	82.	Oct. 9, '37
Gaiety Girls, The.....	Jack Hulbert-Patricia Ellis.....	Mar. 18, '38.....	73.	Nov. 6, '37
(Reviewed under the title, "Paradise for Two.")				

(THE RELEASE CHART--CONT'D)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Goldwyn Follies, The (G).....	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou.....	Feb. 4, '38	109	Jan. 29, '38
(See production article, Nov. 13, '37, p. 14; exploitation: Mar. 12, '38, pp. 63, 68; Mar. 19, '38, pp. 72, 74; Mar. 26, '38, pp. 69, 72.)				
Hurricane, The (G).....	Dorothy Lamour-Jon Hall.....	Dec. 24, '37	102	Nov. 13, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Feb. 5, '38, p. 84; Feb. 12, '38, pp. 70, 73; Mar. 5, '38, p. 60.)				
I Met My Love Again (G).....	Jean Bennett-Henry Fonda.....	Jan. 28, '38	80	Jan. 15, '38
Knight Without Armour (G).....	Marlene Dietrich-Robt. Donat.....	July 23, '37	107	June 19, '37
(Exploitation: Aug. 21, '37, p. 78; Sept. 11, '37, p. 84.)				
Love from a Stranger (A).....	Ann Harding-Basil Rathbone.....	May 14, '37	87	Feb. 13, '37
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence.....	Jan. 22, '37	82	Jan. 2, '37
Murder on Diamond Row (G).....	Edmund Lowe-Ann Todd.....	Dec. 10, '37	77	Sept. 11, '37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G).....	Carole Lombard-Fredric March.....	Nov. 26, '37	75	Nov. 27, '37
(See production article, Aug. 7, '37, p. 16; exploitation: Dec. 18, '37, p. 65; Jan. 8, '38, p. 88; Feb. 5, '38, p. 84; Mar. 26, '38, p. 68.)				
Prisoner of Zenda (G).....	Ronald Colman-M. Carroll.....	Sept. 3, '37	101	Sept. 4, '37
(Exploitation: Dec. 18, '37, p. 64.)				
Stand-In (A).....	Leslie Howard-Jean Blondell.....	Oct. 29, '37	91	Oct. 9, '37
(Exploitation: Nov. 27, '37, p. 78; Dec. 18, '37, p. 66.)				
Stella Dallas (A).....	Barbara Stanwyck-John Boles.....	Aug. 6, '37	111	July 31, '37
(Exploitation: July 31, '37, p. 61; Sept. 25, '37, pp. 69, 70; Oct. 2, '37, p. 74; Oct. 9, '37, pp. 67, 69; Oct. 23, '37, pp. 83, 85; Oct. 30, '37, p. 86; Nov. 6, '37, p. 66; Nov. 27, '37, p. 78; Dec. 4, '37, pp. 77, 78; Feb. 19, '38, p. 83; Mar. 19, '38, p. 74.)				
Return of the Scarlet				
Pimpernel, The (G).....	Barry Barnes-Sophie Stewart.....	Apr. 29, '38	88	Nov. 13, '37
Storm in a Teacup (G).....	Vivien Leigh-Rex Harrison.....	Feb. 25, '38	86	June 12, '37
Troopship (G).....	Leslie Banks-Florence Robson.....	Oct. 8, '37	88	May 22, '37
(Reviewed under the title, "Farewell Again.")				
Walt Disney's Academy Award				
Revue.....	Five Award Winners.....	June 18, '37	44	
Walter Wanger's Vogues of				
1938 (G).....	Warner Baxter-Jean Bennett.....	Sept. 17, '37	108	Aug. 7, '37
(Exploitation: Aug. 21, '37, p. 74; Sept. 11, '37, p. 82; Nov. 20, '37, p. 92; Nov. 27, '37, p. 80; Dec. 18, '37, p. 65; Jan. 1, '38, p. 58; Jan. 29, '38, pp. 82, 84; Feb. 5, '38, p. 82.)				
When Thief Meets Thief (A).....	D. Fairbanks, Jr.-V. Hobson.....	June 4, '37	87	May 6, '37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G).....	Miriam Hopkins-Joel McCrea.....	May 7, '37	71	May 1, '37
(See production article, Apr. 17, '37, p. 12; exploitation: June 12, '37, p. 92; July 3, '37, p. 88; Sept. 11, '37, p. 83; Oct. 30, '37, p. 84.)				
You Only Live Once (A).....	Sylvia Sydney-Henry Fonda.....	Jan. 29, '37	86	Jan. 30, '37
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89; Mar. 20, '37, pp. 76, 78; Apr. 3, '37, pp. 66, 71; June 26, '37, p. 123; July 10, '37, p. 87; Aug. 21, '37, p. 74.)				

Coming

Algiers.....	Charles Boyer-Sigrid Gurie.....			
Mademoiselle Docteur (A).....	Dita Parlo-John Loder.....	77	Dec. 18, '37	
Mutiny in the Mountains.....	Raymond Massey-Valerie Hobson.....			
Over the Moon.....	Merle Oberon-Rex Harrison.....			
Rising Tide, The.....	Madeleine Carroll-Henry Fonda.....			
(See "The Adventuress," "In the Cutting Room," Mar. 26, '38.)				
Young in Heart, The.....	Janet Gaynor-D. Fairbanks, Jr.....			

UNIVERSAL

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Adventure's End (G) 2036.....	John Wayne-Diana Gibson.....	Dec. 5, '37	63	Nov. 13, '37
Armored Car (G) 1004.....	Robert Wilcox-Judith Barrett.....	June 20, '37	64	Aug. 14, '37
As Good as Married (G) 1012.....	John Boles-Doris Nolan.....	May 9, '37	81	May 1, '37
Behind the Mike 2030.....	Wm. Gargan-Judith Barrett.....	Sept. 26, '37	68	
Black Aces 2050.....	Buck Jones-Kay Linaker.....	Sept. 5, '37	58	
Black Doll (G) 2014.....	Nan Grey-Donald Woods.....	Jan. 30, '38	66	Jan. 22, '38
Border Wolves 2056.....	Bob Baker-Connie Moore.....	Feb. 25, '38	57	
Boss of Lonely Valley 2052.....	Buck Jones.....	Nov. 14, '37	59	
California Straight Ahead (G)				
1030.....	John Wayne-Louise Latimer.....	May 2, '37	67	Apr. 8, '37
Carnival Queen 2026.....	Dorothea Kent-Robert Wilcox.....	Oct. 3, '37	66	
"Crime" of Dr. Hallet, The (G) 2017.....	Ralph Bellamy-J. Hutchinson.....	Mar. 11, '38	68	Mar. 12, '38
Courage of the West 2054.....	Bob Baker-Lois January.....	Dec. 5, '37	57	
(See "In the Cutting Room," Sept. 11, '37.)				
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20, '36	62	Oct. 24, '36
Forbidden Valley 2035.....	Noah Beery, Jr.-F. Robinson.....	Feb. 13, '38	67	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11, '37.)				
Girl With Ideas, A (G) 2015.....	Wendy Barrie-Walter Pidgeon.....	Nov. 7, '37	66½	Nov. 6, '37
Goodbye Broadway (G) 2012.....	Allice Brady-Chas. Winninger.....	Apr. 1, '38	70	Mar. 26, '38
I Cover the War (G) 1016.....	John Wayne-Gwen Gaze.....	July 4, '37	68	July 10, '37
Idol of the Crowds (G) 2037.....	John Wayne-Sheila Bromley.....	Oct. 10, '37	62½	Oct. 2, '37
Jury's Secret, The (G) 2019.....	Fay Wray-Kent Taylor.....	Jan. 16, '38	65	Jan. 15, '38
Lady Flights Back, The (G) 2035.....	Irene Hervey-Kent Taylor.....	Sept. 19, '37	63	Oct. 28, '37
Lady in the Morgue 2027.....	Preston Foster-Patricia Ellis.....	Apr. 22, '38	70	
(See "In the Cutting Room," Mar. 19, '38.)				
Last Stand, The 2029.....	Bob Baker-Constance Moore.....	Apr. 1, '38	56	
Law for Tombstone 2051.....	Buck Jones-Muriel Evans.....	Oct. 10, '37	59	
Let's Make a Night of It				
(G) 2041.....	C. (Buddy) Rogers-June Clyde.....	Mar. 25, '38	67	July 10, '37
Love In a Bungalow (G) 1009.....	Kent Taylor-Nan Grey.....	June 27, '37	66	July 10, '37
Mad About Music (G) 2002.....	Deanna Durbin-Herbert Marshall.....	Mar. 4, '38	96½	Mar. 5, '38
(Exploitation: Apr. 23, '38, p. 71.)				
Man In Blue, The (G) 1020.....	Robert Wilcox-Nan Grey.....	May 30, '37	67	May 22, '37
Man Who Cried Wolf, The (G) 2023.....	Tom Brown-Barbara Read.....	Aug. 29, '37	96	Sept. 4, '37

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Merry-Go-Round of 1938 (G) 2006.....	Bert Lahr-Alice Brady.....	Nov. 14, '37	87	Oct. 23, '37
Midnight Intruder (G) 2016.....	Louis Hayward-Barbara Read.....	Feb. 6, '38	68	Jan. 29, '38
Night King (G) 1024.....	Boris Karloff-Jean Rogers.....	May 2, '37	67	Apr. 24, '37
(Exploitation: May 22, '37, p. 87.)				
Nurse from Brooklyn (G) 2022.....	Sally Eilers-Paul Kelly.....	Apr. 15, '38	67	Apr. 16, '38
Oh, Doctor! (G) 1013.....	Edward Everett Horton.....	May 16, '37	67	Apr. 24, '37
(Exploitation: May 22, '37, p. 87.)				
100 Men and a Girl (G) 2001.....	Deanna Durbin-Adolphe Menjou.....	Sept. 12, '37	84	Sept. 11, '37
(See musical analysis, Sept. 18, '37, p. 29; exploitation: Sept. 25, '37, p. 68; Oct. 2, '37, p. 76; Oct. 9, '37, p. 69; Nov. 6, '37, pp. 56, 66; Nov. 20, '37, p. 82; Nov. 27, '37, p. 80; Dec. 18, '37, p. 68; Jan. 1, '38, p. 60.)				
Prescription for Romance (G) 2013.....	Wendy Barrie-Kent Taylor.....	Dec. 12, '37	66	Dec. 18, '37
Reckless Living (G) 2021.....	Robt. Wilcox-Nan Grey.....	Apr. 8, '38	65	Apr. 2, '38
Reported Missing (G) 1006.....	Wm. Gargan-Jean Rogers.....	Aug. 15, '37	63	Aug. 7, '37
Road Back, The (G) 1005.....	Richard Cromwell-John King.....	Aug. 1, '37	103	June 26, '37
(See production article, Apr. 24, '37, p. 16; exploitation: July 31, '37, p. 80; Sept. 18, '37, p. 83; Oct. 9, '37, pp. 66, 68.)				
Singing Outlaw, The 2055.....	Bob Baker-Jean Barelly.....	Jan. 23, '38	56	
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June 6, '37	59	
Some Blondes Are Dangerous				
2018.....	Noah Beery, Jr.-Dorothea Kent.....	Nov. 28, '37	64½	Jan. 29, '38
Spy Ring, The (G) 2033.....	Wm. Hall-Jane Wyman.....	Jan. 9, '38	61	Jan. 29, '38
State Police (G) 2029.....	John King-Constance Moore.....	Mar. 18, '38	61	Apr. 2, '38
Sudden Bill Dorn 2053.....	Buck Jones-Evelyn Brent.....	Dec. 19, '37	59	
That's My Story 2034.....	Claudia Morgan-Wm. Lundigan.....	Oct. 24, '37	62	
(See "In the Cutting Room," July 3, '37.)				
Trouble at Midnight (G) 2020.....	N. Beery, Jr.-Catherine Hughes.....	Oct. 17, '37	68	Nov. 20, '37
We Have Our Moments (G)				
1017.....	Sally Eilers-James Dunn.....	Mar. 28, '37	67	Apr. 3, '37
West Bound Limited 1008.....	Lyle Talbot-Polly Rowles.....	July 11, '37	66	
Westland Case, The (G) 2024.....	Preston Foster-Carol Hughes.....	Oct. 31, '37	63	Oct. 2, '37
Wildcat, The 1015.....	Scott Colton-Jean Rogers.....	June 6, '37	96	Dec. 18, '37
Wings Over Honolulu (G)				
1011.....	Wendy Barrie-Ray Milland.....	May 23, '37	76	Apr. 24, '37
You're a Sweetheart (G) 2004.....	Alice Faye-George Murphy.....	May 23, '37	78	May 15, '37
(Exploitation: Feb. 12, '38, p. 72; Apr. 2, '38, p. 58; Apr. 16, '38, p. 50.)				

Coming

Air Devils.....	Dick Purcell-Beryl Wallace.....	May 13, '38		
(See "In the Cutting Room," Apr. 23, '38.)				
Devil's Party, The.....	V. McLaglen-Beatrice Roberts.....	May 27, '38		
(See "Hell's Kitchen," "In the Cutting Room," Apr. 9, '38.)				
Letter of Introduction.....	E. Bergen-"Charlie McCarthy".....	Aug. 19, '38		
Rage of Paris, The.....	D. Darrioux-D. Fairbanks, Jr.....	June 24, '38		
Sinners in Paradise.....	John Boles-Madge Evans.....	May 20, '38		
(See "In the Cutting Room," Mar. 26, '38.)				
Suspicion.....	Warren William-Gail Patrick.....	June 17, '38		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Accidents Will Happen (G) 222.....	Ronald Reagan-Gloria Blondell.....	Apr. 9, '38	62	Feb. 26, '38
Another Dawn (A) 106.....	Kay Francis-Errol Flynn.....	June 26, '37	73	Apr. 10, '37
(See production article, Mar. 6, '37, p. 16.)				
Blazing Sixes 129.....	Dick Foran-Helen Valkis.....	June 12, '37	55	
Blondes at Work 255.....	Glenda Farrell-Barton MacLane.....	Feb. 5, '38	63	
Devil's Saddle Legion, The				
130.....	Dick Foran-Anne Nagel.....	Aug. 14, '37	52	
Expensive Husbands (G) 223.....	Beverly Roberts-Patricia Knowles.....	Nov. 27, '37	62	Sept. 11, '37
Fly-Away Baby (G) 125.....	Glenda Farrell-Barton MacLane.....	June 19, '37	60	June 12, '37
First Lady (G) 210.....	Kay Francis-Preston Foster.....	Dec. 4, '37	82	Sept. 11, '37
(Exploitation: Feb. 19, '38, p. 84.)				
Footloose Heiress 123.....	Craig Reynolds-Ann Sheridan.....	Aug. 21, '37		
(See "In the Cutting Room," Apr. 10, '37.)				
Great Garrick, The (G) 209.....	Brian Aherne-O. de Havilland.....	Oct. 30, '37	89	Oct. 2, '37
He Couldn't Say No (G) 221.....	Frank McHugh-Jane Wyman.....	Mar. 19, '38	57	Dec. 11, '37
(Reviewed under the title, "Larger Than Life.")				
Invisible Menace (G) 224.....	Boris Karloff- Marie Wilson.....	Jan. 22, '38	55	Oct. 23, '37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207.....	Leslie Howard-Bette Davis.....	Nov. 20, '37	90	July 31, '37
Jezebel (G) 204.....	Bette Davis-Henry Fonda.....	Mar. 26, '38	104	Mar. 12, '38
Kid Comes Back, The (G) 214.....	Wayne Morris-June Travis.....	Feb. 12, '38	61	Jan. 30, '37
(Reviewed under the title, "Don't Pull Your Punches.")				
Kid Galahad (G) 102.....	Edw. G. Robinson-Bette Davis.....	May 29, '37	101	May 8, '37
(Exploitation: June 5, '37, p. 64; Sept. 4, '37, p. 96.)				
Life of Emile Zola, The (G)				
203.....	Paul Muni-Gale Sondergaard.....	Oct. 2, '37	116	July 10, '37
(Exploitation: Oct. 2, '37, p. 76; Oct. 9, '37, p. 68; Nov. 27, '37, p. 84; Dec. 25, '37, p. 58; Jan. 15, '38, p. 65; Jan. 29, '38, pp. 82, 84, 85; Feb. 12, '38, p. 72; Apr. 16, '38, p. 54.)				
Love, Honor and Behave (A) 216.....	Wayne Morris-Priscilla Lane.....	Mar. 12, '38	71	Feb. 19, '38
Marry the Girl (G) 116.....	Hugh Herbert-Mary Boland.....	July 1, '37	68	Aug. 14, '37
Over the Wall (G) 212.....	Dick Foran-June Travis.....	Apr. 2, '38	66	Apr. 2, '38
Penrod and His Twin Brother				
(G) 226.....	Billy and Bobby Mauch.....	Feb. 26, '38	63	Jan. 15, '38
Public Wedding 126.....	Jane Wyman-William Hopper.....	July 10, '37	58	
Sergeant Murphy (G) 216.....	Ronald Reagan-Mary Maguire.....	Jan. 1, '38	57	Dec. 11, '37
Singing Marine, The (G) 101.....	Dick Powell-Doris Weston.....	July 3, '37	105	July 10, '37
(Exploitation: July 24, '37, p. 80; Sept. 25, '37, pp. 68, 71.)				
Slim (G) 114.....	Pat O'Brien-Henry Fonda.....	June 12, '37	80	July 3, '37
Swing Your Lady (G) 211.....	H. Bogart-Louise Fazenda.....	Jan. 8, '38	79	Jan. 8, '38
(Exploitation: Feb. 26, '38, p. 68; Mar. 19, '38, p. 76; Mar. 26, '38, p. 69; Apr. 2, '38, p. 56.)				
Tovarich (G) 201.....	Claudette Colbert-Charles Boyer.....	Dec. 25, '37	98	Dec. 4, '37
Varsity Show (G) 202.....	Dick Powell-Fred Waring.....	Sept. 4, '37	121	Aug. 21, '37
(See production article, July 24, '37, p. 16; exploitation: Nov. 20, '37, p. 94; Dec. 4, '37, p. 77; Jan. 1, '38, p. 60.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Minutes	Reviewed
White Bondage (G) 125.....	Jean Muir-Gordon Oliver.....	June 19,'37.....	60.	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan..	Sept. 11,'37.....	64.	July 24,'37

Coming

Amazing Dr. Clitterhouse, The. Edw. G. Robinson-C. Trevor.....				
(See "In the Cutting Room," Apr. 9,'38.)				
Angels with Dirty Faces.....	James Cagney-Pat O'Brien.....			
Because of a Man.....	Errol Flynn-Lane Sisters.....			
Boy Meets Girl.....	James Cagney-Pat O'Brien.....			
Brother Rat.....	Wayne Morris.....			
Cowboy from Brooklyn.....	Dick Powell-Priscilla Lane.....			
(See "In the Cutting Room," Feb. 19,'38.)				
Defense Rests, The.....	Ronald Reagan-Mary Maquire.....			
Four's a Crowd.....	E. Flynn - O. de Havilland - R. Russell.....			
Garden of the Moon.....	Pat O'Brien-Margaret Lindsay.....			
Gold Diggers in Paris.....	Rudy Vallee-Rosemary Lane.....	June 11,'38.....		
(See "In the Cutting Room," Mar. 19,'38.)				
In Every Woman's Life.....	Kay Francis-John Litel.....			
Little Miss Thoroughbred.....	Ann Sheridan-John Litel.....	June 4,'38.....		
(See "Little Lady Luck," "In the Cutting Room," Feb. 12,'38.)				
Men Are Such Fools (G).....	Wayne Morris-Priscilla Lane.....		70.	Apr. 23,'38
Penrod's Double Trouble (G).....	Billy and Bobby Mauch.....		60.	Apr. 2,'38
Singing Cop, The.....	Dick Foran-Ann Sheridan.....			
White Banners.....	Claude Rains-Fay Bainter.....	June 25,'38.....		
(See "In the Cutting Room," Feb. 26,'38.)				

OTHER PRODUCT (DOMESTIC)

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Adventures of Chico (G).....	Nature Film.....	Woodard Bros.....	Apr. 10,'38.....	60.	Nov. 27,'37
Amateur Crook.....	Herman Brix.....	Victory.....	Dec. 10,'37.....	58.	
Dawn to Dusk.....	Margaret Morris.....	Advance.....	Nov. 1,'37.....		
Dead March, The (A).....	Boake Carter.....	Imperial.....	Sept. 15,'37.....	73.	Sept. 11,'37
Dynamite Delaney.....	Weldon Heyburn.....	Imperial.....	Jan. 2,'38.....	80.	
Harlem on the Prairie (G).....	Herbert Jeffries.....	Associated.....	Dec. 9,'37.....	55.	Nov. 27,'37
Heroes of the Alamo (G).....	Earl Hodgins.....	Sunset.....	Aug. 19,'37.....	75.	Aug. 7,'37
Lost Ranch.....	Tom Tyler.....	Victory.....	Nov. 30,'37.....	56.	
Million Dollar Racket (G).....	Herman Brix.....	Victory.....	Oct. 1,'37.....	62.	Nov. 20,'37
Nation Aflame (G).....	Noel Madison.....	Treasure.....	Oct. 16,'37.....	76.	Oct. 23,'37
Night Nurse.....	Joby Jordan.....	Advance.....	Jan. 15,'38.....		
Now Is the Time.....	Joby Jordan.....	Advance.....	Nov. 15,'37.....		
Orphan of the Pecos.....	Tom Tyler.....	Victory.....	Dec. 30,'37.....	55.	
Rangers Roundup (G).....	Fred Scott.....	Spectrum.....	Feb. 15,'38.....	55.	Feb. 5,'38
Roaring Six Guns.....	Kermit Maynard.....	Ambassador-Conn.....	Oct. 15,'37.....		
Squadron "B".....	Margaret Morris.....	Advance.....	Sept. 15,'37.....		
Swing It, Professor (G).....	Pinky Tomlin.....	Ambassador-Conn.....	Nov. 15,'37.....	60.	Nov. 13,'37
Three Legionnaires (G).....	Robt. Armstrong.....	General.....	June 15,'37.....	60.	Mar. 27,'37
What Price Vengeance? (G).....	Lyle Talbot.....	Rialto.....	June 1,'37.....	57.	June 12,'37
With Pleasure, Madame.....	Conrad Nagel.....	Imperial.....	Apr. 15,'37.....	90.	
Young Dynamite.....	Frankie Darro.....	Ambassador-Conn.....	Sept. 15,'37.....		

Coming

Delinquent Parents.....	Doris Weston.....	Progressive.....	July 15,'38.....		
Religious Racketeer (G).....	Robert Fiske.....	Fanchon Royer.....	9 rls.....		Apr. 23,'38
Scandal House.....	Adrienne Ames.....	Progressive.....	July 1,'38.....		
Songs and Bullets.....	Fred Scott.....	Spectrum.....			
(See "In the Cutting Room," Apr. 23,'38.)					
Topa Topa (G).....	Helen Hughes.....	Pennant.....		65.	Apr. 16,'38
Wayward Daughters.....	Verna Hillie.....	Progressive.....	July 1,'38.....		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Ada Don't Do That.....	Polish Film.....	Hoffberg.....	Oct. 15,'37.....	82.	
Adam's Tree (G).....	Elsa Merlini.....	Cine Lux.....	Jan. 19,'38.....	78.	Feb. 5,'38
Affairs of Maupassant, The (A).....	Lili Darvas.....	Gallie.....	Feb. 11,'38.....	84.	Feb. 12,'38
Al Chet.....	Jewish Film.....	Foreign Cinema Arts.....	1,'38.....	90.	
Alibi, The (A).....	Erich Von Stroheim.....	B. N. Film.....		95.	Feb. 26,'38
Angel's Pit, The (A).....	Amedeo Nazzari.....				June 26,'37
All Men Are Wild.....	Paul Javor.....	Hungaria.....	Oct. 21,'37.....	9.	rls.
Anniversary.....	Imre Raday.....	Hungaria.....	Dec. 10,'37.....	10.	rls.
Bank Holiday (G).....	John Lodge.....	General.....		86.	Mar. 26,'38
Big Fella (G).....	Paul Robeson.....	British Lion.....		73.	July 10,'37
Bride from Toroko.....	Paul Javor.....	Hungaria.....	Oct. 1,'37.....	10.	rls.
Bronze Sentries (G).....	Fosco Giuschetti.....	Fenorama.....	Oct. 2,'37.....		
Business in Distress.....	Czech Film.....	Hoffberg.....	Oct. 15,'37.....	90.	
Call, The (G).....	Jean Yannel.....	Best.....	Mar. 28,'38.....	75.	Apr. 2,'38
Club de Femmes (A).....	Danielle Darrieux.....	Mayer-Burstyn.....	Oct. 19,'37.....	89.	Oct. 23,'37
Dance Program (A).....	Marie Bell.....	A.F.E. Corp.....		120.	Jan. 29,'38
Don Quixote (G).....	Chaliapin.....	World.....	Sept. '37.....	78.	July 8,'37
Dybbuk, The (A).....	A. Morewski.....	Geist.....	Apr. 15,'38.....	120.	Mar. 19,'38
Edge of the World, The (A).....	Finlay Currie.....	British I. E. Co.....		80.	Aug. 14,'37
Eighty Miles an Hour.....	Gy Kabos.....	Hungaria.....	Nov. 19,'37.....	8.	rls.
Emil Und Die Detektive.....	Fritz Rasp.....	International.....		77.	
Fury Over Spain (G).....		Modern Film.....		55.	Aug. 14,'37
Gang Show, The (G).....	Ralph Reader.....	General.....			May 1,'37
Generals Without Buttons (A).....	Jean Murat.....	Mayer-Burstyn.....	Feb. 4,'38.....	80.	Jan. 29,'38
Gobsek (A).....	Leonid Leonidov.....	Amkino.....		74.	Aug. 14,'37

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Grand Illusion (A).....	Erich von Stroheim.....	World.....		120.	July 3,'37
(Reviewed under the title "La Grande Illusion")					
Greece of 1938.....	Newsreels.....	Norton.....	Jan. 9,'38.....	90.	
Green Fields (G).....	Helen Beverly.....	Collective.....	Oct. 11,'37.....	105.	Jan. 15,'38
Gueule D'Amour (A).....	Jean Gabin.....	A. C. E.....		95.	Feb. 5,'38
Heart for Heart.....	Pager-Szorenyi.....	Danubia.....	Apr. 17,'38.....	83.	
Help! I Have Inherited.....	Irene Agay.....	Danubia.....	Dec. 24,'37.....	88.	
Hotel Springtime.....	Gy Kabos.....	Hungaria.....	Nov. 30,'37.....	10.	rls.
"Housmaster" (G).....	Otto Kruger.....	Assoc. British.....		95.	Feb. 26,'38
I Married for Love.....	Kabos-Radal.....	Danubia.....	Feb. 4,'38.....	84.	
I Picked You for My Husband.....	Paul Javor.....	Hungaria.....	Nov. 4,'37.....	9.	rls.
I See Ice (G).....	George Formby.....	Assoc. British.....		81.	Apr. 2,'38
In the Far East (G).....	N. Begollubov.....	Amkino.....	Oct. 19,'37.....	81.	Oct. 30,'37
Jolly Paupers.....	Jewish Film.....	Foreign Cinema Arts.....	Mar. 1,'38.....	65.	
Jericho (G).....	Paul Robeson.....	General.....		77.	Sept. 4,'37
Kainourgea Zoe.....	Rita Karmen.....	Norton.....	Nov. 7,'37.....	115.	
Kathleen (G).....	Sally O'Neill.....	Hoffberg.....	Jan. 22,'38.....	75.	Feb. 19,'38
King's People, The (G).....	John Drinkwater.....	Mindlin.....	May 11,'37.....	70.	May 22,'37
La Daminella di Bard (G).....	Emma Gramatica.....	I. C. I.....	Feb. 5,'38.....	77.	Feb. 12,'38
Lady Seeks Room.....	Zilahl-Kabos.....	Danubia.....	Mar. 10,'38.....	91.	
Life and Loves of Beethoven (G).....	Harry Bauer.....	World.....	Dec. 15,'37.....	82.	Dec. 4,'37
Lie of Nina Petrovna, The (A).....	Fernand Gravet.....	Lenauer.....	Mar. 29,'38.....	80.	Apr. 2,'38
Loves of DuBarry.....	Gitta Alpar.....	Hoffberg.....	Mar. 30,'38.....	78.	
Lower Depths, The (A).....	Jean Gabin.....	Mayer-Burstyn.....	Oct. 15,'37.....	95.	Sept. 25,'37
Luck of the Irish.....	Richard Hayward.....	Guaranteed.....	Mar. 15,'38.....	63.	
Lucrezia Borgia (A).....	Edwige Feuillere.....	European.....	Oct. 12,'37.....	78.	Oct. 23,'37
Mademoiselle Docteur (A).....	Dita Parlo.....	United Artists.....		105.	May 1,'37
Make Up (G).....	N. Asther-J. Clyde.....	Assoc. British.....		70.	July 10,'37
Man Sometimes Errs.....	A. Tekes.....	Hungaria.....	Feb. 4,'38.....	10.	rls.
Mayerling (A).....	Charles Boyer.....	Pax Films.....	Sept. 13,'37.....	91.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Merlusse (G).....	Henri Poupon.....	French M. P.....	Jan. '38.....	67.	Dec. 25,'37
Merry Comes to Town (G).....	Zasu Pitts.....	Sound City.....		77.	June 5,'37
Meseanto.....	Pertzel-Torzs.....	Danubia.....	Oct. 15,'37.....	87.	
Miracle of Lourdes.....	John Bara.....	Danubia.....	Nov. 1,'37.....	62.	
Monastery (G).....	Monastic Film.....	World.....	Apr. 1,'38.....	55.	Feb. 5,'38
(Exploitation: Feb. 19,'38, p. 84.)					
Mutiny of the Elsinore, The (G).....	Paul Lukas.....	Assoc. British.....		77.	Sept. 18,'37
My Daughter Is Different.....	Turray-Kabos.....	Danubia.....	Oct. 20,'37.....	88.	
Noches de Gloria (A).....	Esperanza Irls.....	Bueno.....		95.	Mar. 26,'38
Nocturne (A).....	Ria Byron.....	Schwab.....		90.	Mar. 12,'38
Old Curiosity Shop, The.....	Dickens Story.....	Hoffberg.....	Dec. 12,'37.....	74.	Feb. 2,'35
Orage (A).....	Charles Boyer.....	Daven-Lauer.....		105.	Feb. 12,'38
Orphan Boy of Vienna (G).....	Hans Olden.....	General.....		77.	Sept. 18,'37
Pearls of the Crown (A).....	Sascha Guitry.....	Lenauer.....		115.	June 5,'37
Reborn.....	Elene Papadake.....	Norton.....	Dec. 5,'37.....	90.	
Room No. 111.....	Javor-Lazar.....	Danubia.....	Apr. 1,'38.....	91.	
Ruler, The (G).....	Emil Jennings.....	Amer-Tobis.....	Oct. 15,'37.....	120.	Oct. 30,'37
Silver Blaze (G).....	Arthur Wontner.....	Assoc. British.....		70.	July 17,'37
Sister Mary.....	Javor-Sved.....	Danubia.....	Oct. 10,'37.....	91.	
Sisters in Arms (G).....	J. Sully-J. Day.....	C. U. C.....		125.	Dec. 25,'37
Ski Chase.....	Hannes Schnelder.....	World.....	Feb. 15,'38.....	73.	
Song of the Lark.....	Czech Film.....	Hoffberg.....	Dec. 8,'37.....	90.	
South Riding (A).....	Edna Best.....	United Artists.....		90.	Jan. 22,'38
Spanish Earth, The (A).....		Prometheus.....	Aug. 20,'37.....	58.	Sept. 4,'37
Sport of Love, The.....	Gy Kabos.....	Hungaria.....	Dec. 24,'37.....	8.	rls.
Student's Romance, The (G).....	Patric Knowles.....	Hoffberg.....	Oct. 10,'37.....		July 9,'37
Sutyl, the Lucky Child.....	Adam Kiarl.....	Hungaria.....	Jan. 11,'38.....		
Tempest in Charda.....	Javor-Lazar.....	Danubia.....	Jan. 7,'38.....	90.	
Tender Enemy.....	Simone Berliau.....	World.....	Mar. 30,'38.....	65.	
Texas Mammy.....	Fedak.....	Danubia.....	Feb. 18,'38.....	89.	
Thirteen, The (A).....	Ivan Novoseltsev.....	Amkino.....		85.	July 17,'37
This Is China.....		Guaranteed.....	Dec. 1,'37.....	68.	
Three Spinsters.....	Rajnay-Kabos.....	Danubia.....	Oct. 30,'37.....	72.	
T-Kies Koff.....	Jewish Film.....	Foreign Cinema Arts.....	May 15,'38.....	102.	
Toml (G).....	Peesi-Adam.....	Danubia.....	Sept. 11,'37.....	81.	Oct. 30,'37
True Love.....	Sophea Domogloy.....	Norton.....	Oct. 3,'37.....	85.	
Two Prisoners.....	Paul Javor.....	Hungaria.....	Oct. 12,'37.....	10.	rls.
Uncivilized (A).....	Dennis Hoey.....	Box Office.....	Nov. 23,'37.....	77.	Nov. 27,'37
Vessel of Wrath (A).....	Chas. Laughton.....	Assoc. British.....		95.	Mar. 26,'38
Village Rogue, The.....	M. Dayka.....	Hungaria.....	Jan. 21,'38.....	10.	rls.
Voice of India.....	Hoefler Expedition.....	Hoffberg.....	Jan. 28,'38.....	70.	
Volga Boatman, The (A).....	Pierre Blanchar.....	J. H. Hoffberg.....	Apr. 30,'38.....	84.	Apr. 23,'38
World's In Love, The (A).....	Marta Eggerth.....	Viennese.....	May 18,'37.....	65.	Nov. 20,'37
Yellow Roses.....	Kabos.....	Danubia.....	Mar. 1,'38.....	90.	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Ankles Away	May 13, '38	15
Andy Clyde		
Big Squirr, The (10-2-37)	Sept. 17, '37	18
Charlie Chase		
Bury the Hatchet (8-21-37)	Aug. 6, '37	19
Calling All Curtains	Oct. 1, '37	16
Calling All Doctors	July 22, '37	19
Cash and Carry (9-11-37)	Sept. 3, '37	18
(3 Stooges)		
Cuckoooranche	Mar. 25, '38	16
Doggone Mixup (2-12-38)	Feb. 4, '38	18
Fiddling Around (2-19-38)	Jan. 21, '38	17
(Collins-Kennedy)		
Goofs and Saddles	July 2, '37	17
Gracie at the Bat	Oct. 29, '37	17
Andy Clyde		
Grips, Grunts and Groans (3-27-37)	Jan. 15, '37	19
(3 Stooges)		
Halfway to Hollywood	July 1, '38	17
(All Star)		
Healthy, Wealthy and Dumb	May 20, '38	16
(3 Stooges)		
He Done His Duty (12-18-37)	Dec. 10, '37	17
Andy Clyde		
Jump, Chump, Jump	Apr. 15, '38	19
Andy Clyde		
Man Bites Love Bug (1-22-38)	Dec. 24, '37	18
Charlie Chase		
Mind Needer, The	Apr. 29, '38	18
Charlie Chase		
Oh What a Knight	Nov. 22, '37	16
(Herman Bing)		
Old Raid Mule, The (4-2-38)	Mar. 4, '38	17
Andy Clyde		
Playing the Ponies (10-23-37)	Oct. 15, '37	17
(3 Stooges)		
Sitter Downers, The (11-27-37)	Nov. 26, '37	16
(3 Stooges)		
Soul of a Heel, The	June 4, '38	16
(All Star)		
Tassels in the Air	Apr. 1, '38	18
(3 Stooges)		
Termites of 1938 (1-22-38)	Jan. 7, '38	17
(3 Stooges)		
Time Out for Trouble (4-2-38)	Mar. 18, '38	16
Charlie Chase		
Wee Wee Monsieur (3-26-38)	Feb. 18, '38	17
(3 Stooges)		
BROADWAY FOLLIES		
Brokers Follies (12-11-37)	Dec. 15, '37	10
Drug Store Follies (9-11-37)	Sept. 3, '37	10
Rooftop Follies (10-16-37)	Oct. 1, '37	11
Timberland Revels (11-27-37)	Nov. 5, '37	10
COLOR RHAPSODIES		
Air Hostess, The	Oct. 22, '37	8
Big Birdcast, The	May 13, '38	7
Bluebird's Baby (3-12-38)	Jan. 21, '38	7
Foolish Bunny, The (4-2-38)	Mar. 26, '38	6
Gifts from the Air	Dec. 18, '37	7
(re-issue)		
Hollywood Picnic (1-15-38)	Dec. 18, '37	8
Horse on the Merry-Go-Round, The (3-26-38)	Feb. 17, '38	6
Indian Serenade	July 16, '37	8
Little Match Girl (11-27-37)	Nov. 5, '37	8
Scary Crows (9-11-37)	Aug. 20, '37	8
Snowtime	Apr. 14, '38	7
Spring Festival (8-21-37)	Aug. 6, '37	8
Stork Takes a Holiday, The	June 11, '37	8
Swing, Monkey, Swing (10-2-37)	Sept. 10, '37	7
Window Shopping	June 3, '38	7
COLUMBIA TOURS		
Haiti's Black Napoleon (8-21-37)	Aug. 6, '37	9

Title	Rel. Date	Min.
Pirate Parts of the Caribbean	July 2, '37	9
COMMUNITY SING (1st Series)		
Community Sing (No. 4)	June 18, '37	10
Community Sing (No. 5)	July 24, '37	10
(9-11-37)		
(2nd Series)		
No. 1 (9-11-37)	Aug. 20, '37	10
No. 2 (10-16-37)	Sept. 17, '37	10
No. 3 (10-16-37)	Oct. 15, '37	10
No. 4 (12-11-37)	Nov. 28, '37	10
No. 5	Feb. 5, '38	10
No. 6	Feb. 25, '38	9
No. 7 (3-26-38)	Mar. 18, '38	10
No. 8	May 6, '38	10
No. 9	June 25, '38	10
HAPPY HOUR		
Aladdin and the Wonderful Lamp	Dec. 18, '37	17
Jungle Babies	June 1, '38	11
New Nation, The (Czechoslovakia)	June 1, '38	11
KRAZY KAT CARTOONS		
19. Masque Raid, The	June 25, '37	7
20. Railroad Rhythm	Nov. 20, '37	9
21. Sad Little Guinea Pigs	Feb. 22, '38	6
22. Auto Clinic, The	Mar. 4, '38	6
23. Little Buckaroo	Apr. 11, '38	6
24. Krazy Magic	May 20, '38	6
25. Krazy's Travel Squawks	July 4, '38	6
SCRAPPY CARTOONS		
Canine Capers	Sept. 16, '37	6
Clock Goes 'Round and 'Round (11-20-37)	Nov. 6, '37	5
Dizzy Ducks (12-19-36)	July 18, '37	6
Fire Plug, The (11-13-37)	Oct. 16, '37	6
New Homestead, The (2-12-38)	Jan. 7, '38	7
Scrappy's Music Lesson	June 4, '37	7
Scrappy's News Flashes (1-22-38)	Dec. 8, '37	6
Scrappy's Playmates	Mar. 27, '38	6
Scrappy's Trip to Mars	Feb. 4, '37	7
SCREEN SNAPSHOTS		
No. 10	June 4, '37	9
No. 11	June 25, '37	10
No. 12 (10-16-37)	Aug. 13, '37	10
No. 13 (10-16-37)	Sept. 10, '37	10
(New Series)		
No. 1 (10-16-37)	Sept. 17, '37	10
No. 2	Oct. 15, '37	9
No. 3 (12-11-37)	Nov. 18, '37	9
No. 4	Dec. 24, '37	9
No. 5 (1-22-38)	Jan. 7, '38	9
No. 6 (3-5-38)	Feb. 4, '38	10
No. 7 (4-2-38)	Mar. 4, '38	10
No. 8	Apr. 1, '38	9
No. 9	Apr. 29, '38	9
No. 10	May 27, '38	9
No. 11	June 24, '38	9
SPECIAL		
SPORT THRILLS		
Cadet Champion (12-11-37)	Dec. 17, '37	9
Feminine Fun	Feb. 18, '38	10
Future Stars	Aug. 30, '37	9
Golf Magic (9-11-37)	Aug. 16, '37	9
Play Ball (4-23-38)	Apr. 15, '38	10
Set 'Em Up	Oct. 29, '37	9
Snow Foolin' (2-12-38)	Jan. 21, '38	10
Sport of the Seasons	June 25, '37	9
Sport's Greatest Thrills (8-21-37)	Aug. 3, '37	9
Sport Stamina	Apr. 10, '38	9
Trotting Thoroughbreds (10-16-37)	Sept. 30, '37	9
Unusual Hunting (3-26-38)	Mar. 15, '38	10
STRANGE AS IT SEEMS		
Boy Who Saved a Nation, The (1-22-38)	Dec. 10, '37	9
Little Jack Horner (10-2-37)	Sept. 16, '37	6
Silver Threads (12-11-37)	Nov. 12, '37	10
WORLD IN COLOR		
City of the Golden Gate (11-20-37)	Oct. 10, '37	9
El Salvador (2-12-38)	Jan. 15, '38	9
Friendly Neighbors (Ontario)	Apr. 29, '38	9
EDUCATIONAL		
[Distributed through Twentieth Century-Fox]		
Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair (3-26-38)	Feb. 25, '38	10
Ask Uncle Sol (10-23-37)	Oct. 8, '37	11
Big Apple, The (10-2-37)	Sept. 17, '37	9
Calling All Crooners (12-4-37)	Nov. 19, '37	10

Title	Rel. Date	Min.
How to Dance the Shag	Dec. 17, '37	8
Love Goes West (1-15-38)	Dec. 31, '37	10
Miss Lonely Hearts (10-30-37)	Sept. 24, '37	10
Pot Luck (8-14-37)	Aug. 6, '37	11
Rhythm Saves the Day (12-4-37)	Oct. 29, '37	11
Trailer Paradise	Nov. 26, '37	9
TERRY-TOONS		
Barnyard Boss, The	Dec. 24, '37	6
Big Top, The	May 12, '38	11
Billy Goat's Whiskers, The	Dec. 10, '37	6
Bugs Beetle and His Orchestra	Jan. 21, '38	6
Close Shave, A	Oct. 1, '37	6
Dancing Bear, The (11-6-37)	Oct. 15, '37	6
Dog and the Bone, The (11-27-37)	Nov. 12, '37	6
Farmer Al Falfa in Trailer Life	Aug. 20, '37	5
Gandy the Goose (3-19-38)	Mar. 4, '38	6
Happy and Lucky	Mar. 18, '38	6
His Off Day	Feb. 4, '38	6
Homeless Pup, The	July 23, '37	7
Just Ask Jupiter (2-19-38)	Feb. 18, '38	6
Kiko's Cleaning Day (10-2-37)	Sept. 17, '37	6
Lion Hunt, The (1-15-38)	Jan. 7, '38	7
Maid in China	Apr. 29, '38	7
Mechanical Cow, The	June 25, '37	7
Mountain Romance, A	Apr. 1, '38	6
Paper Hangers, The (8-14-37)	July 30, '37	7
Pink Elephants	July 9, '37	7
Robinson Crusoe's Broadcast (4-23-38)	Apr. 15, '38	6
Saw Mill Mystery, The	Oct. 29, '37	6
Sea Devil, The	May 27, '38	11
Timid Rabbit, The	Nov. 26, '37	6
Villain Still Pursued Her, The	Sept. 3, '37	6
TREASURE CHEST		
Between Two Worlds	May 27, '38	11
Grey Owl's Little Brother	Dec. 24, '37	10
How to Ski	Aug. 20, '37	11
Kingdom for a Horse	Apr. 22, '38	10
Music from the Stars	Mar. 25, '38	11
Not So Dumb	Dec. 10, '37	9
Ornamental Swimming	June 4, '37	10
Private Life of the Gannets (9-25-37)	Sept. 10, '37	11
Return of the Buffalo	Apr. 8, '38	9
Sky Fishing (3-26-38)	Feb. 25, '38	9
Songbirds of the North Woods (2-12-38)	Feb. 11, '38	10
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug. 6, '37	19
Air Parade (2-12-38)	Jan. 14, '38	19
Bashful Ballerina (10-2-37)	Sept. 17, '37	20
Bashful Buckaroo, The	Dec. 3, '37	19
Beautiful But Dummies	Mar. 25, '38	17
Cupid Takes a Holiday (2-19-38)	Feb. 4, '38	15
Cute Crime	Apr. 29, '38	21
Dates and Nuts (1-15-38)	Dec. 31, '37	19
Dime a Dance	Dec. 24, '37	19
Getting an Eyeful (1-22-38)	Jan. 21, '38	18
Going, Going, Gone	Oct. 6, '37	18
Heir Today	Nov. 5, '37	18
Hi-Ho Hollywood	Jan. 7, '38	16
Hurray for Hooligan (12-4-37)	Nov. 19, '37	17
Jitter Bugs	May 20, '38	17
Koo-Koo Correspondence Skool, The	Nov. 19, '37	18
Love and Onions (3-26-38)	Mar. 11, '38	19
Meet the Bride	Oct. 29, '37	17
Miss They Missed, The (2-12-38)	Jan. 28, '38	18
Money on Your Life	May 13, '38	21
Montague the Magnificent (8-14-37)	Aug. 27, '37	18
Playboy Number One (12-4-37)	Nov. 26, '37	17
Silly Night (10-23-37)	Oct. 1, '37	19
Sing for Sweetie	Apr. 15, '38	19
Slacks Appeal	Aug. 13, '37	19
Smart Way, The (10-30-37)	Oct. 15, '37	18
Sweeties	Sept. 3, '37	15
Timid Ghost, The	Sept. 24, '37	10
Uncle Sol Solves It	Feb. 11, '38	15
Wanna Be a Model?	Feb. 25, '38	16
Who's Crazy?	Aug. 20, '37	19
Will You Stop! (10-2-37)	Sept. 10, '37	17
Who's Who?	Oct. 22, '37	20

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16, '37	10
Blow, Bugle, Blow		
Broadway Dance Parade	June 15, '37	10
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16, '37	12
Isle of Paradise	July 30, '37	20
Skiing on Your Feet	Jan. 14, '38	
COLOR		
Catalina Island	Nov. 12, '37	
Personalities on Parade		
Yellowstone Park		
IMPERIAL		
Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Early in the Mornin'		9
Old Prospector, The		9
NOVELTIES		
Napoleon's Waterloo		8
Nero		8
PORT O' CALL		
City of the Sun		9
Last Resort, The		9
Mother Ganges		9
WORLD IN COLOR		
Dream Harbor		8
MGM		
Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday (4-2-38)	Feb. 5, '38	9
Captain's Pups	Apr. 30, '38	
Cleaning House (3-5-38)	Feb. 19, '38	8
Poultry Pirates		
CRIME DOESN'T PAY		
No. 11—Soak the Poor (10-2-37)	Aug. 21, '37	16
No. 12—Give Till It Hurts (11-13-37)	Sept. 18, '37	20
No. 13—Behind the Criminal (12-4-37)	Oct. 30, '37	21
No. 14—What Price Safety	Feb. 5, '38	21
No. 15—Miracle Money	Mar. 26, '38	21
FITZPATRICK TRAVEL TALKS		
Beautiful Budapest	Apr. 16, '38	9
Chile, Land of Charm (11-20-37)	Oct. 30, '37	9
Copenhagen	Nov. 27, '37	9
Floral Japan	July 24, '37	8
Glimpses of Austria	Feb. 19, '38	9
Glimpses of New Brunswick (4-2-38)	Mar. 19, '38	8
Glimpses of Peru (10-2-37)	Sept. 4, '37	8
Land of Incas	Dec. 25, '37	8
Natural Wonders of the West (2-5-38)	Jan. 22, '38	9
Rural Sweden	May 14, '38	8
Serene Siam (6-26-37)	Oct. 2, '37	9
Stockholm, Pride of Sweden (11-13-37)	Oct. 2, '37	9
HARMAN-ISING (Happy Harmonies)		
32—Wayward Pups (8-14-37)	July 10, '37	9
33—Bosko and the Cannibals	Aug. 28, '37	10
34—Little Buck Cheeser (1-8-38)	Dec. 15, '37	8
35—Bosko in Bagdad	Jan. 1, '38	10
36—Pipe Dream	Feb. 5, '38	8
37—Little Bantamweight	Mar. 12, '38	8
HISTORICAL MYSTERIES		
Captain Kidd's Treasure (3-26-38)	Jan. 22, '38	10
Face Behind the Mask, The (4-9-38)	Mar. 19, '38	11
King Without a Crown, The (11-20-37)	Oct. 9, '37	9
Man in the Barn, The (1-1-38)	Nov. 20, '37	10
Ship That Died, The	Feb. 19, '38	10
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1, '37	10
Have Courage (7-24-37)	June 12, '37	10
Life in Some Town, U.S.A. (4-9-38)	Feb. 26, '38	10
Optical Poem, An	Mar. 11, '38	7
Pacific Paradise (10-16-37)	Aug. 28, '37	10
Rainbow Pass (10-30-37)	Oct. 9, '37	10
What Do You Think, No. 2 (2-12-38)	Dec. 25, '37	10
What Do You Think, No. 3	Jan. 15, '38	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
MUSICAL COMEDIES						Mickey's Trailer May 6, '38 8....					
Billy Rose's Casa Manana			Himber Harmonies	(2-26-38)	Jan. 28, '38 11....	You Came to My Rescue..	July 30, '37 8....		Moth and the Flame, The		
Revue	Mar. 26, '38 21....		Hollywood Star Reporter,			Shep Fields and Orch.			(3-19-38)	Apr. 1, '38 8....	
Canary Comes Across, The			No. 2 (10-16-37)	Oct. 29, '37 11....		You Took the Words Right			Old Mill, The	Nov. 5, '37 9....	
(2-5-38)	Jan. 29, '38 21....		Hula Heaven (10-16-37)	Oct. 1, '37 11....		Out of My Heart			Pluto's Quinupplets	Nov. 26, '37 9....	
Girl's Best Years, A			Eddie Peabody			(2-19-38)	Jan. 28, '38 7....		Self Control (1-22-38)	Feb. 11, '38 8....	
(2-20-37)	Dec. 25, '37 19....		Installment Collector, The..	July 2, '37 10....		GRANTLAND RICE SPOTLIGHTS					
Our Gang Follies of 1938			Fred Allen			(NEW SERIES)					
(1-8-38)	Dec. 18, '37 21....		Let's Go Latin (9-25-37)	Sept. 10, '37 11....		No. 37—Swing Stars			NU-ATLAS PRODUCTIONS		
Stroke of Genius	Feb. 5, '38 11....		Xavier Cugat and Orch.			(5-22-37)	May 14, '37 10....		Deviled Ham (1-22-38)	Apr. 28, '38 10....	
Sunday Night at Trocadero			Listen to Lucas (2-26-38)	Feb. 18, '38 10....		No. 38—Pan-American			Latin Rhythm (3-5-38)	Feb. 18, '38 11....	
(10-23-37)	Oct. 2, '37 20....		Meet the Maestros	Jan. 7, '38		Champion (7-3-37)	June 11, '37 10....		Maids and Music	Apr. 22, '38 10....	
OUR GANG						No. 39—Rhythm of the			No Sale (4-2-38)	Mar. 11, '38 11....	
Bear Facts (4-2-38)	Mar. 5, '38 11....		Night in Manhattan	July 30, '37 11....		Game (7-10-37)	July 9, '37 10....		Phoney Boy (12-25-37)	Nov. 19, '37 11....	
Came the Brawn	April 16, '38 11....		Oh Kay, Rhythm (1-8-38)	Dec. 17, '37 10....		No. 40—Aquabats	Aug. 13, '37 10....		Radio Hookup, A	Jan. 25, '38 10....	
Canned Fishing	Feb. 12, '38 11....		Queens of Harmony	Aug. 20, '37 11....		No. 41—Picking Pets			Rhythm in a Night Court		
Fishy Tales	Aug. 28, '37 11....		Phil Spitalny and Girl Orch.			(10-2-37)	Sept. 10, '37 10....		(9-4-37)	Sept. 24, '37 9....	
Framing Youth (10-2-37)	Sept. 11, '37 11....		Star Reporter, No. 3	Mar. 10, '38		No. 42—Four Smart Dogs			Salt Shakers	May 13, '38 11....	
Mail and Female	Nov. 13, '37 11....		MUSICAL ROMANCE			(10-16-37)	Oct. 8, '37 10....		Skyline Revue	Apr. 1, '38 11....	
Night 'n' Gales	July 24, '37 11....		(In Color)			No. 43—Pick Your Favorite			Sweet Shoe (1-1-38)	Jan. 14, '38 11....	
Pigskin Palooka (11-27-37)	Oct. 23, '37 11....		Schubert's Serenade	July 23, '37 9....		(11-6-37)	Nov. 5, '37 10....		PATHE NEWS		
Roamin' Holiday (7-31-37)	June 12, '37 11....		PARAGRAPHS			No. 44—Ball Tossers	Dec. 3, '37		Released twice a week		
Three Men in a Tub	Mar. 26, '38 10....		Accent on Beauty (1-8-38)	Dec. 31, '37 10....		No. 45—Water, Water			PATHE PARADE		
PETE SMITH SPECIALTIES						Everywhere (1-15-38)	Dec. 31, '37 10....		No. 1 (10-16-37)	Sept. 10, '37 13....	
Candid Cameramanias			Bike Parade	Apr. 22, '38 10....		No. 46—Good Looking			No. 2 (12-18-37)	Nov. 5, '37 11....	
(1-1-38)	Dec. 11, '37 9....		California Giant	Jan. 28, '38		Winners (2-26-38)	Jan. 28, '38 10....		No. 3 (1-22-38)	Dec. 31, '37 10....	
Decathlon Champion			Aviator Shorty	July 23, '37 10....		No. 47—A Fascinating			No. 4 (2-26-38)	Feb. 25, '38 10....	
(11-27-37)	Nov. 20, '37 10....		Circus Comes to Town, The			Adventure (2-26-38)	Feb. 25, '38 10....		No. 5	Apr. 22, '38 11....	
Equestrian Acrobatics	Aug. 14, '37 8....		(7-3-37)	June 25, '37 10....		No. 48—Cops and Robbers	Mar. 25, '38 10....		No. 6	June 17, '38	
Friend Indeed (1-1-38)	Jan. 1, '38 10....		Cowboy Shorty (10-16-37)	Oct. 8, '37 10....		No. 49—Win, Place or			PATHE REVIEWS		
Jungle Juveniles (11-6-37)	Oct. 2, '37 9....		Gold (3-12-38)	Feb. 25, '38 10....		Show	Apr. 22, '38 10....		Released once a month		
Jungle Juveniles, No. 2			Inventor, The (10-23-37)	Nov. 5, '37 11....		UNUSUAL OCCUPATIONS					
(2-5-38)	Jan. 29, '38 9....		It's a Good Stunt			(In Color)					
La Savate (4-9-38)	Mar. 12, '38 8....		(9-25-37)	Sept. 10, '37 10....		No. 1	Aug. 6, '37 11....		Released seven times a year		
Modeling For Money	Apr. 30, '38 10....		Jungle Glimpses	Mar. 25, '38 10....		No. 2 (10-16-37)	Oct. 8, '37 10....		RADIO FLASH COMEDIES		
Olympic Ski Champions			Killer of the Tonto	Aug. 13, '37 10....		No. 3 (1-22-38)	Dec. 10, '37 10....		Many Unhappy Returns	Oct. 22, '37 17....	
(11-7-36)	July 3, '37 10....		Tuna	Dec. 3, '37		No. 4 (2-26-38)	Feb. 11, '38 10....		Stuper-Visor, The		
Penny's Part (color)	Apr. 9, '38 9....		PARAMOUNT PICTORIAL			No. 5	Apr. 15, '38 10....		(1-22-38)	Feb. 25, '38 17....	
Pigskin Champion			No. 11—Fishing Highlights	June 4, '37 11....		RADIO MUSICAL COMEDIES					
(9-25-37)	Aug. 14, '37 11....		No. 12—(7-3-37)	July 2, '37 10....		Harris in the Spring					
(Exploitation: Oct. 30, '37, p. 87.)			NEW SERIES			(12-25-37)					
Romance of Radium			No. 1—Ain't Nature Old			Mississippi Moods					
(10-23-37)	Oct. 23, '37 10....		Fashioned—Where East			(7-31-37)					
Ski Skill (4-10-37)	Oct. 23, '37 10....		Meets West—Hollywood			That Man Samson					
(Reviewed under the title, "Ski Thrill")			Musie Man	Aug. 6, '37 11....		Twenty Girls and a Band					
Sports on Ice	July 24, '37 10....		No. 2—Let's Count Horses			(1-22-38)					
Three on a Rope (3-26-38)	Feb. 19, '38 10....		—Nova Scotia Faces the			RKO PATHE SPORTSCOPE					
RE-ISSUES (1937-8)						Murder in Swing Time			Bit and Bridle	May 13, '38 11....	
Beau Hunks (9-5-31)	Sept. 18, '37 13....		Sea—Record Making			(9-4-37)	Sept. 27, '37 10....		In the Swim (3-5-38)	Feb. 18, '38 10....	
Blotto (2-15-30)	Oct. 30, '37 26....		(9-18-37)	Sept. 3, '37 10....		Prairie Swingaroo			Pinehurst	Apr. 22, '38 9....	
County Hospital (4-23-32)	Jan. 22, '38 17....		No. 3—Modern Czechoslo-			(12-25-37)	Oct. 15, '37 10....		Swinging Mallets	Apr. 1, '38 10....	
Perfect Day, The (3-18-27)	Dec. 11, '37 20....		vakia—Southern Sketches			White Magic					
ROBERT BENCHLEY						Leon Errol Comedies			Windward Way	Mar. 11, '38 10....	
How to Figure Income Tax			—Doing Broadway in			Berth Quake	May 6, '38 16....		SMART SET		
(4-9-38)	Mar. 19, '38 8....		Style (10-16-37)	Oct. 1, '37 10....		Dummy Owner, The			Buckaroo Broadcast		
How to Start the Day			No. 4—Tropical Toppers—			(1-1-38)	Jan. 7, '38 19....		(3-26-38)	Apr. 22, '38 18....	
(10-16-37)	Sept. 11, '37 10....		Huckleberry Harvest—			His Pest Friend	Mar. 1, '38 18....		Rhythm Wranglers		
Music Made Simple	Apr. 16, '38 8....		Steel Never Dies			Rented Riot, A	Nov. 5, '37 17....		(12-25-37)	Dec. 17, '37 19....	
Night at the Movies, A			(11-6-37)	Nov. 5, '37 10....		Should Wives Work			SPECIAL		
(11-20-37)	Nov. 6, '37 10....		No. 5	Dec. 3, '37		(10-9-37)	Sept. 10, '37 19....		Quintupland (2-26-38)	Feb. 18, '38 19....	
SPECIAL						HEADLINER SERIES					
Jimmy Fidler's Personality			No. 6	Jan. 7, '38		4—Swing Fever	July 25, '37 20....		SPORTS WITH BILL CORUM		
Parade (1-29-38)	Jan. 8, '38 20....		No. 7—(2-26-38)	Feb. 4, '38 10....		1937-38					
New Audioscopes, The			No. 8	Mar. 4, '38		No. 1—Trailing Along			Golf Timing (8-21-37)	July 23, '37 11....	
(2-5-38)			No. 9	Apr. 1, '38 10....		(10-16-37)	Oct. 8, '37 16....		Royal Steeds	July 2, '37 10....	
PARAMOUNT						No. 2—Music Will Tell			SUPERBA COMEDIES		
BETTY BOOP CARTOONS						(1-1-38)	Feb. 11, '38 17....		Wife Insurance (8-14-37)	July 9, '37 16....	
Be Up to Date (2-26-38)	Feb. 25, '38 7....		Big Chief Ugh-Amugh-Un	Apr. 15, '38 7....		WORLD ON PARADE					
Candid Candidate, The			Football Toucher Downer	Oct. 15, '37		Jungle Playmate					
(9-25-37)	Aug. 27, '37 7....		Fowl Play	Dec. 17, '37		Workshops of Old Mexico					
Ding Dong Doggies	July 23, '37 7....		House Builder-Upper, The	Mar. 18, '38		Ears of Experience					
Foxy Hunter, The	Nov. 26, '37 11....		I Like Babies and Infinks			(1-1-38)	Jan. 28, '38 18....		20TH CENTURY-FOX		
Honest Love and True	Mar. 25, '38 7....		(10-2-37)	Sept. 17, '37 7....		Edgar and Goliath			Title		
Impractical Joker, The			I Never Change My			(12-25-37)	Nov. 19, '37 17....		Rel. Date		
(7-3-37)	June 18, '37 7....		Altitude	Aug. 20, '37 7....		False Roomers	Mar. 25, '38 17....		Min.		
New Deal Show, The			I Yam Love Sick	May 20, '38 7....		Kennedy's Castle	May 28, '38 17....		ADVENTURES OF THE		
(10-16-37)	Oct. 22, '37 7....		Learn Politeness (2-26-38)	Feb. 18, '38 7....		Morning Judge (10-16-37)	Sept. 24, '37 18....		NEWSREEL CAMERAMAN		
Out of the Inkwell	Apr. 22, '38 7....		Let's Celebrate	Jan. 21, '38		Tramp Trouble	Aug. 6, '37 16....				
Riding the Rails (2-26-38)	Jan. 28, '38 7....		Lost and Foundry	July 16, '37 7....		MARCH OF TIME					
Service with a Smile	Sept. 24, '37 7....		Morning, Noon and Night			No. 12	July 9, '37 18....		Bone Bender Parade, The..		
Zula Hula (1-15-38)	Dec. 24, '37 7....		Club (6-26-37)	June 18, '37 7....		No. 13	Aug. 6, '37 18....		(8-14-37)	Aug. 6, '37 10....	
COLOR CLASSICS						Paneless Window Washer,			Filming Modern Youth	Oct. 1, '37	
Car-Tune Portrait, A			The (2-27-37)	Jan. 22, '37 7....		Filming Nature's Wonders					
(7-3-37)	June 25, '37 7....		Popeye the Sailor Meets			Laughing at Fate					
Educated Fish (11-13-37)	Oct. 29, '37 7....		All Baba and the Forty			(11-27-37)					
Hold It	Apr. 29, '38 7....		Thieves	Nov. 26, '37 2 rls.		Motor Maniacs (9-25-37)					
Little Lamby (1-8-38)	Dec. 31, '37 7....		(Color Special)			Trailing Animal Stories					
Peeping Penguins (9-18-37)	Aug. 27, '37 7....		Protex the Weakerist			(1-22-38)					
Tears of an Onion	Feb. 25, '38		(11-20-37)	Nov. 19, '37 7....		MAGIC CARPET SERIES					
HEADLINERS						Dude Ranch, The					
Bob Crosby and Orch.	May 6, '38 10....		PARAMOUNT SOUND NEWS			Italian Libya (12-4-37)					
Friml Favorites (7-3-37)	June 4, '37 11....		Two Editions Weekly			Land of the Maple Leaf,					
Rudolph Friml, Jr., and Orch.			POPULAR SCIENCE			The (1-22-38)					
From the Minuet to the Big			(In Color)			Mexican Mural (10-16-37)					
Apple	Nov. 19, '37		No. 6	July 2, '37 11....		Modern Dixie (2-12-38)					
Hall's Holiday (4-23-38)	Apr. 8, '38 10....		NEW SERIES			Portraits of Portugal					
George Hall and Orch.			No. 1 (9-18-37)	Sept. 3, '37 10....		(8-7-37)					
UNITED ARTISTS						No. 2 (11-20-37)	Nov. 12, '37 10....		UNITED ARTISTS		
Title						No. 3	Jan. 14, '38		Title		
Rel. Date						No. 4	Mar. 18, '38		Rel. Date		
Min.						SCREEN SONGS			Min.		
Mickey Mouse						Magic on Broadway			Mickey Mouse		
111. Mickey's Amateurs						Jay Freeman and Orch.			111. Mickey's Amateurs		
112. Moose Hunters						Thanks for the Memory			112. Moose Hunters		
SILLY SYMPHONIES						Whispers in the Dark			SILLY SYMPHONIES		
113. Modern Invention						(10-9-37)			113. Modern Invention		
June 17, '37						Sept. 24, '37 7....			June 17, '37		

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 38 (7-24-37)	July 26, '37	10....
No. 39 (10-23-37)	Oct. 18, '37	9....
No. 40 (12-4-37)	Nov. 1, '37	9....
No. 41 (12-11-37)	Nov. 15, '37	9....
No. 42	Nov. 22, '37	9....
No. 43	Dec. 6, '37	9....
No. 44	Jan. 3, '38	9....
No. 45 (2-26-38)	Jan. 29, '38	9....
No. 46	Feb. 26, '38	9....
No. 47	Mar. 21, '38	9 1/2....
No. 48	Apr. 11, '38	9....
No. 49	Apr. 25, '38	9....
No. 50	May 9, '38	9....

MEANY-MINY-MOE CARTOONS

Air Express (10-2-37)	Sept. 20, '37	6....
Country Store (8-7-37)	July 5, '37	7....
Fireman's Picnic (10-16-37)	Aug. 16, '37	6 1/2....
Ostrich Feathers (10-2-37)	Sept. 6, '37	7....
Rest Resort (10-16-37)	Aug. 23, '37	7....

MENTONE MUSICAL COMEDIES

All Aboard (11-6-37)	Dec. 1, '37	17....
Alpine Cabaret (8-14-37)	Aug. 4, '37	10....
Bargain Matinee (3-20-37)	Apr. 14, '37	10....
Cocktail Party, The (5-15-37)	May 12, '37	10....
Down on the Barn (2-26-38)	Feb. 23, '38	17....
Hawaiian Capers (9-18-37)	Sept. 18, '37	17....
High Jack N' the Show (5-15-37)	May 18, '37	17....
Latin Hi-Hattin' (7-3-37)	Apr. 27, '37	17....
Oh, Say Can You Hear? (12-18-37)	Dec. 29, '37	15....
Rhapsody in Zoo (12-11-37)	Jan. 26, '38	15 1/2....
Shoes with Rhythm (5-15-37)	June 9, '37	10....
Show for Sale (10-30-37)	Nov. 3, '37	12....
Singing Bandit, The (7-3-37)	July 7, '37	10....
Somewhere in Paris (3-5-38)	Mar. 23, '38	17....
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6, '37	19....

OSWALD CARTOONS

Dumb Cluck (12-11-37)	Dec. 20, '37	7....
Feed the Kitty (7-24-37)	Mar. 14, '37	7....
Football Fever (12-4-37)	Nov. 15, '37	7....
Keeper of the Lions (11-13-37)	Oct. 18, '37	7....
Lampighter, The (10-30-37)	Jan. 10, '38	7....
Love Sick (11-6-37)	Oct. 4, '37	8....
Man Hunt (2-26-38)	Feb. 7, '38	7....
Mechanical Handy Man (10-30-37)	Nov. 8, '37	7....
Mysterious Jug, The (12-11-37)	Nov. 29, '37	7....
Nellie, the Sewing Machine Girl (7-31-37)	Apr. 11, '38	7....
Playful Pup, The (7-31-37)	July 12, '37	7....
Tail End (7-24-37)	Apr. 25, '37	7....
Trade Mice (3-12-38)	Feb. 28, '38	7....
Yokel Boy Makes Good (3-12-38)	Feb. 21, '38	7....

STRANGER THAN FICTION SERIES

No. 38—Novelty (5-15-37)	July 19, '37	9....
No. 39—Novelty (7-24-37)	Aug. 16, '37	9....
No. 40—Novelty (9-18-37)	Sept. 6, '37	9....
No. 41—Novelty (10-30-37)	Oct. 4, '37	9....
No. 42—Novelty (11-13-37)	Nov. 1, '37	9....
No. 43—Novelty (12-4-37)	Nov. 29, '37	9....
No. 44—Novelty (12-11-37)	Dec. 27, '37	9....
No. 45—Novelty (2-26-38)	Jan. 17, '38	9....
No. 46—Novelty (2-26-38)	Feb. 21, '38	9....
No. 47—Novelty (3-5-38)	Mar. 14, '38	9....
No. 48—Novelty (3-12-38)	Apr. 4, '38	8 1/2....
No. 49—Novelty (3-19-38)	Apr. 18, '38	8 1/2....
No. 50—Novelty (3-26-38)	May 2, '38	9....

UNIVERSAL SPECIAL

Bombing of the U. S. S. Panay (2-26-38)	Dec. 30, '37	123....
Breathless Moments (2-26-38)	Feb. 28, '38	19....
Hollywood Screen Test (8-14-37)	Aug. 30, '37	121....

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vaude-Festival (7-24-37)	June 26, '37	.....
Fritz and Jean Hubert (11-13-37)	July 17, '37	.....
Vaudeville Hits (11-13-37)	July 17, '37	.....
Elaine Arden (11-13-37)	July 17, '37	.....
Vitaphone Broadwayites (8-14-37)	Aug. 21, '37	10....
Medley-Dupree (8-14-37)	Aug. 21, '37	10....

BROADWAY BREVITIES

Title	Rel. Date	Min.
Day at Santa Anita (6-12-37)	May 22, '37	18....
Sybil Jason (6-12-37)	June 5, '37	22....
Sound Defects (6-12-37)	June 5, '37	22....
Rufe Davis (6-12-37)	June 5, '37	22....
Joe Palooka in "Thirst Aid" (7-10-37)	June 12, '37	20....
Robt. Norton-Beverly Phalen (7-10-37)	June 19, '37	21....
Rhythm Roundup, The (7-10-37)	July 3, '37	19....
Estelle Taylor (7-10-37)	July 10, '37	20....
Little Pioneer, The (7-10-37)	July 10, '37	20....
Sybil Jason (7-10-37)	July 10, '37	20....
Newsboy's Nocturne (7-10-37)	July 10, '37	20....
Lane Tree & Edwards (7-10-37)	July 10, '37	20....
Flowers from the Sky (8-21-37)	July 24, '37	22....
Josephine Huston (8-21-37)	Aug. 2, '37	.....
Cut Out for Love (8-21-37)	Aug. 2, '37	.....
Donald Novis-Dorothy Dare (8-21-37)	Aug. 7, '37	.....
Du Barry Did All Right (8-21-37)	Aug. 7, '37	.....
Irene Bordoni (8-21-37)	Aug. 7, '37	.....
Doctor Cupid (8-21-37)	Sept. 4, '37	.....
Ken Murray-Oswald (8-21-37)	Sept. 11, '37	.....
Postal Union (8-21-37)	Sept. 11, '37	.....
Georgie Price (8-21-37)	Sept. 11, '37	.....
Littlest Diplomat, The (9-11-37)	Sept. 25, '37	20....
Sybil Jason (9-11-37)	Oct. 9, '37	.....
Ups and Downs (9-11-37)	Oct. 9, '37	.....
Hal LeRoy (9-11-37)	Oct. 23, '37	20....
Starlets (11-20-37)	Nov. 6, '37	.....
Toot Sweet (11-20-37)	Nov. 6, '37	.....
Fifi D'Orsay-Rufe Davis (11-20-37)	Nov. 20, '37	17....
Joe Palooka in "Calling All Kids" (11-20-37)	Nov. 20, '37	17....
Man Without a Country, The (11-20-37)	Nov. 27, '37	.....
John Littel (11-20-37)	Dec. 11, '37	2 rls.
Here's Your Hat (11-20-37)	Dec. 11, '37	2 rls.
Cookie Bowers (11-20-37)	Dec. 18, '37	2 rls.
One On the House (11-20-37)	Jan. 1, '38	20....
Willie, West, McGinty (11-20-37)	Jan. 1, '38	20....
Wedding Yells (11-20-37)	Jan. 1, '38	20....
Ken Murray-Oswald (11-20-37)	Jan. 15, '38	.....
Script Girl (11-20-37)	Jan. 15, '38	.....
Cross and Dun (11-20-37)	Jan. 29, '38	19....
Romance Road (11-20-37)	Jan. 29, '38	19....
Walter Cassell-Anne Nagel (11-20-37)	Feb. 12, '38	20....
Candid Kid, The (2-26-38)	Feb. 12, '38	20....
Josephine Huston (2-26-38)	Feb. 20, '38	20....
Waiting Around (2-26-38)	Feb. 20, '38	20....
Frank Libuse (2-26-38)	Mar. 5, '38	.....
Little Me (2-26-38)	Mar. 5, '38	.....
Wini Shaw (2-26-38)	Mar. 12, '38	.....
Romance of Louisiana (2-26-38)	Mar. 12, '38	.....
Addison Richards (2-26-38)	Mar. 26, '38	.....
Under the Wire (2-26-38)	Mar. 26, '38	.....
Joe and Asbestos (2-26-38)	Apr. 9, '38	.....
Got a Match (2-26-38)	Apr. 9, '38	.....
Joan Abbott (2-26-38)	Apr. 23, '38	.....
Hold That Ball (2-26-38)	Apr. 23, '38	.....
Preisser Sisters (2-26-38)	Apr. 23, '38	.....

COLORETOUR ADVENTURE

Title	Rel. Date	Min.
Gateway to Africa (6-12-37)	June 12, '37	10....
Land of the Magyar (7-10-37)	July 3, '37	.....
Crossing the Sahara (7-10-37)	Aug. 14, '37	.....
Long Bright Land (9-11-37)	Sept. 25, '37	10....
It's Work (9-11-37)	Oct. 23, '37	.....
Mysterious Ceylon (9-11-37)	Nov. 20, '37	.....
Land of the Kangaroo (11-20-37)	Dec. 18, '37	10....
India's Millions (11-20-37)	Jan. 8, '38	.....
Malayan Jungles (2-5-38)	Feb. 5, '38	10....
What the World Makes (2-5-38)	Mar. 12, '38	.....
Crossroads of the Orient (2-5-38)	Apr. 2, '38	.....
Taradja Land (2-5-38)	Apr. 30, '38	.....

FLOYD GIBBONS'

"YOUR TRUE ADVENTURE"

Attie of Terror (9-11-37)	Sept. 18, '37	112....
Playing with Danger (11-20-37)	Oct. 30, '37	113....
Danger—High Voltage (11-20-37)	Dec. 4, '37	1 rls.
Alibi Mark (11-20-37)	Dec. 25, '37	1 rls.
Bolted Door, The (2-5-38)	Jan. 22, '38	113....
Hit and Run (2-26-38)	Feb. 19, '38	112....
Shoppgirl's Evidence (2-26-38)	Mar. 19, '38	.....
Dear Old Dad (2-26-38)	Apr. 16, '38	.....

LOONEY TUNES

No. 36—Porky's Building (7-10-37)	June 19, '37	8....
No. 37—Porky's Super Service (7-10-37)	July 3, '37	8....
No. 38—Porky's Bad Time (7-10-37)	July 24, '37	7....
No. 39—Porky's Railroad (8-14-37)	Aug. 7, '37	7....

Title	Rel. Date	Min.
No. 40—Get Rich Porky (8-14-37)	Aug. 28, '37	.....
No. 41—Porky's Garden (8-14-37)	Sept. 11, '37	.....
No. 42—Rover's Rival (8-14-37)	Oct. 9, '37	.....
No. 43—The Case of the Stuttering Pig (8-14-37)	Oct. 30, '37	.....
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13, '37	7....
No. 45—Porky's Hero (11-20-37)	Dec. 4, '37	7....
Agency (11-20-37)	Jan. 15, '38	.....
No. 46—Porky's Poppa (11-20-37)	Jan. 15, '38	.....
No. 47—Porky at the Crocadero (11-20-37)	Feb. 5, '38	7....
No. 48—What Price Porky (11-20-37)	Feb. 26, '38	.....
No. 49—Porky's Phoney Express (2-26-38)	Mar. 19, '38	11....
No. 50—Porky's Five and Ten (2-26-38)	Apr. 16, '38	.....

MELODY MASTERS

Elisoa Grenet and Orch. (6-19-37)	June 19, '37	10....
Lennie Hayton and Orch. (7-10-37)	July 10, '37	10....
David Mendoza and Orch. (8-21-37)	July 31, '37	10....
Russ Morgan and Orch. (8-21-37)	Sept. 11, '37	1 rls.
Milt Britton and Orch. (8-21-37)	Oct. 2, '37	.....
Mal Hallett and Orch. (8-21-37)	Oct. 23, '37	.....
Arnold Johnson and Orch. (9-11-37)	Nov. 13, '37	10....
Jan Rubini and Orch. (9-11-37)	Dec. 4, '37	1 rls.
Henry King and Orch. (9-11-37)	Dec. 25, '37	1 rls.
Leon Navara and Orch. (9-11-37)	Jan. 15, '38	.....
Eric Madriguera and Orch. (2-5-38)	Jan. 29, '38	10....
Carl Hoff and Orch. (2-5-38)	Feb. 12, '38	.....
Benny Meroff and Orch. (2-5-38)	Mar. 5, '38	.....
Mike Riley and Orch. (2-5-38)	Mar. 26, '38	.....
Rubini and His Violin (2-5-38)	Apr. 16, '38	.....

MERRIE MELODIES

Title	Rel. Date	Min.
(In Color)		
No. 38—Streamlined Greta (6-12-37)	June 19, '37	8....
No. 39—Sweet Sioux (7-10-37)	June 26, '37	8....
No. 40—Egghead Rides Again (7-10-37)	July 17, '37	8....
No. 41—Plenty o' Money and You (7-10-37)	July 31, '37	7....
No. 42—Sunbonnet Blue (7-10-37)	Aug. 21, '37	.....
No. 43—Speaking of the Weather (8-21-37)	Sept. 4, '37	7....
No. 44—Dog Daze (8-21-37)	Sept. 18, '37	.....
No. 45—I Wanna Be A Sailor (8-21-37)	Sept. 25, '37	.....
No. 46—The Lyin' Mouse (8-21-37)	Oct. 16, '37	.....
No. 47—Little Red Walking Hood (8-21-37)	Nov. 6, '37	.....
No. 48—Woods Are Full of Cuckoos (8-21-37)	Dec. 4, '37	1 rls.
No. 49—September in the Rain (8-21-37)	Dec. 18, '37	1 rls.
No. 50—Daffy Duck and Egghead (8-21-37)	Jan. 1, '38	7....
No. 51—My Little Buckaroo (8-21-37)	Jan. 29, '38	7....
No. 52—Jungle Jitters (2-5-38)	Feb. 19, '38	7....
No. 53—Sneezing Weasel, The (2-26-38)	Mar. 12, '38	7....
No. 54—A Star Is Hatched (2-26-38)	Apr. 2, '38	.....
No. 55—Penguin Parade (2-26-38)	Apr. 23, '38	.....

PICTORIAL REVIEWS

No. 11—Milk—Rugs (8-14-37)	June 19, '37	10....
No. 12—Planos—Art (8-14-37)	July 17, '37	10....
No. 13—Books—Furs (8-14-37)	Aug. 28, '37	.....
(NEW SERIES)		
No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept. 18, '37	10....
No. 2—Mauch Twins—Table Tennis (9-11-37)	Oct. 16, '37	.....
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13, '37	10....
No. 4—Boxers—Dolls (11-13-37)	Dec. 11, '37	.....
No. 5—Ice Cream—Jockeys (1-29-38)	Jan. 8, '38	11....
No. 6—Hockey—Shoes (2-5-38)	Feb. 5, '38	10....
No. 7—(2-26-38)	Mar. 5, '38	10....
No. 8—Song Writers—Bowling (2-26-38)	Apr. 2, '38	.....
No. 9—Silverware—Ice Boating (4-23-38)	Apr. 30, '38	10....

VITAPHONE NOVELTIES

Double Talk (6-5-37)	June 26, '37	10....
Edgar Bergen—"Charlie McCarthy" (11-20-37)	Nov. 6, '37	11....
All American Drawback (11-20-37)	Nov. 6, '37	11....
Edgar Bergen—"Charlie McCarthy" (11-20-37)	Nov. 6, '37	11....

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Neckin' Party, A (9-11-37)	Sept. 4, '37	11....
Edgar Bergen—"Charlie McCarthy" (9-11-37)	Sept. 4, '37	11....
Puppet Love (9-11-37)	Oct. 2, '37	11....
Salici's Puppets (9-11-37)	Nov. 6, '37	.....
Roping 'Em Alive (9-11-37)	Nov. 6, '37	.....
Vitaphone Frolics (11-20-37)	Dec. 4, '37	10....
Jack & Loretta Clemens (11-20-37)	Jan. 8, '38	.....
Unreal Newsreel (11-20-37)	Jan. 22, '38	9....
Ski Flight (11-20-37)	Jan. 22, '38	9....
Alibi Time (2-19-38)	Feb. 12, '38	11....
Radio Ramblers (2-19-38)	Mar. 19, '38	.....
Vitaphone Gambols (2-19-38)	Mar. 19, '38	.....
Chaz Chase (2-19-38)	Apr. 9, '38	.....
Mr. & Mrs. Jesse Crawford (2-19-38)	Apr. 9, '38	.....

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The (2-19-38)	July 29, '37	20....

WORLD

Title	Rel. Date	Min.
Battling Bettas (2-19-38)	July 8, '37	10....
Men of Ships (2-19-38)	Sept. 10, '37	9....
Paper Hanger, The (2-19-38)	Sept. 1, '38	.....
(Cartoon)		

OTHER PRODUCT

Title	Rel. Date	Min.
DEVLIN		
Hong Kong, Gateway to (2-19-38)		11....

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Since we don't know very much about the subject, we presume we should leave the matter to the society editors, but when we hear people commenting on women's bonnets and costumes today it recalls when the girls wore chignons at the back of their heads which were enclosed in a fish net and that tapered off like a hay stack; when they wore baled hay for a bustle; when they wore corsets that made them look in the middle like a wasp; when they wore white bloomers under a knee high skirt that came clear down to their shoetops; when they wore hats trimmed with all the flowers they could get in the garden, and some vegetables.

Back in those days was when Jake Nottingham bought his son's wife for 100 rails and 50 posts, and it was not considered good form to have more than one wife.

We remember tendin' a baby once while its mother went to a bridge party, and when she returned she found we had tied the blanket around the baby's head.

▽

Right now, as we remember Princeton, Minnesota, it is a cracking good town of something like 2,500 folks who believe in Santa Claus, the 4th of July and the Constitution. They also believe in having a good theatre. They believe, too, in having Ed Reynolds manage it, and Ed believes in having the MOTION PICTURE HERALD to keep him well informed on theatrical matters. That's why he sent us a check to have his subscription renewed. As we remember it now, we called on Ed when we were on our way home, having been overheated from traveling when it was 114 in the shade, and no shade. We didn't get to visit him very long, as he was just leaving to fill an appointment, but he told us that the lakes up there were opening up and that fishing would soon be good and invited us up to see him, and that makes him O. K. with us.

▽

It has always been our belief that it was pretty hard to beat those Minnesota exhibitors, but here comes a letter and a check from a Jayhawker down at La Crosse, Kansas, asking us to renew his subscription to the HERALD. This convinces us that the good people didn't all move to Minnesota. D. A. Russell says he has been reading our Colyum and the HERALD for a long time and wants to keep it up. Additional proof of his sanity is entirely unnecessary. Thanks, D. A. Tie up your bulldog, we expect to be down there soon.

▽

Our old friend Gus Harms writes us that he has severed his connection with the Scott-Ballantyne Co. and will be a salesman for National Theatre Supply Company at Omaha. We are willing to stake our reputation as public enemy No. 1 that Gus will make good, for two reasons; one that he is a swell guy himself and the other that he will be working for another good company. Gus wants the HERALD sent to his home address and we betcha that'll be done.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumist

EVENTS COVERED IN THE NEWSREELS

MOVIETONE NEWS—No. 64, Vol. 20.—U. S. fleet caught in storm on maneuvers....Premier Daladier takes office....New stamp series approved....Britisher builds new speed auto....Lew Lehr....Children inaugurate fishing season at Passaic....Youths given holiday trip....Boy and girl display bowling skill....Australian youngsters ride the surf....Baseball....Ice Carnival....Soccer.

MOVIETONE NEWS—No. 65, Vol. 20.—Ship splits in two off Boston....England and Italy sign pact....Britain's king and queen inspect armament plant....Pope presides at benediction services....Girls display horsemanship and fencing skill....Oriental sects of Christianity celebrate feast that ends in riot....Pershing sees son wed....Lew Lehr....Turf champions get set for Kentucky Derby.

NEWS OF THE DAY—No. 262, Vol. 9.—Warships battle storm on the Pacific....New York greets General Pershing....The Woman's Page....Queen Mary sees Welsh miner's show....DiMaggio agrees to join New York baseball club....Modest Dizzy Dean welcomed by Chicago Clubs....Europe's ace drivers in race.

NEWS OF THE DAY—No. 263, Vol. 9.—Crew saved as ship splits on ocean ledge....100,000 hail Pope Pius....England and Italy agree to pact....Guns roar for Britain's king and queen....45 die in coal mine blast....French glider in thrilling flight....The Woman's Page....Escapes death in auto race crash....Romani beats Cunningham....Motorcyclists.

PARAMOUNT NEWS—No. 75.—Army buys six new autogiros....Helen Wills Moody sails for England....Eunice and Rosemary Kennedy and Hale Dancers also sail for England....Women sacrifice jewelry to pay for oil properties....Queen Mary visits miners....New ideas in autos hit England and America....Baseball....Fleet rides storm at sea off Hawaii.

PARAMOUNT NEWS—No. 76.—Animal ship breaks in two off Boston....Vice-president Garner visits Azalea Festival....The new nickel....Felix Schlag wins award....General Pershing sees son wed....Fire kills 45 in coal mine blast....French glider ace dares rocky peaks....Baseball....Romani defeats Cunningham.

RKO PATHE NEWS—No. 79, Vol. 9.—Baseball....Helen Wills Moody, Ambassador Kennedy's daughters, Hale Dancers and Sir Herbert Morrison sail for England....Military highway in Rome tested....Pan-American fiesta draws bathing girls....Explorer tests new jungle yachts....Boxing bouts for five-year-olds.

RKO PATHE NEWS—No. 80, Vol. 9.—Navy oarsmen beat Columbia....45 perish in mine disaster....Dionne-Deafie feud rages....New coin honors Jefferson....Pershing sees son married....Baseball played by sound....British-Italian peace pact signed....Blasts forests for airport....Kansas track meet held.

UNIVERSAL NEWSREEL—No. 660, Vol. 10.—Finance trips Premier Blum again....Navy fights mountainous sea....Liner piles on rocks in fog....Log run packs river....Pawson takes 42nd marathon....Italians test new road idea....Giants beat Bees in opener....Scotland wins soccer game....Helen Wills Moody tries comeback....Amusement parks spruce up....French driver wins auto race....Youngsters bowl for crown.

UNIVERSAL NEWSREEL—No. 661, Vol. 10.—LaGuardia plays cowboy for a day....Pope blesses Easter throng....Vice-President Garner at Azalea festival....Blind men play baseball by sound....West Point dress parade....Pershing sees son wed....British and Italians sign peace pact....Mine explosion....British freighter aground at Boston....New nickel design....Joe DiMaggio signs baseball contract....sports.

Documentary Film Series In 14th Week; Ends May 11

The series known as "The Documentary Film as History and Journalism," sponsored by the New School for Social Research, now in its 14th week, has included showings of "The Birth of a Nation," "This Is America," "The First World War," "The River," "The Plow That Broke the Plains," Russian, French, British, German and Dutch documentaries and selections from the "March of Time."

The school has installed a new RCA sound reproducing system, which was used last week for the first time at the showing of "The Wave," Paul Strand's documentary film financed by the Mexican government.

Among the speakers have been Gilbert Seldes, Jean H. Lenauer, Pare Lorentz, Frederic W. Ullman, Jr., Louis de Rochemont, Jay Leyda, Max Eastman and Terry Ramsaye, editor of MOTION PICTURE HERALD. The series will close May 11th with the showing of "Fury."

Thomas Opens Law Office

Abel Cary Thomas, former general counsel for Warner Brothers-First National, has opened an office for the practice of the law at 11 West 42th Street, New York.

Lily Pons has been made an officer of the French Legion of Honor. The decree, which was signed by the retiring Foreign Minister Joseph Paul-Boncour, was presented to Miss Pons at a charity concert she gave in Paris last week.

Eight of 14 Films Seen By Legion Are Foreign

Eight of 14 pictures reviewed and classified by the National Legion of Decency in its listing for the current week are foreign product. Of the 14, six were approved for general patronage, five were listed as unobjectionable for adults, two were cited as objectionable in part and one was condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Four Men and a Prayer," "Lady in the Morgue," "Moonlight Sonata," "Mujer Mexicana" (Spanish), "Outlaws of Sonora," "Under Western Stars." Class A-2, Unobjectionable for Adults: "Call of the Yukon," "Der Lachende Dritte," "Der Maulkorb" (both German), "El Traidor" (Spanish), "There's Always a Woman." Class B, Objectionable in Part: "Pearls of the Crown" (French, Italian and English), "Urlaub auf Ehrenwort" (German). Class C, Condemned: "Aus den Wolken Kommt das Glueck" (German).

Not German Product

The 55th Street Playhouse, New York, has played several Austrian motion pictures in the last few months, but no German films in three years. In an article in the April 16 issue on the American market for foreign product the Playhouse was listed as playing French, German and Mexican productions.

Max H. Galfunt has resigned from Columbia to enter the general practice of law.

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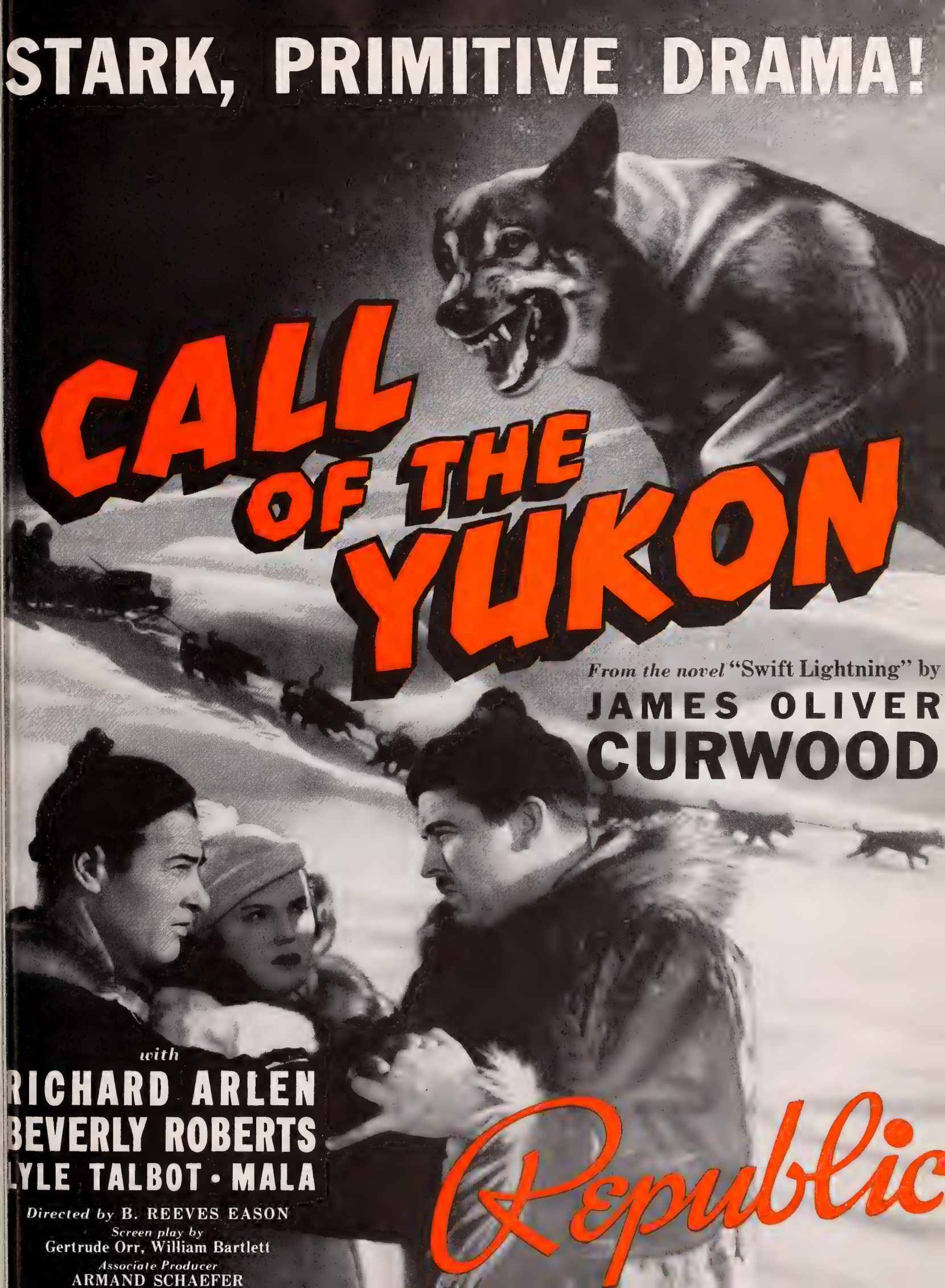
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ALSO IN THIS ISSUE

NEON AUDITORIUM LIGHTING

TESTING SUNDAY CLOSING LAWS

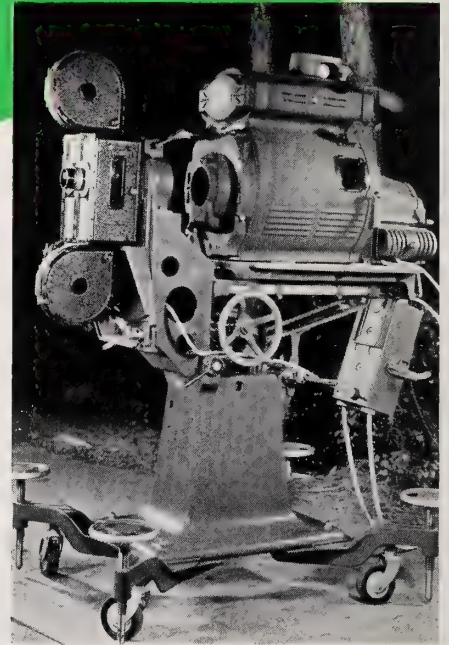
APRIL 30, 1938

Section Two

**When
the Screen Image
Must Be Perfect—**

**90% of Hollywood Studios
Use BRENKERT Standard
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**Use of Brenkert Lamps for
BACKGROUND PROJECTION Pays
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Yes, when Hollywood Studios come to their most exacting photographic job—the photography of moving picture backgrounds—they project these background pictures with Brenkert Projection Lamps. Because the Background Screen must be *perfect*, more than 90% of major studios in Hollywood and many throughout the world, use Brenkert Lamps ONLY, for this job that requires the most perfect engineering. When spending millions of dollars on picture production, they take no chances on perfection of projection.

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BRENKERT LIGHT PROJECTION CO.

ENGINEERS AND MANUFACTURERS

DETROIT, MICHIGAN, U. S. A.

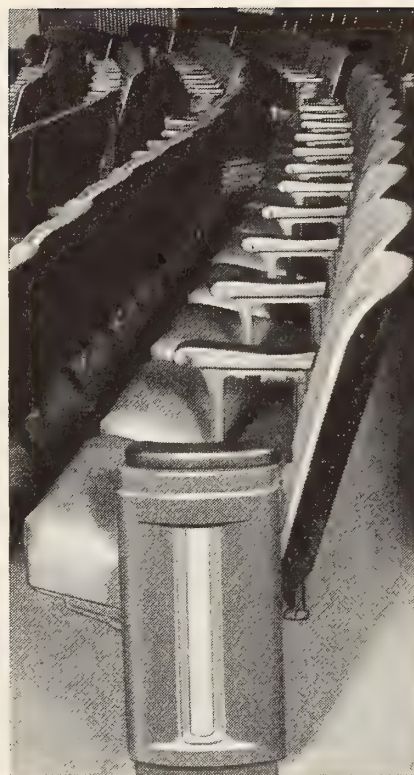
Coolness NOT ENOUGH FOR Summer Customers

A COOL theatre may still be unattractive to summer crowds—if the seats are uncomfortable.

Don't let business fall off this summer because people "simply can't sit out a program in those seats." Follow the lead of successful exhibitors everywhere who recognize the box office appeal of smartly styled, completely comfortable American Seating Company chairs.

You will find that installations by "American" take the hardest service with minimum maintenance. That's why they offer the greatest ultimate economy.

Let us show you how your theatre can be re-seated with business building chairs to harmonize with architecture and interior decorations—at prices to suit your requirements. Write us for complete information.



A close-up of the Line-o-lite chair. It is a thoroughly restful unit with a spring edge seat and padded upholstered metal-clad back



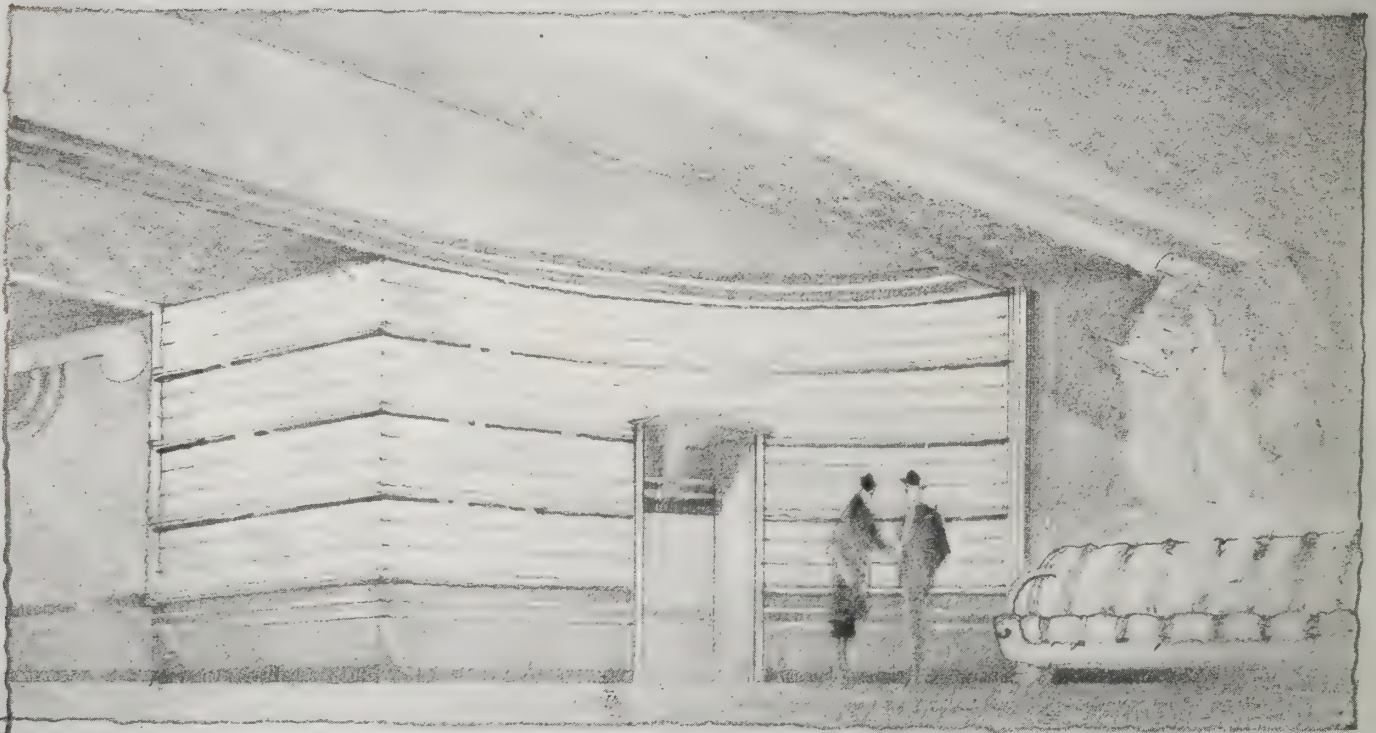
American Seating Company

GRAND RAPIDS, MICHIGAN

Pioneers and pacemakers in theatre, auditorium, school, church, stadium and transportation seating • Branch Offices and Distributors in Principal Cities

A recent example of how theatres are stepping up box office appeal is the re-seating of the Capital Theatre in Manitowoc, Wisconsin. 958 Line-o-lite chairs were installed by the American Seating Company

JOINING FOYER AND LOUNGE THROUGH GLASS



A design

By S. CHARLES LEE

■ In this sketch from the prominent Los Angeles theatre architect we have an attempt to effect a luxurious feeling of spaciousness and splendor without departing from the stricter interpretations of modernism in design. Decoration would depend principally upon dramatic lighting from concealed sources, indicates Mr. Lee. But perhaps the dominant element in his design is a wall section of glass blocks, joining, as it separates, the foyer and a lounge, thus eliminating a partition in the true sense and contributing to the feeling of expansiveness aimed at in the general design. . . . The lighting scheme could make good use of the translucent blocks in serving its decorative purpose. . . . The photographs of glass blocks used, somewhat symbolically, on this page, reproduce two designs of the Pittsburgh Corning Corporation—their "Decora" (above) and the "Argus."

Perfection of Mercury Vapor Lamp To Bring New Lighting Technique

THE PERFECTION of electric discharge type lamps employing mercury vapor in an exhausted tubular glass bulb, providing artificial light approaching the quality of daylight and also colored light in shades heretofore unattainable, was announced April 21 in New York at a joint meeting of leading electrical and illuminating engineers' organizations. The development, which has immediate bearing upon the kinds of lighting especially adapted to theatres, is regarded in engineering and architectural circles as one of the most impressive of the modern advances in illumination technique.

Addressing the New York Electrical Society, the American Institute of Electrical Engineers, and the Illuminating Engineering Society, Ward Harrison, engineering director of General Electric's Incandescent Lamp Department at Nela Park, Cleveland, described the new light sources, which have been placed in manufacture by General Electric and also by Westinghouse, a GE licensee, for marketing under the name Fluorescent Lumiline Lamps.

In a statement from Nela Park, however, General Electric points out that the lamps will not be generally available "for some little time," the necessary auxiliaries not being readily obtainable now. Much of the first production, it is added, will be for the New York and San Francisco World's Fairs.

Mr. Harrison told the engineers that because of their ability to produce a wide range of colored light with greatly reduced heat—in some cases as much as 120 times the illumination for the current consumed as filament lamps—the fluorescent lamps are expected to bring many changes into lighting practice.

Powders Re-Radiate Ultra-Violet Energy

Especially treated powders of fluorescent substances synthetically produced and having the power to absorb the short ultra-violet light waves, then to re-radiate this energy in the wave lengths comprising the visible portion of the color spectrum, are applied to the inner surface of the glass bulb. Each type of powder has its own characteristic color response to ultra-violet.

"The amount of light produced," Mr. Harrison said, "and the efficiency of the re-radiation in the longer wave-bands, is governed by the intensity and quantity of

the ultra-violet energy absorbed. For example, one powder will re-radiate the absorbed energy in the short wave-band of the spectrum, forming blue light; another, in the long wave-band, giving pink light. Thus by the proper combination of powders, it is possible to produce re-radiation in practically any desired part of the color spectrum, permitting the production of light in hitherto unobtainable pastel tints as well as pure colors."

A comparison of tungsten-filament lamps with fluorescent lamps as to efficiency in the production of colored light shows, Mr. Harrison said, that the latter may have an advantage of at least a hundred to one over the former "from a lumen-per-watt standpoint."

Regarding the production of "daylight color," he declared that the lamp made for this purpose has a "color temperature" closely approximating 6,500° Kelvin, which is the standard daylight color of the U. S. Bureau of Standards. "Color discrimination—in fact, many forms of color matching—will be practicable under light from these lamps," Mr. Harrison added.

There is also a type of fluorescent lumiline lamps listed as *white*, which provides illumination similar to regular filament lamps, the light being "warm," under which objects appear about the same as under light from Mazda lamps, with blue

objects less changed in apparent coloration by light from a fluorescent white-light than from a filament source.

Among the applications of the new lamps, theatre interiors and marquees were specified.

[*Technical data on the Fluorescent Lumiline Lamp are given on page 24.*]

Academy Issues New Sound Recommendations

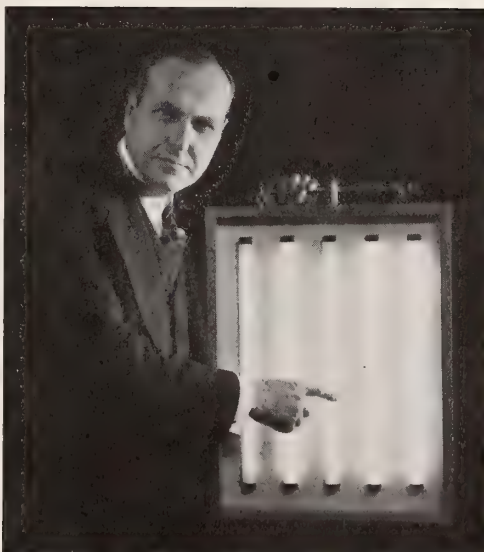
THE INCREASING interest of the Academy of Motion Picture Arts and Sciences in the practical problems of exhibition, involving a closer coordination between studio practices and normal theatre requirements, has resulted in further recommendations of new standards for theatre sound equipment. Through adherence to these standards, it is expected that studio recording methods and theatre reproducing equipment will be matched to each other to secure the maximum in sound quality.

The new specifications for theatre apparatus are the result of a series of tests and experiments conducted by a committee of standardization under the direction of the Academy's Research Council, and cover every part of the theatre sound system from the photo-electric cell to loud speakers. The standards relating to two-way speaker systems, previously drawn up for the Academy (reported on page 32 of *BETTER THEATRES* for May 1, 1937) have been incorporated into the present specifications as an integral part of the complete requirements for an ideal theatre installation.

The soundhead, according to these specifications, should combine photo-cell and optical system into an integral physical unit inserted in the sound head on vibration-proof mounting. Shock-proof mounting assembly is specified for the driving motor. Adequate shielding is called for all sound wiring in the head, as well as optical system design or a masking arrangement to prevent introduction of sprocket hole hum. (Dividing line hum is not mentioned.)

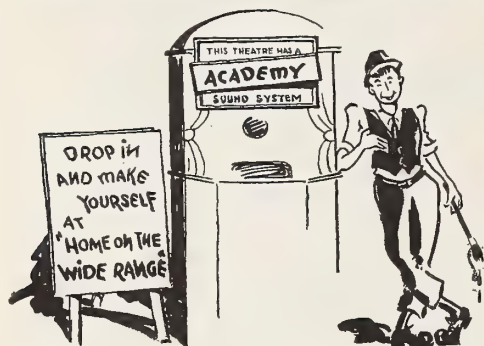
Minimum Track Variation

The specifications provide that sound track illumination shall be laterally uniform, to the extent that variation in sound volume, as reproduced from different portions of the track width, shall not be greater than plus or minus 1½ db. The lateral weave of film in motion through the sound head shall not be more than plus or minus .002". Projection and sound apparatus shall not at any time come into contact with the sound track on either the emulsion or



Ward Harrison of the General Electric Company, displaying one of the regular lengths of fluorescent lumiline lamps announced in New York April 21.

celluloid side of the film—all idlers, sprockets and pads to be recessed accordingly. Electrical wiring is to be oil-proof throughout, and electrical and optical apparatus so located as to reduce the chances of trouble due to misplaced lubrication. Standard and push-pull sound track di-



mensions and location are specified in detail. Flutter limits are given, as measured by apparatus now available, but a supplementary report covering standardized flutter measurements is promised for the future.

Volume control requirements are set at 50 decibels, variation in steps of 2 db., at least 16 db. of which shall be available to the projectionist at the front-wall change-over location. Equalizing facilities shall allow balance of projector sound outputs to within 1 db.

Anticipate Future Improvements

All amplifying systems shall have 20 db. reserve amplification. The frequency response of the electrical system shall be within plus or minus 1 db from 40 to 10,000 cycles. Distortion characteristics specify that the root mean square sum of all harmonic components between 50 and 5,000 cycles, when the system is excited by a sinusoidal input, shall not exceed 2% of the fundamental. The low pass filter shall be adjustable over a wide range provided for anticipated future improvements.

Hum and noise above 300 cycles shall be more than 35 db. below .006 watts; hum and noise above 300 cycles may equal minus 35 db. below the same reference level. These specifications are intended to insure that no hum or noise will be audible even in the front row of seats.

Overall frequency range, reading loud speaker output with calibrated microphone equipment, shall be flat with plus or minus 3 db. from 50 to 2,000 cycles, falling off by not more than 5 db. at 4,000, 10 db. at 8,000 or 12½ db. at 10,000 cycles; with not more than 10 db. decrease between 50 and 30 cycles. Horns shall be available to distribute sound over a horizontal angle of 105° and a vertical angle of 65°. Speakers shall have a minimum of rear radiation. The dividing network shall have an attenuation of approximately 12 db. per octave.

Urge Convenience in Replacement

Vacuum tube current meters, and accessible terminals for a volume indicating test meter, are recommended in the interest of good servicing. It is also suggested

that parts subject to wear shall be readily replaceable, and all parts and wiring accessible for inspection and maintenance. All parts subject to measurement should be so built as to make measurement in the projection room convenient. The committee considers that all equipment, including speaker field supply rectifiers and speaker dividing networks, should be installed in the projection room, leaving only the unavoidable minimum of apparatus behind the screen.

The Research Council has included in its report on the new recommendations, the following statement:

"The specifications and recommendations contained in the report have been prepared for the guidance of the engineering departments of the producing companies participating in the Research Council co-operative technical program, and the engineering departments of the associated companies affiliated with these producing companies, in purchasing new sound projection equipment.

"Copies of the report are also available upon request to all sound equipment manufacturers, to be used as a guide in designing, testing or manufacturing new equipment, or to theatre servicing organizations and exhibitors who may be interested in the opinions of the Council on sound reproducing equipment.

"Copies of the report have been distributed through each company's representative on the Council to the proper officials in each producing company."

Patent Device to Give Synopsis With the Film

A DEVICE for the convenience of motion picture theatre patrons who arrive in the middle of the feature film, has been patented by a British firm of electrical engineers. By its means the patron arriving after the film has started will be able to read a brief synopsis of what has gone before, and which will be pro-

jected by travelling tape, or otherwise, on to the lower edge of the screen.

The apparatus, which is sponsored by Bannister & Fitton of Rochdale, England, consists in a timing mechanism housed in the projection room which controls a supplementary device for exhibiting the synopsis to the audience. On the first occasion—say, ten minutes after the start of the film—only a small portion is displayed, outlining briefly to newcomers just that part of the picture they have missed. At each suc-



It says by the printing she don't love him. But look! Tsk, Tsk—wot a hypocrite!

cessive showing of the synopsis a progressively greater portion of it is revealed, until on the last occasion it is shown in full.

At the conclusion of the cycle of operations—that is, at the end of the picture—the mechanism automatically returns to zero, ready to repeat the whole operation when the picture is next projected. The duration of the cycle may be adjusted to suit films of different lengths.

Theatre Building But Little Under Last Year's

DESPITE curtailed business operations generally during the first three months of the year, contracts awarded during that period in 37 eastern states, for the construction of new theatres, had a value only \$598,000 less than that for the same period of 1937, which amount is less than 10% of the last year's first-quarter valuation. Last year, contracts for the period amounted to \$6,218,000 in value, covering 196 projects; this year there were 186 projects valued at \$5,620,000.

These figures, published in Motion Picture Daily, are based on reports to the Dodge Reports division of the F. W. Dodge Corporation, New York.

The Dodge analysis of theatre building contracts for March shows 75 projects with a total floor area of 328,000 square feet and an aggregate valuation of \$2,064,000. In March 1937, there were 78 projects with a total valuation of \$2,824,000.

The March 1938 theatres' contracts were also slightly under those reported in February. March contracts for all types of building, according to the Dodge analysis, were 19% over those for February, while non-commercial construction was up 81% over that for February.

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The Luxury Idea

IN THEATRE INTERIORS OF MODERN FEELING

THE idea of luxury in the motion picture theatre is derived from the common belief among showmen: "Give the public what it doesn't get at home." It is an idea that was extravagantly developed during the 1920's. Then Modernism, plus the Depression, advised simplicity. But we find The Luxury Idea reasserting itself, and on this and the following four pages are pictured how it has been applied by John Eberson, New York theatre architect, with equal emphasis to Warners' 1,600-seat Colony in Shaker Heights, Cleveland; and to the Earle, 600-seat Brandt Theatres house in Jackson Heights, New York City.



IN A SMALL THEATRE

Above

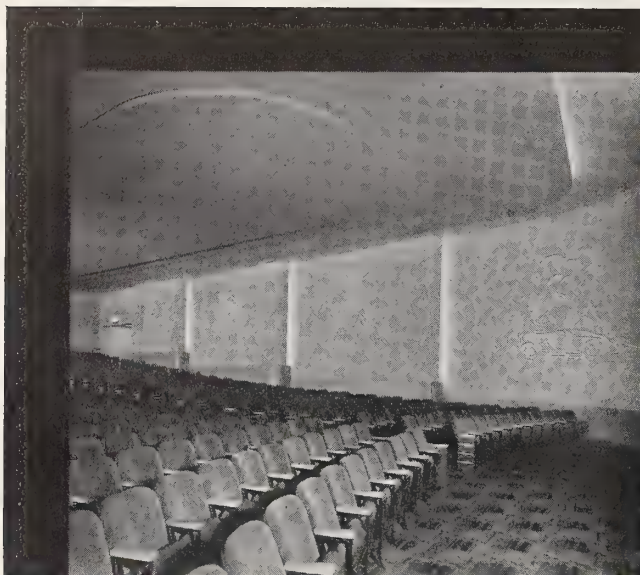
IN A LARGE THEATRE

Left



■ Pictured above is the foyer-lounge beneath the stadium in the Earle theatre. Entered from a main floor foyer down several steps and giving access to men's and women's rooms, it is a brilliantly lighted corridor in pastel shades of green, maroon and orange, with a cosmetic room providing a lovely vista through an arch. Furniture is of pickled maple with coverings in corduroy and frieze. The main foyer of the Colony (left) achieves a striking air of phantasy through eccentrically curving light coves which divide the ceiling into sweeping tiers of peach, green, pink and midnight blue. Lower walls are of crushed velour in red, rust, gold.

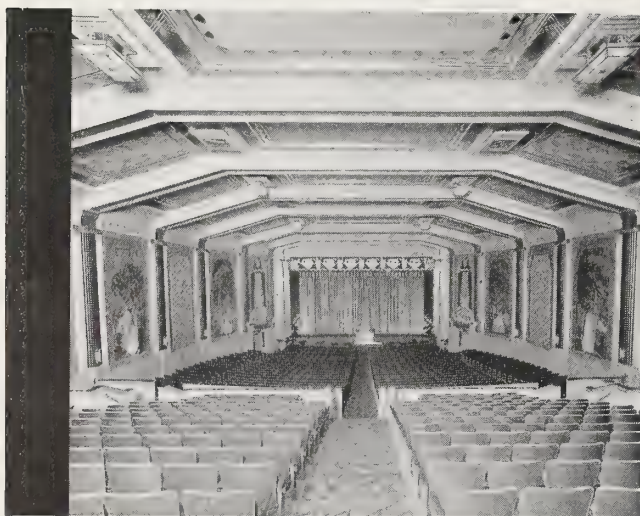
CONTRASTS



Trans-Lux theatre, Washington, D. C. Thomas W. Lamb, architect.



Jewel theatre, Brooklyn, N. Y. Ben Schlanger, architect.



First contrasting with modern luxury the idea of modern simplicity, as exemplified in the theatres illustrated in the upper two pictures. Here no attempt to emphasize sensuous appeal, but only that of harmonious forms and a subtle play of light. And pictured immediately above is The Luxury Idea in a pre-modern interpretation that was conceived some years ago for the Paramount in Lynchburg, Virginia.



IN A SMALL THEATRE

Earle: Cosmetic Room (above), Auditorium (top, opposite page).

■ The Earle cosmetic room, which was observed located off one end of the foyer-lounge, has walls finished in Salubra paper of a floral pattern in silver, pale blue and old rose. From the tinted ceiling is suspended a "powder puff and lipstick" lighting fixture. Cosmetic tables are plate glass panels bracketed to the wall, thus blending with it, and above each is a frameless mirror. . . . The Earle auditorium (a forward view appears on page 11) has a warm, colorful treatment employing cotton art fabric in green, bronze and white stripings on all main wall surfaces, and red damask in a "sunburst" recess at each end of the cross-aisle.

IN A LARGE THEATRE

Colony: Auditorium (bottom, opposite page).

■ The Colony auditorium (a forward view appears on page 11) has side walls of damask (in both theatres the wall fabric is laid over rock wool) arranged in panels of the same modern pattern, but each in a different shade—eggshell, pale blue, pale green, rust and maroon, proceeding from rear to proscenium. Each is eccentrically designed in relation to ceiling cowl containing a cove, cowl and light being of a color corresponding to that of the panel.

The Luxury Idea



[PHOTOGRAPHS OF EARLE THEATRE BY COSMO-SILEO, NEW YORK.]





The Luxury Idea

IN A LARGE THEATRE

Colony: Lounge and (opposite page) Auditorium.

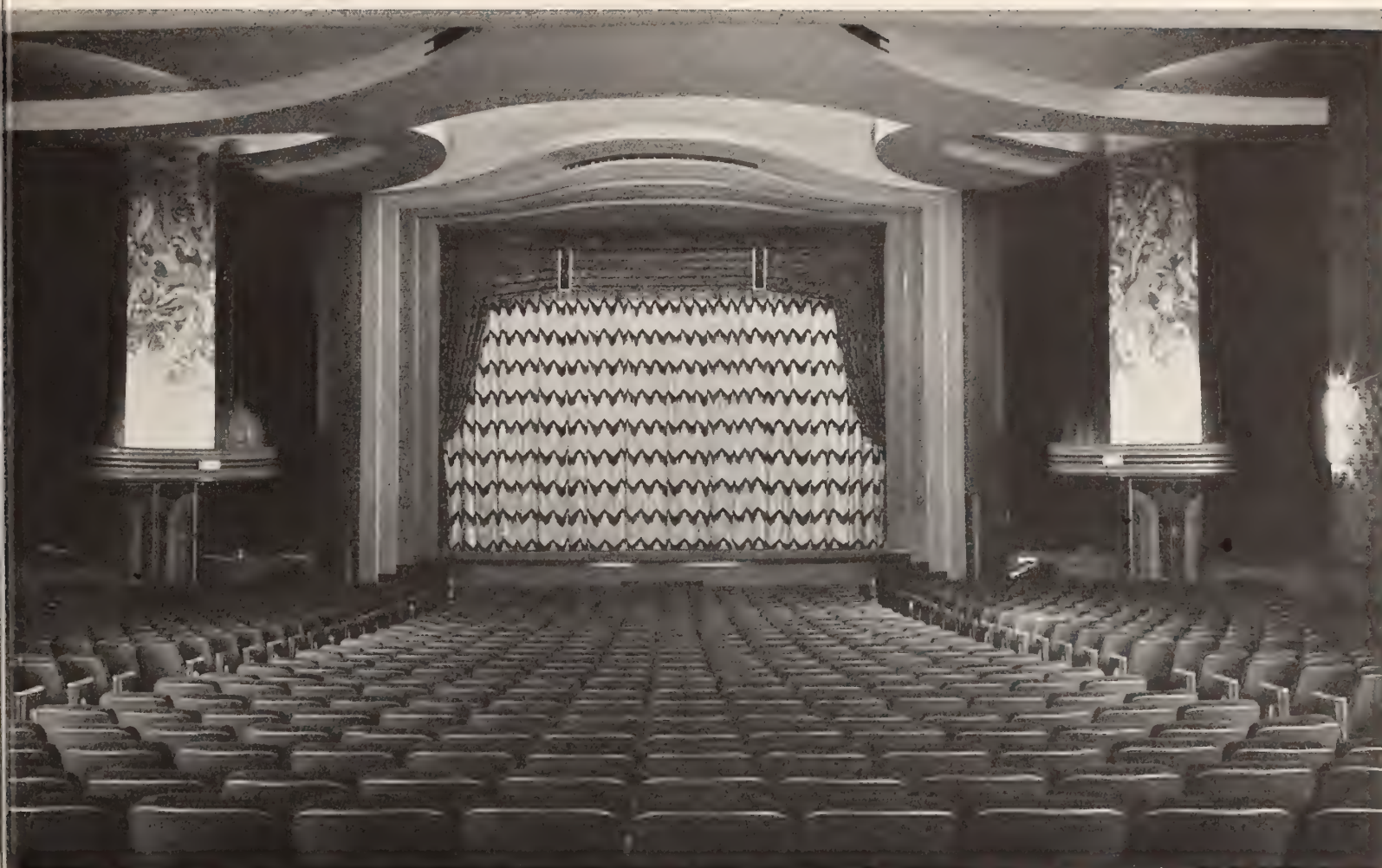
■ The Colony lounge, located under the foyer, is a spacious chamber which (very much like the sub-level foyer-lounge of the Earle) is brilliantly lighted in consideration of the fact that some people have an aversion to going downstairs into a dimly lighted room. This lounge, moreover, is related physically to the foyer upstairs through the mural decorations, which begins its "Aladdin and His Lamp" theme on the foyer wall at the head of the staircase (see page 7). The lighting fixtures, of glass and dull chromium, direct light upon the murals. Carpeting is a solid henna color (the weave is an Alexander Smith Axminster; all other carpeting in the Colony, and all carpeting in the Earle, is Crestwood Velvet in a late modern pattern). Furniture is pickled maple with coverings of moire silk and mohair. . . . The front view of the Colony auditorium shows a ceiling cowl, which is 16 feet from the proscenium and has three-color dimmer-controlled striplights directed upon the stage curtain (which is operated by Vallen control equipment). Chairs (by Ideal) have full-spring backs and spring-edge seats, covered in mohair, backs in coral, seats in blue.



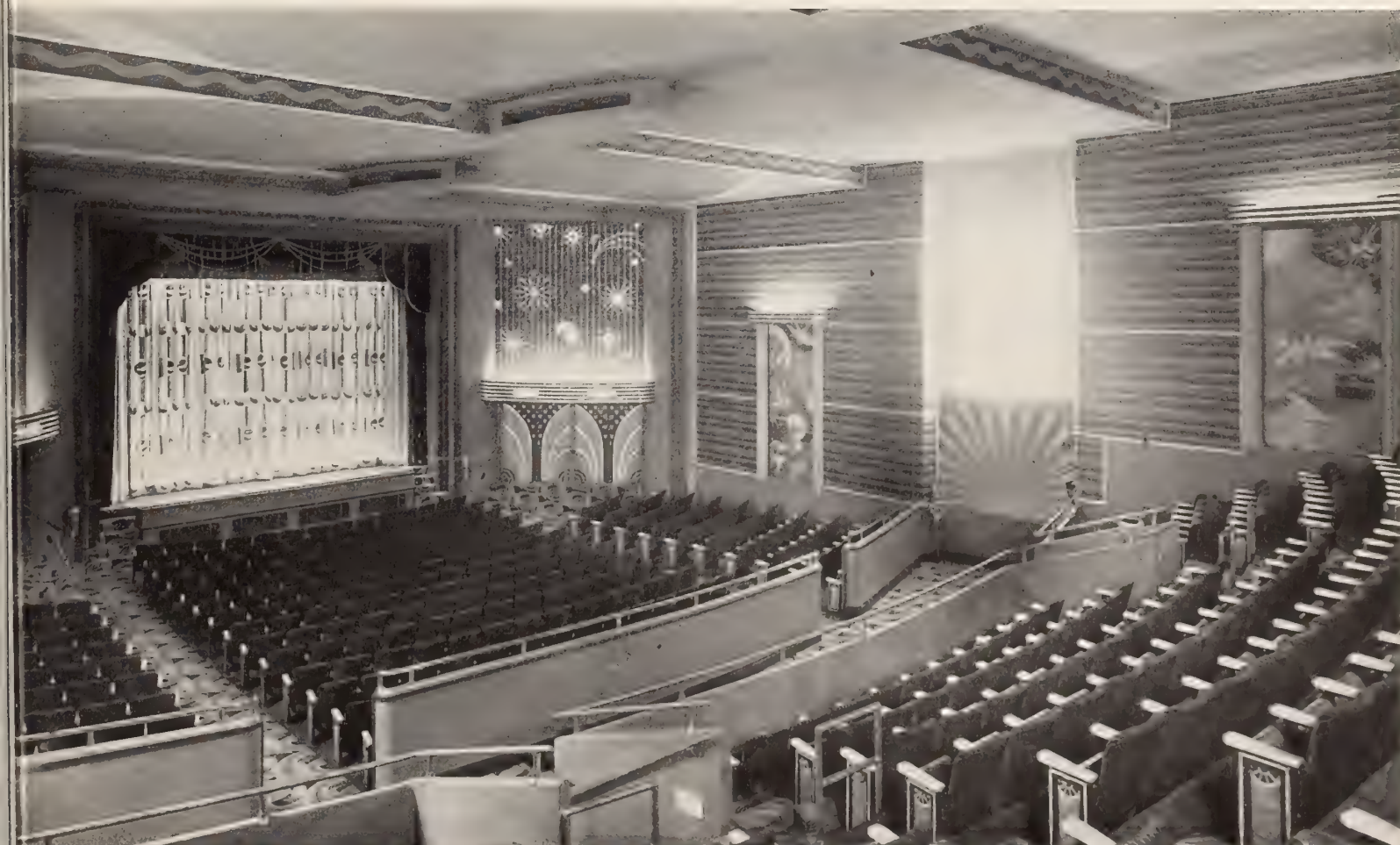
IN A SMALL THEATRE

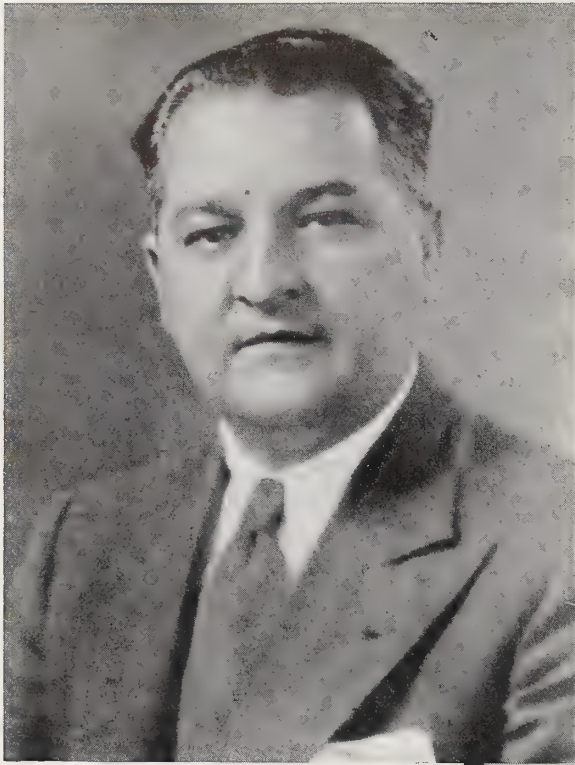
Earle: Foyer and (opposite page) Auditorium.

■ The view of the Earle foyer looks toward one end, with entrance from lobby at right, and passages to the auditorium at left, on either side of a "mystic light" niche, a decorative device greeting patrons upon entrance from the lobby. It consists in a projecting cove lighted in pink and effecting a canopy over a panel treated similarly to the Formica doors, with a blue mirror centered. Outside corners have a fluted motif to eliminate an appearance of "bareness." At either inside corner are stairs to the sub-level foyer-lounge. . . . The forward view of the Earle auditorium, from the stadium, effectively indicates the feeling of luxury, despite the physical limitations, aimed at in the design. Wall surfaces are interrupted by murals in a modernistically stylized woodland theme surmounted by concealed light sources, and astral motifs stenciled on acoustic plaster panels at the proscenium, in addition to the panels of similar theme at the cross-aisle. Seating (by American) has padded backs and spring-edge seats, with backs covered in striped blue corduroy, while the seats are covered in imitation leather.



[PHOTOGRAPHS OF COLONY THEATRE BY RICHARDSON STUDIO, CLEVELAND.]





The DeFiore Rx For Theatre Ills

• DeFiore being Wilmington's A. Joseph, S.D. (Doctor of Showmanship)—though he was on the way to an M.D. when the theatre, his first love, called him back

ONE EVENING in 1920, a well set-up swarthy young man, home from the day's classes at Temple University in Philadelphia, sat trying, once again, to make up his mind about what he wanted to do in life. To be a doctor or a showman?

He had faced critical situations before, but they had mostly been those which called for immediate action, as in the government service during the World war. Now the issue was not so clear-cut; however, the happiness of Joe DeFiore depended upon a wise decision, and he was only a youth.

There were other times like that. Then Joe had his answer. He followed his heart. And he's been, happily, in showbusiness ever since.

Today? General manager of the Park theatre in Wilmington, Del., and president of the Independent Motion Picture Theatre Owners Association of Delaware and Eastern Shore of Maryland, which he has been since its organization several years ago.

A. Joseph DeFiore had got his first taste of showbusiness long before his final rejection of Medicine as a career. Back in 1910, when he was only eleven years old, a lad in short pants, he got a job as assistant projectionist at the old Verdi Hall in Philadelphia. A year of that and he went to Bristol, Pa., to be service boy in the local Opera House, where he remained until 1913, when he got a chance to be assistant manager of Nixon-Nirdlinger's Trenton, N. J., Opera House.

Long Pants Went with the Job

"That's when I got my first pair of long trousers," said Mr. DeFiore. He was being interviewed at his office in the



The Doc—and the Park after taking his medicine.

Park theatre. "Nixon-Nirdlinger told my mother the Opera House couldn't have a manager, even an assistant, in short pants."

Acquiring experience at the Trenton Opera House, young DeFiore decided in 1915 to strike out for himself, purchasing the Victor theatre, a Philadelphia neighborhood house. This was what he had been aiming for, his own theatre. . . . Then America joined the Allies in the World war, and Joe DeFiore gave up showbusiness to be an investigator of labor and industries in the services of his adopted country.

The Community Theatre: Some DeFiore Ideas

His association with the theatre seemed to be behind him, for after the war he entered Temple University, to study Medicine. But, as we have seen, he decided, in good time, otherwise, leaving school to roadshow a motion picture. In 1924 he took over the managership of the Broadway theatre in Wilmington. He became manager of the Park, a few blocks from the Broadway, in 1929. Both are neighborhood houses.

"One of the advantages that neighborhood theatres have over those downtown," remarked Mr. DeFiore, "at any rate in Wilmington, is parking facilities. Another

thing is that the neighborhood house is handy when people are at their leisure—they go to it because they want motion picture entertainment, not merely because they particularly want to see a certain film."

Because of this, Mr. DeFiore pointed out, the theatre itself must be an attraction—it must reflect community interests, have, so to speak, a winning "personality" of its

very own. More than \$40,000 were spent last year in modernizing the Park theatre throughout the interior.

An interesting traffic plan was instituted at the Park following this remodeling, and Mr. DeFiore now recommends it particularly for theatres that have three aisles. The center aisle is used exclusively for incoming patrons, led to directly from the middle set of three pairs of vestibule doors. The outgoing patrons are guided from the side aisles to the doors at either side of the entrance doors.

In remodeling the Park, an auditorium floor slope of 5 feet in 125 feet was increased to 7 feet.

"Theatre men should realize," commented Mr. DeFiore, referring to this change, "that it is time measures were taken to eliminate the necessity of peering around the heads of people who are seated immediately in front."

The Park, which has a capacity of 700—a balcony to seat 300 may be added later—was resealed. Observed Mr. DeFiore:

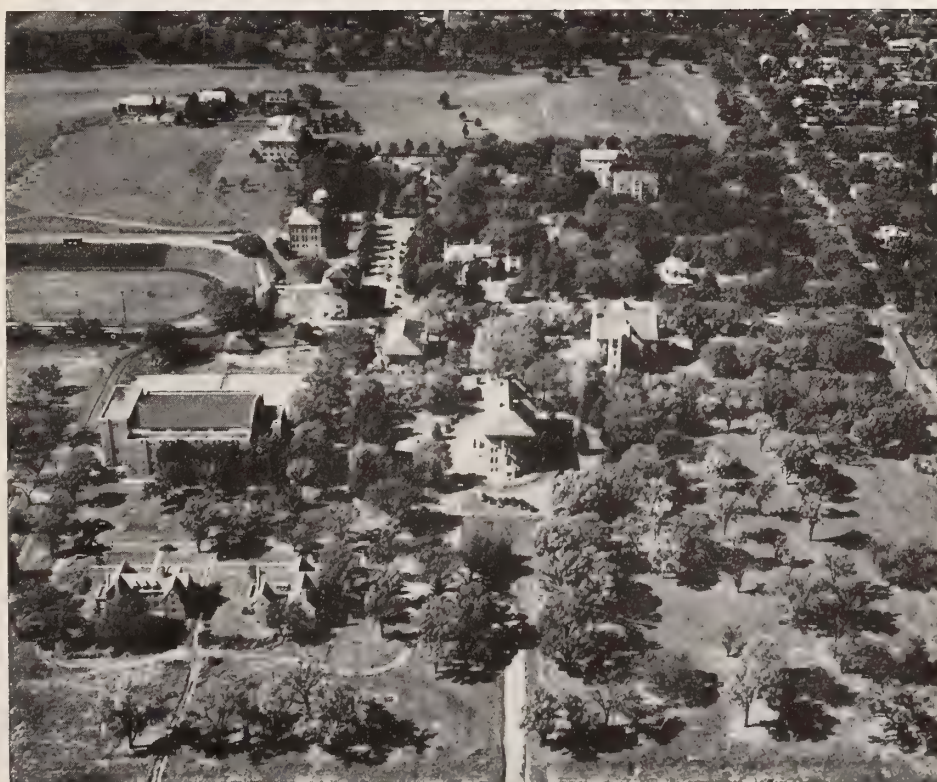
"Contrary to the belief that children mar seats, we find that little if any such mutilation has taken place since the installation of the new chairs. There is a good reason for this: Even kids are encouraged to act nice by nice things. When a theatre looks shabby, nobody has much respect for it."—George L. Patzer.

Q In Simon Galitzki's new Coed, the capital of Kansas has its tenth motion picture theatre. The population of Topeka today is approximately 68,000. The first theatre to be built in the fine residential section surrounding Washburn college, the Coed has been designed to cater to the class of patronage indicated by its name. The ten theatres of Topeka have an aggregate capacity of a little less than 7,000. Of these seats, 4,000 are in Fox Midwest houses.



Topeka — and, above, its first "suburban" theatre, the Coed, serving a collegiate and residential community.

A Novel Interior Scheme With Lighting in Neon



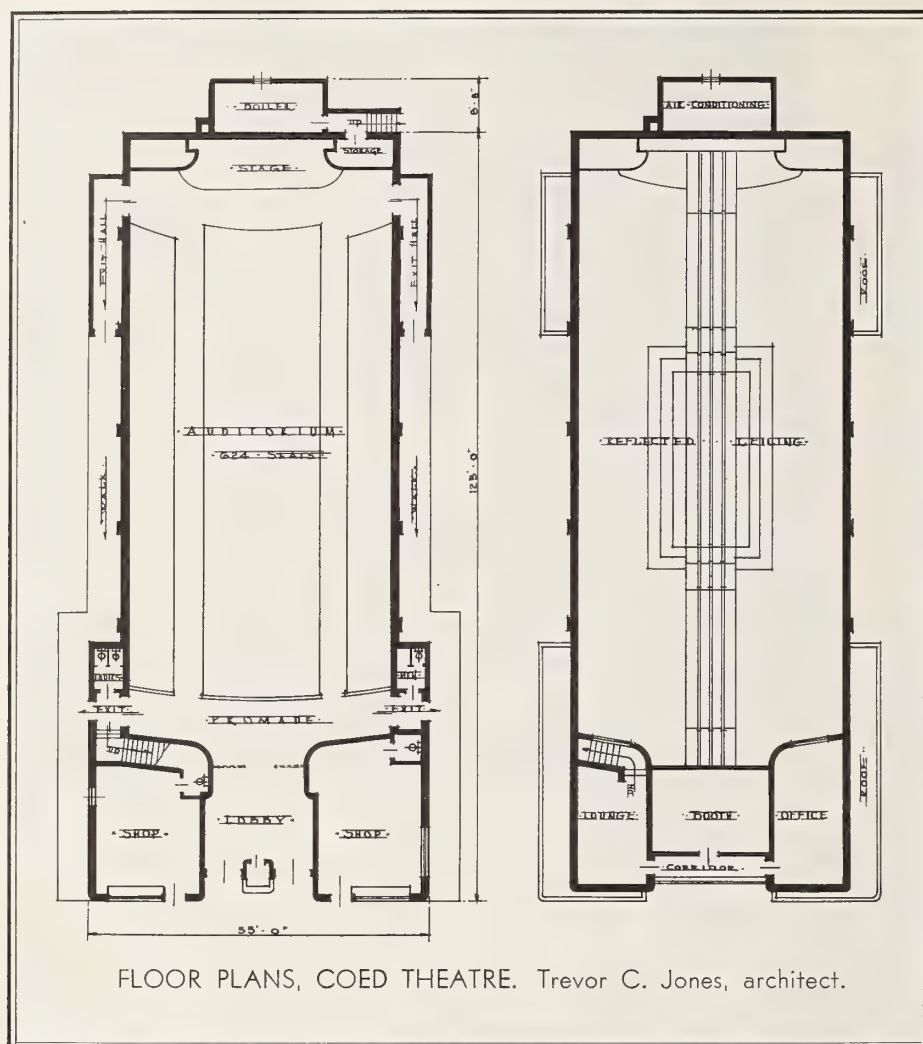
Washburn college campus and the residential section in which the Coed is located.

THE COED theatre in Topeka is the first theatre in the capital of Kansas that can be called suburban. It is located a few blocks from the campus of Washburn college, a co-educational institution, hence the theatre name. The Coed was built and is operated by Simon Galitzki, who also operates the Princess theatre in North Topeka. It is of a relatively simple modern architectural and decorative scheme, and particularly devoid of conspicuous theatrical devices at the facade, an omission advised by the location of the theatre in a cultured residential and collegiate section. Trevor C. Jones of Topeka was the architect.

In addition to its general plan and architectural design, and also its location, the Coed is interesting for its lighting scheme. The auditorium, for example, is entirely lighted with neon, which in combination with a surface of another color produces an effect sometimes vastly different from one related to its own color, as in the case of red neon with a blue surface, which transforms the blue surface into a dirty gray.

The Lighting Plan Of the Auditorium

THREE COLORS of neon, and half a dozen surface colors are combined in the 45x108-foot auditorium of the Coed. The ceiling, which is of Weatherwood, is turquoise blue. On this are reflected two colors, red and blue, which create an effect of indefinite brightness rather than color. The two tubes of red and blue extend the full length of the



auditorium along both sides of the stringer, and circuit the uppermost one of the three fins in the center.

The fins are in the natural buff color of acoustic plaster (to reflect the actual color of neon), except the underside of the lower one, which is deep turquoise to harmonize with the ceiling. Neon lights are inset in the top surface of each fin to reflect from the bottom of the fin above; in the bottom fin the neon is green; in the center, red; and in the top, red and blue.

A problem of surface treatment and light was presented by the stringer itself, which runs down the center. The original plan to use aluminum metal had to be abandoned because the metal was so bright it reflected light from the screen downward, which would have shone in the faces of patrons. Instead, the stringer was made of linoleum and wood fibre veneer, and eight coats of aluminum paint were applied to get the proper surface. The result is a dull aluminum sheen that avoids reflection and still achieves the bright effect of aluminum. Application was by spray, and after each coat the surface was sanded and puttied to eliminate small hollows that appeared.

Neon Tinting of Veneer Surfaces

Three panels at the top of the side walls are of wood fibre veneer in shades of magenta, darkening as they go down, and separated by slotted bands of dark paint.

Blue neon reflected from below gives them a lavender tint. The surface photographing gray below the panels, which runs from light to dark, possesses some red, so that a lavender tint develops under the blue neon. Incidentally, the red is not apparent in daylight or under ordinary lamps. The gray surface is slotted in much the same manner

as the magenta panels above, the dividers extending along the line established by the top of each wainscot section. (This does not show in the photograph, which was taken before this final phase of the interior was completed.)

Blue neon lights are inset in the top of the wainscoting to reflect upward on the side walls. The wainscoting itself is thinly veneered in figured mahogany, which is left in its natural color. With no lights reflected directly on it, the dark mahogany makes an effective dividing line of side walls. Plaster beneath the wainscot is a deep chocolate brown.

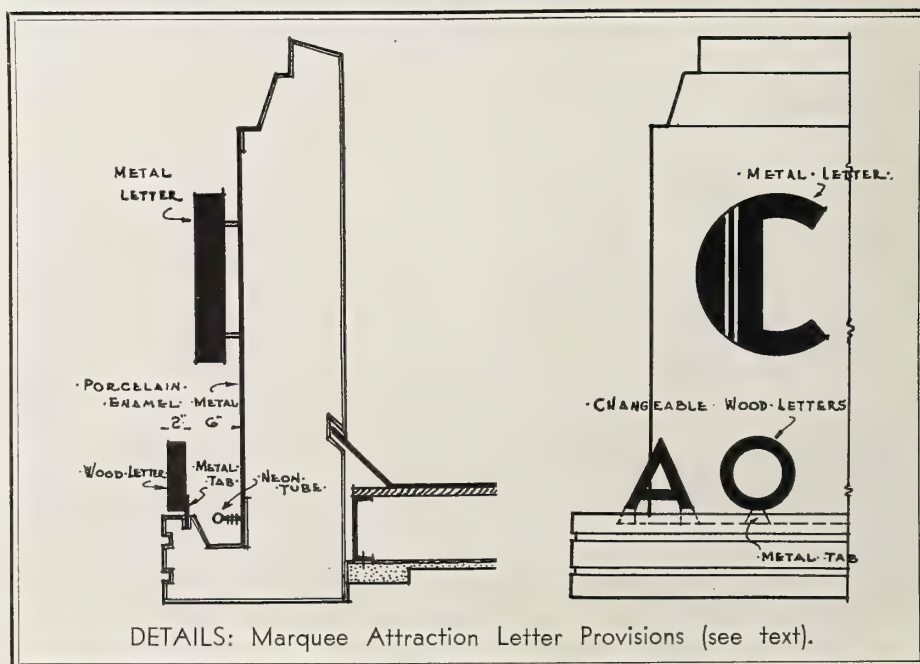
The 1,500 feet of neon tubing on the ceiling employs fourteen transformers, which are concealed in the ceiling.

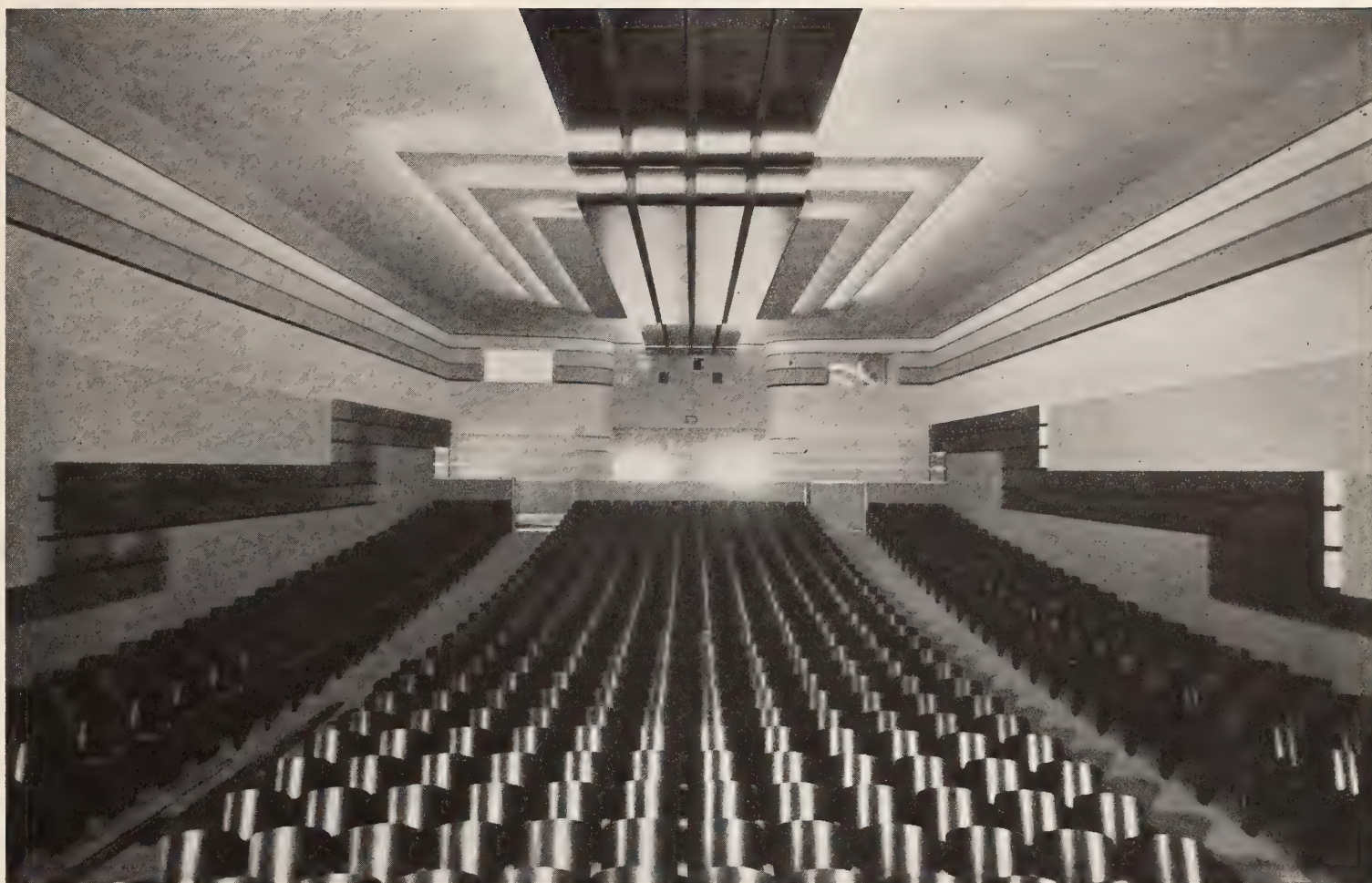
General Plan and Facade Treatment

AN UNUSUAL feature of the plan is the absence of doors between the lobby 24x25 feet and the auditorium. Space runs uninterruptedly from the screen to the rear of the box office, with the exception of standee rail drapes and drapes hung from the ceiling at the juncture of lobby and foyer, which only partially close off the lobby and which are used at matinees only. The rear pylons of the auditorium are curved into the lobby and are finished in acoustic plaster.

Mr. Galitski and Mr. Jones feared that the hard surfaces in the auditorium would produce a tinny effect in sound reception. The only acoustical plaster used is below the wainscoting, on the two rear pylons of the auditorium, and on the fins in the ceiling. The fear was not, however, justified. One thing that helped, declares Mr. Jones, was the use of a naphtha base in the paint on the ceiling; the naphtha ate into the porous material, he states, and left the wood with its natural acoustical properties.

The Coed has only enough stage space





View of the auditorium toward the rear. General finish is wood veneer with portions in acoustic plaster.

to accommodate screen and horn system. Washburn College has a large auditorium, and the theatre's suburban location precludes use of stage shows. Leaving only eight feet for the stage depth provided space for two storerooms.

The concrete floor is recessed in the aisles to make the Crestwood Velvet carpet of blue and red in a modern pattern, even with the rest of the auditorium floor. Seating (by American) has spring-edge seats and is covered in blue mohair.

The entire facade of the Coed is carried out in limestone, except for a central panel, which is in glass blocks separated by stone tile. The same effect is repeated in the base of the box office, where the glass blocks are illuminated from behind.

Construction for Marquee Curved Lettering

The marquee, which is finished in white porcelain enamel to blend with the limestone, is essentially of a V-shape, but with rounded corners. The mechanical problem

of placing attraction letters in the rounded area was solved by creating a slot in the top of the aluminum border, then designing a letter with a metal tab on the back that fits snugly into the slot. The letters are of wood and were dipped in creosote to prevent deterioration due to weather, then painted black; they are two inches thick and six inches high, and of silhouette type.

Topeka fire regulations require a minimum distance of ten feet between auditorium walls and the buildings (or property line) adjacent. To save space inside, toilets were built just outside and forward from the exit that opens off each side of the foyer. This gives the auditorium 45 feet of width.

The projection room is directly above the lobby. On each side of it are lounges, reached by a stair opening off one side of the foyer. The lounges are connected by a passageway running between the booth and the front of the theatre, and both have a 6x4-foot encased opening into the auditorium.

An 8½x18-foot equipment building was built at the rear of the building to avoid the necessity of a basement. In the first floor room is the oil furnace; in the second are the ventilation fans and overhead washers feed air through a slot cut in the roof. The same distribution system is used for both hot and cold air. The furnace room is compact, and ducts are close to outlets and lined with asbestos. The theatre is heated at a cost of about \$35 a month.



Day view of the limestone facade with its glass block trim and white marquee.

..about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

J. R. FORSYTHE has sold the New theatre, Falfurrias, Texas, to R. N. SMITH of Mission, Texas. The new owner, who is vice president and director of the Allied Theatre Owners Association of Texas, plans to remodel the front and lobby and possibly install a small balcony, new upholstered seats and make other changes.

FRED LEVEY has been appointed manager of the Alpha theatre at Bell, Calif.

L. P. GILLIGAN, who operates the Tall Corn theatre at Kanawha, Ia., has leased the Grand theatre in Sheffield, Ia., from DR. F. H. RODEMEYER. The Grand, which was built last Fall, has been run by Dr. Rodemeyer in recent months.

Golden State Theatres, Inc., of San Francisco, has commissioned A. A. Cantin, architect from the Golden Gate city, to draw up plans for the remodeling and enlarging of their theatre at San Bruno.

The Strand theatre at Clarksville, Ark., operated by Malco Theatres, Inc., is being

remodeled. The work, to cost about \$6,000, is being done under the direction of TOM STEWART.

SAM CAPORAL has opened the Mayflower in Oklahoma City, Okla. The house, with a seating capacity of 700, is equipped with two new Simplex E-7 projectors mounted on Simplex bases.

A. L. ROBARGE is remodeling his Cosmo theatre in Merrill, Wis., and installing new carpets and decorating. Additional renovations include a new marquee, sign porcelain front, poster panels and box office, which latter is being done by Ben B. Poblocki & Sons Company of Milwaukee, successors to Electrolite Signs, Inc.

W. T. BROCKMAN of Anderson, S. C., has leased the Ritz in Barnwell, and the Carolina at Allendale, S. C., from G. FRANK LUNDY.

E. SHOEMAKER has opened his Isis theatre, which was completely rebuilt after being damaged by fire two months ago.

R. P. CONDRON has sold the Bijou theatre at La Feria, Texas, to the Hall Industries of Beeville, Texas. The latter concern, of which F. D. NANCE is business manager, now operates 23 theatres. Extensive remodeling is planned for the Bijou.

G. W. PAGE has awarded contracts for the erection of a theatre at Corcoran, Calif.

California Drive-In Theatres, Inc., will erect a drive-in theatre at Glendale, Calif., at an estimated cost of \$30,000.

HI BENDER plans to erect a new 300-seat house in Cleveland, Okla.

A daughter was born April 7 to Mr. and Mrs. B. P. EDELMAN. Mr. Edelman is associated with the U. S. Air Conditioning Corp. of Minneapolis, Minn., as sales manager of the theatre division.

JAMES CIRCOSTA of Bellaire, Ohio, is planning to remodel a store into a theatre.

A. D. HAHN has installed new Mirrophonic sound equipment in his Rialto at Bedford, Ia.

W. D. FULTON reopened the Vogue, formerly called the LaSalle, on Easter day in Kansas City, Mo. The house has been renovated with a new front, seats and modern interior decoration.

Work is nearing completion on the New Coastal theatre at Ridgeland, S. C. The house will seat 350 with a balcony for colored patrons. S. A. MURPHY and H. C. HARTZ are in charge of construction.

LEE NAIFY has purchased the Gridley theatre, Gridley, Calif., from Mrs. Sarah Dailey, executrix of the estate of James McNichols, deceased. The house is to be remodeled at an estimated cost of \$45,000.

CLARK RADER of Newark, Ohio, who operates the New Arcade there, has plans for a new 850-seat house. Harry C. Holbrook of Columbus, Ohio, is the architect.

WALTER PATE of Oklahoma City, Okla., plans to erect a \$45,000 theatre in that city.

MAX LEFKOWICH of Community Theatres, opened the 1,000-seat Riverside in Cleveland, Ohio, on Easter Sunday. The National Theatre Supply Company supplied Alexander Smith Crestwood carpet, and the Oliver Theatre Supply Company, Inc., installed Motiograph Model K pro-



Starting the dirt to fly on a new Blumenfeld circuit theatre in Sacramento, Calif., with Mayor Tom B. Monk on hand to make it a front-page story, and Charles Holtz, circuit division manager (he's the one insulated from the California sunshine!), making it official. At the digger's controls is William C. Keating, general contractor for the theatre, which will be called the Tower, seat 1,250, and be styled in a classical interpretation of modern architecture. Joe Blumenfeld, general manager of the circuit, heads the company formed to build the Tower, while Abe Blumenfeld is secretary, and Mr. Holtz is vice-president. The Tower, for which William David of San Francisco is the architect, is the first new theatre to be built in Sacramento in ten years.

jectors, Brenkert Enarc lamps, Forest magnesium copper sulphide rectifiers, and other projection room equipment. Seating was furnished by the American Seating Company.

C. E. ESTERLE reopened the Bijou in Kansas City, Mo., on Easter Sunday. The house, which had been closed as a result of a bombing two months ago, has undergone extensive repair work.

The two-story McKennon building at McGehee, Ark., has been remodeled into a theatre, which is operated by JOE CROWDER and J. B. DAVIS.

JOSEPH BLUMENFIELD and D. J. MCNERNEY of San Francisco, have purchased property in Sacramento, Calif., and plan to erect a theatre there.

VONLY E. HAM is building a theatre in Borger, Texas, with a capacity of 500. The house is to be called the Evans.

LEO DWYER of Salina, Ohio, plans to remodel a store building there into a motion picture theatre.

The Marvel theatre at Helena, Ark., was recently destroyed by fire. WILLIAM W. DAVIS operated the house.

CHARLES R. OLD has taken over the managership of the Grande theatre in Arroyo Grande, Calif.

Guthrie Brothers of Wheeler, Texas, have purchased the Erick theatre in Erick, Okla., from OAKLEY LEACHMAN, and the Gay in the same city from ROY McAMOS.

JIM C. EWING has taken a lease on the Rex theatre at Bonners Ferry, Idaho, which has been operated by VERNON L. BAKER. The house is owned by the Rex Amusement Company.

ROY LEPOVITZ, owner of the Iowa theatre at Des Moines, Ia., has sold his Strand in Melcher, Ia., to JULIO MASSERINI. Mr. Masserini at one time operated a house in that locality.

ARDEN KRATZER and DAVID HALL have taken a lease on the Waldport theatre in Waldport, Ore.

Brown's theatre at Snohomish, Wash., has been reopened under the management of F. M. HIGGINS. ALONZO C. BROWN, who operated the house for many years, died recently.

The Alta theatre has been opened at Forgan, Okla. JOHNNIE CRUSINBERRY is manager.

JACK FINDLAY, who operates the Central in Westerly, R. I., plans to double the seating capacity of the house. Mr. Findlay also plans to rebuild and reopen the Lyric, 400-seat house in the same town.

Engineered New Equipment



George Friedl, Jr.



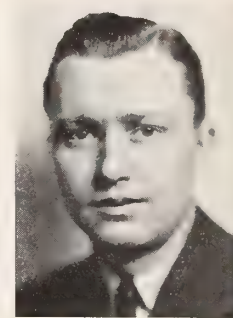
Fowler Durst



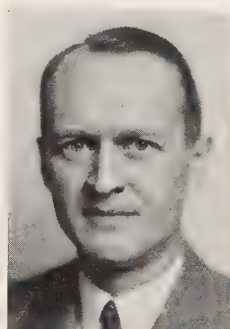
W. J. Harshbarger



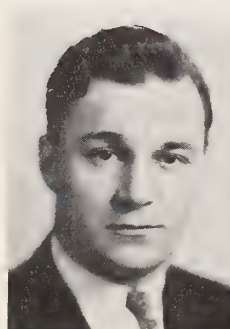
W. Borberg



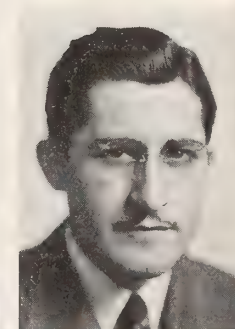
E. J. Shortt



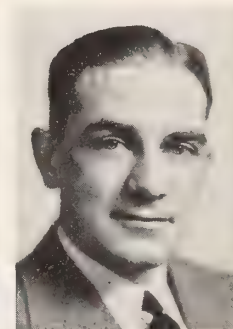
C. F. Alexander



E. J. Pirner



J. L. Stephans



E. G. Mercier

■ Members of the sound engineering staff of the International Projector Corporation, who developed that company's new Simplex sound system (described elsewhere in this issue). George Friedl, Jr., formerly a development engineer with Erpi, is director of International Projector's new sound division. Fowler Durst (who more often is called Jack) is Mr. Friedl's immediate assistant. The other members of the staff have charge of the design and production of the various divisions of the sound reproducing system.

BARNETT TABACKMAN, owner of the 500-seat Devon theatre in Springfield, Mass., has acquired the Franklin there. The house, with a capacity of 800, was formerly a Morse & Rothenberg holding. Mr. Tabackman will manage the Franklin. His son, Harold, manages the Devon in addition to the Bostwick in Bridgeport, Conn.

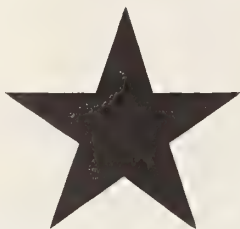
H. J. MINGLIN, who recently bought the Alta theatre in Alta, Ia., has renamed the house the Re-Alta.

A. ROSE has purchased the Milton Vox theatre at Milton, Ore.

MARTIN REDMON of Mt. Orab, Ohio, has purchased the Marvel theatre there from RUSSELL LUKEMIRE.

RUSSELL BARR and BEN REEVES, operators of the Parkway theatre at West Jefferson, N. C., have purchased the showroom of the Ashe Motor Company and adjacent property for the construction of a theatre. The house will seat 500.

MR. AND MRS. HOWARD POLLARD, who own the Reinbeck theatre at Reinbeck, Ia., plan to open a new house in Dysart, Ia., in a building being erected by the Dysart Community Club.



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How to Determine if a Sunday Or Special Closing Law is Valid

● Too often theatre closing statutes are the expressions of minority prejudices, which is likely to be their weakness. Here's how they may be tested

By LEO T. PARKER

OFFICIALS IN small towns, and not infrequently in cities, attempt from time to time, unreasonably and unjustifiably, to curtail and restrict the operation of theatres on Sundays and during certain periods of weekdays. Frequently these officials enforce void regulations which are formulated in accordance with their personal ideas and desires. Theatre owners, who are not familiar with methods of determining whether a state law, city ordinance, or municipal regulation is valid, very often comply with the invalid requirements because they do not feel inclined to expend money, time and effort in litigation without positive information of higher court decisions upon which to base a suit. Therefore, the purpose of this article is to supply higher court citations which can be used to meet such situations.

First, it is important to know that in order that a state law be valid, which restricts the operation of theatres, it must be shown that the interests of the public generally, *as distinguished from those of a particular class*, require such interference; and that the law is *reasonably necessary* for the accomplishment of the intended purpose, and not unduly oppressive upon theater owners.

In other words, a state legislature may not, under the guise of protecting the public interests, arbitrarily interfere with private business, or impose unusual and unnecessary restrictions upon lawful occupations.

Moreover, as is more or less well known,

a law which is discriminatory is void. For instance, in *City of Alexandria v. Hall* (131 So. 722) a state law which required only one specific class of business to close on Sunday, was held invalid.

The Basis of a Valid Closing Law

LAWS WHICH designate Sunday as a day of rest, and prohibit the doing of specified acts on that day, have for their object the promotion of the health, peace and good order of society by requiring man to take a day of rest.

Sunday closing laws are essentially *civil*, not religious *regulations*. For this reason, under no circumstances will a law be held valid where the theatres have been singled out and legislated against, and the classification is so arbitrary and the discrimination so unreasonable as to fall under the head of "class legislation."

This condition existed in the recently decided case of *City of Springfield* (19 S. W. [2] 1). The facts of this case are that a theatre owner in Missouri was arrested and convicted for operating

his theatre on Sunday in violation of a city ordinance which in part provided that no person should keep open any theatre, playhouse, or any other place where theatrical performances, vaudeville shows or motion picture exhibitions were given or conducted. This city ordinance did not list, enumerate, or restrict any other kind of business. Therefore, the higher court promptly held the law void saying:

"A law may not include less than all who are similarly situated. If it does, it is special and, therefore, invalid, because it omits a part of those which in the nature of things the reason of the law includes. . . . The general classification of all activities may fall into the many sub-classifications; viz., the operation of stores and general trade, the operation of public amusement businesses, the engaging in labor, the engaging in sports, games, hunting, etc. . . . The question at once arises, why was there an omission from the ordinance of the city keeping open and operation of such public amusement businesses as concerts, circuses, amusement parks, public halls, sparring exhibitions, wrestling exhibitions, and like public amusement businesses which under its charter the City of Springfield also had the power to regulate? . . . The keeping open and operation of each requires similar labor activities . . . and each is fairly and reasonably comparable with theatres, vaudeville shows, and moving picture exhibitions in their possibilities of disturbing a day of rest."

Law Must Specify Restricted Business

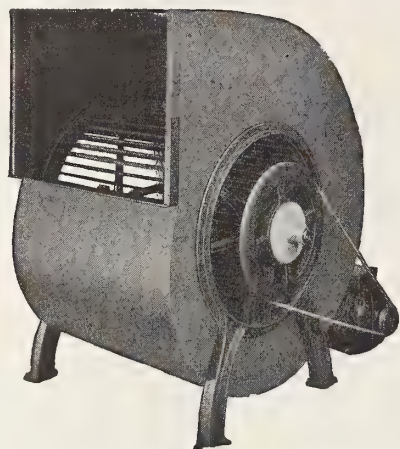
THE FACT, however, that a law, ordinance or regulation is enacted which restricts all classes of business alike does not in the least indicate that it is valid and enforceable. Penal statutes are intended to regulate and control the conduct of individuals, and therefore it is



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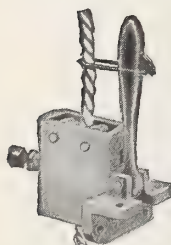
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essential that they should be expressed in definite and explicit language so that all persons might readily comprehend and fully understand the specific act the statute undertakes to prohibit.

It is settled that all doubts shall be resolved against a penal statute, and in favor of the theatre owner. Moreover, the courts will not depart from the plain meaning of words in a statute or ordinance. In fact, all higher courts hold that a state legislature owes the public a duty of making clear all restrictions. The courts, in construing penal statutes, apply a rule of strict construction in order to safeguard the individual rights of all.

For instance, in *Kislingbury v. Plainfield* (160 Atl. 654), it was disclosed that a city council enacted an ordinance as follows:

"No person shall . . . keep open any shop or store or place . . . or in which the occupation of barber, shoemaker, blacksmith, silversmith, or other trade requiring the exercise of manual labor is carried on . . ."

Ordinance Found Ambiguous

The operator of a theatre was arrested for violating this ordinance. He employed counsel which defended him on the plea that the ordinance was discriminatory and at the same time ambiguous. After carefully considering the wording of the ordinance the higher court rendered the same void, and stated the following important law:

"Certainly supervising and conducting a motion picture exhibition cannot by any stretch of the imagination be considered as offering for sale the ware and merchandise specifically enumerated in the ordinance or to conducting a shop or store in which such articles are sold, or as following the occupation of a barber, shoemaker, blacksmith, silversmith, or the conducting of trade requiring the exercise of manual labor. . . . Such a provision is violative of the Federal and State constitutions." . . .

Of course, if either a state law or a city ordinance fails specifically and clearly to forbid the operation of theatres on Sundays, it is not applicable. For instance, in *People v. Mooney* (290 Pac. 271), it was disclosed that a state enacted a law that required theatre owners to obtain licenses. The law further stated, "No person shall be allowed by virtue of any such license to open any place of public amusement, such as a theatre, circus, or show, on the Sabbath or Lord's day; but any person who shall so offend on such day shall be fined in a sum not less than fifty nor more than one hundred dollars, for every such offense."

A theatre owner did not obtain a license but conducted his theatre on Sunday. He was charged with violation of this statute and appealed to the higher court, which promptly held him not guilty of violating the law. This court said:

"It should be observed, in reading and construing the statute . . . the provision is that 'no one shall be allowed by virtue of any such license' so to do. Nothing which the defendant (theater owner) did was by

virtue of any license whatever, because the defendant did not possess a license. . . . We would be violating one of the well recognized rules of construction if we held that the statute applies to those who fail to procure a license as well as to licensees, because the language used in the statute itself is applicable to those only who procure licenses, and those who violate other provisions of the statute, by failing to procure a license, might open their theatres on the Sabbath or Lord's day without fear of punishment. . . ."

City Law Must Have State Authority

ANOTHER IMPORTANT point of the law is that municipalities have only such authority to adopt ordinances as is expressly or impliedly authorized by the state. Also, an ordinance is void if for any reason it is not reasonably advantageous and likely to benefit the morals, health or enjoyment of the general public, and particularly if it is destructive to a lawful business. So held a higher court in the recent case of *Knight v. Johns* (137 So. 509).

In this case it was shown that a city enacted an ordinance which forbids certain kinds of businesses to be open for business before 7:30 in the forenoon, and forbids them to remain open for business after the hour of 6:30 in the afternoon. The validity of this ordinance was contested on the grounds that it was unreasonable and not adapted to benefit the general public. Also, it was shown that the ordinance was not authorized by the state laws. Therefore, the court held the law invalid.

Obviously, a state law would be void which either unreasonably restricts the operation of theatres, as in the above case, or authorizes municipal officials to do so.

Moreover, any unreasonable laws or ordinances are void which are likely to prove destructive to a business.

Devices to Thwart Valid Law Ineffective

If either a state law, city ordinance, or municipal regulation is valid, it is impossible to avoid it by acts designed especially by a theatre owner to prevent enforcement of the law.

For instance, in *Albany Theatre v. Short* (154 S. E. 895), it was disclosed that a state law provides:

"Any person who shall pursue his business, or the work of his ordinary calling, on the Lord's Day, works of necessity or charity only excepted, shall be guilty of a misdemeanor."

An organization made arrangements with a theatre owner whereby all expenses of operation of the theatre were paid out of the admission fees, and the balance was turned over to organization for the benefit of "underprivileged children." However, the higher court held the operation of the theatre illegal.

[The author, who has been a frequent contributor to BETTER THEATRES for many years on theatre law, is an attorney-at-law practicing in Cincinnati.—THE EDITOR.]



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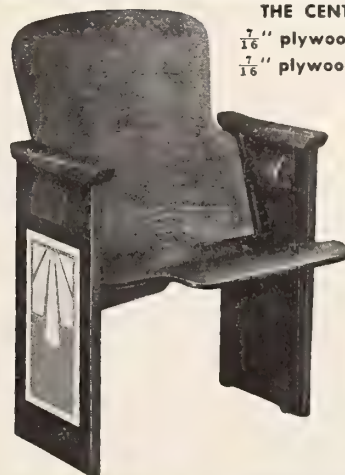
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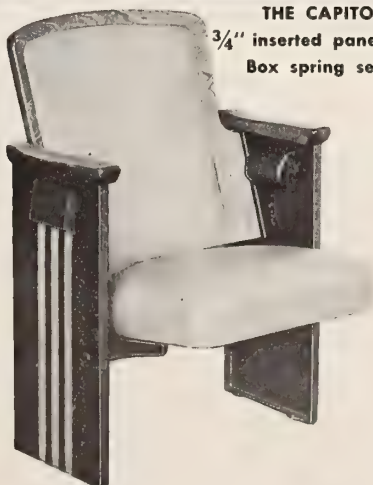
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Next Issue—
LIGHTING SPECIFICATIONS

Flood and Control Equipment In Film Theatre Stage Lighting

• Continuing a series of articles, begun in the April 2nd issue, on apparatus and fittings suited to effective occasional stage shows

By O. T. TAYLOR

FOR AUGMENTING fixed general lighting equipment for the stage—that is, equipment such as borderlights, which can be raised and lowered but is otherwise not directional, footlights permanently fixed of light direction, and proscenium lights permitting only limited directional lighting—the floodlight is the most popular and perhaps most useful device for either general or localized lighting. Stands carrying one or more floodlight units equipped with grooves for color medium frames can be quickly and effectively spotted in the wings. The telescopic stand and adjustable supports permit the lights to be raised, lowered and set at any desired angle. The complete unit occupies a minimum of floor space. Another model of reflector type floodlight of maximum efficiency is fitted with a glass lined reflector.

Combination Spotlights

Specifically, the spotlight is used for other than just illuminative purposes. Its real purpose in general stage work is to direct attention to a performer or object on the stage by means of a strong beam of concentrated light. The spotlight is fitted with a single condenser lens, making it possible to adjust the size of the light beam or spot at will.

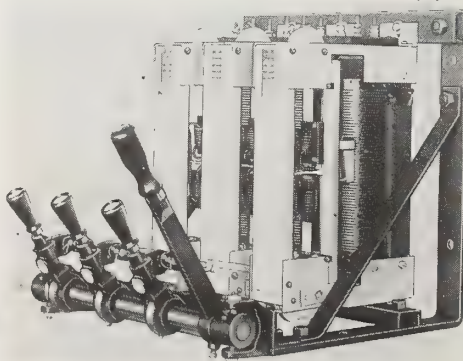


Photo courtesy Ward-Leonard

An interlocking dimmer bank of a simple type adapted to stage lighting control installations meeting the requirements of occasional stage shows, needing little space per unit of load and operating at a high power factor with adequate flexibility of control.



Photo courtesy Century Lighting, Inc.

Combination spot and floodlight of late type adapted to both general and localized stage lighting, with either 250- or 500-watt lamp.

If great improvements are noticeable in stage lighting equipment in general, it is even more so in spotlights. The new types of spotlights are marvels of efficiency, utility and flexibility. They are so constructed that they can be used for floodlighting as readily as for spotlighting. Some models are equipped with adjustable framing and iris shutters, and are mounted on rubber-tired telescopic, adjustable stands that can be quickly and silently moved to any position on the stage.

Still more elaborate models are equipped with electro-magnetically controlled color-frames, making instant color changes possible from the stage switchboard. Spotlights include a wide variety of types from the small "baby" spot to the large spotlight fitted with color wheel or mechanical scenic effect slides.

Spotlights used on the stage are now, with few exceptions, of the incandescent type. For the long-throw from projection room to stage the arc spotlight is indispensable. The arc light projects an intensely brilliant, evenly illuminated light beam, from a 4-foot spot to a flood covering the entire stage.

Dimmer Equipment

Without dimmers many of the present day stage lighting effects would become impossible. Unlimited variety in lighting effects and color changes are made possible only with modern dimmers. Blending of colors as well as volume and intensity of light are controlled at will from a single point, and changes wrought smoothly and

gradually. Dimmers are made in a wide range of styles and sizes, from the small portable dimmers to banks controlling a large number of circuits, interlocking and fitted with master handles for control of groups of dimmers, and the entire board. Dimmers of some kind are essential equipment of a modern stage, regardless of how modest the productions presented.

Pockets for Portable Lamps

Pockets, plugs and cable are other necessary stage paraphernalia. Pockets are electrical floor and wall outlets provided to permit "plug-in" of portable lights for general localized lighting and for effects, at points close to positions from which such lights are to be operated. Stage pockets are of special construction, requiring special plugs. The average stage should be furnished with at least two double floor pockets on each side of the stage; one double wall pocket centrally located on the back wall, and a pocket on each side of the proscenium opening.

Each pair, right and left stage, as well as back wall pocket and proscenium pockets should be on separate circuit and dimmer. Plugging boxes are used to provide extra "plug-in" facilities. Stage cables, heavily insulated and of ample lengths, fitted with connectors, and with branch connectors when additional circuits are to be provided from one feeder cable, are part of the necessary stage lighting equipment.

Summary of Lighting Equipment

To light the average stage adequately for attractions such as standard vaudeville, dancing school recitals, revues etc., the minimum of equipment should generally include:

Two reflector type borderlights (three if the stage is very deep).

Footlights, or banks of floodlights on the balcony front.

Proscenium lights consisting of reflector type strips or vertical banks of floodlights.

Four portable floodlights.

Two 1000-watt spotlights.

One 35-70-ampere arc light with color wheel, in the projection room.

The necessary *dimmer banks, cables* and accessory paraphernalia.

To the above may be added, for special effects and artistic lighting, a number of "baby" spots, a spotlight border, and a sciopicon for scenic effects.

The cost of installing stage lighting equipment necessary for effective stage lighting is obviously governed by the size of the stage, and by the type of equipment selected. It will, of course, be found advantageous in most cases to contract with a reputable stage lighting concern for the entire installation.

[The author of the articles in this series has been associated with stage production in motion picture theatres for many years, and has contributed previously to BETTER THEATRES on this subject. He is on the managerial staff of the Evergreen State Amusement Corporation, operators of a group of motion picture theatres in Aberdeen and Hoquiam, Wash.—THE EDITOR.]

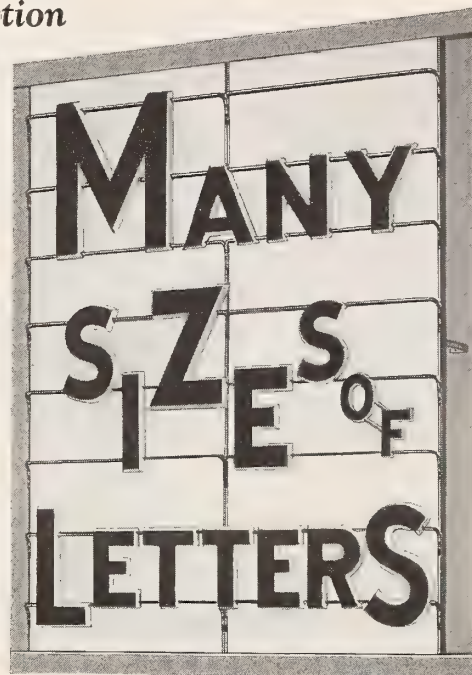
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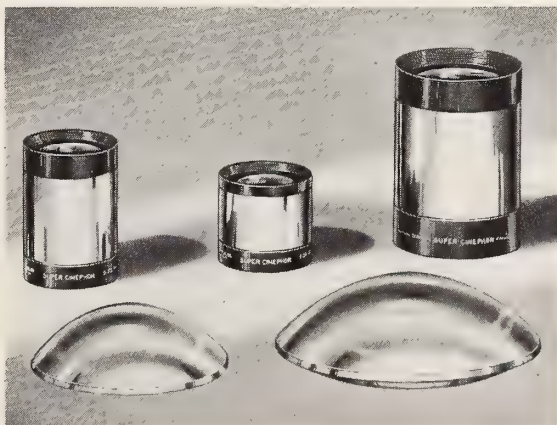
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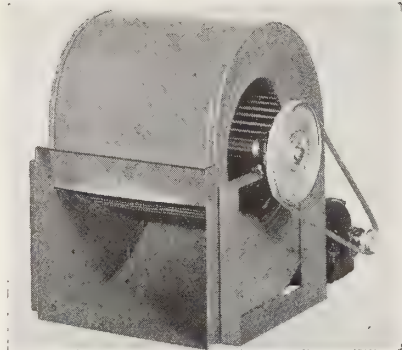
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In the Next Issue—
**SPECIAL FEATURES ON
 MODERN THEATRE LIGHTING**

Characteristics of the New Fluorescent Lumiline Lamps



Producing a fluorescent lamp at the General Electric Company's Nela Park laboratories. One stage calls for heating the powders with which the bulbs are coated to a high temperature. In the first view is shown an attendant placing casseroles containing the powders, which are prepared synthetically, into an oven. The powder, with a suitable "binder," is poured into the tube (second picture); a special treatment removes adhering binder, leaving a thin coating of powder on the glass. Then a small amount of mercury is introduced into the tube, also a trace of argon (which acts as a "starter"), after which the tube ends are capped with radiotron-type bases. The third picture shows finished lamps following exhausting of tubes and attachment of caps and base-pins. The attendant has lighted a group of lamps which have been racked for inspection.

THE NEW fluorescent lumiline lamps announced recently before engineering groups in New York, are described by the General Electric Company, in whose Nela Park laboratories the lamp was developed, as of electric discharge type using mercury vapor as the medium for sustaining the arc. Physically, the lamp is a glass tube, to the sides of which certain chemical substances in powder form are applied. A large amount of fairly short ultra-violet radiation is produced in the tube, which radiation so acts upon the powders that it is transformed into radiation at wave lengths producing the visible portion of the color spectrum.

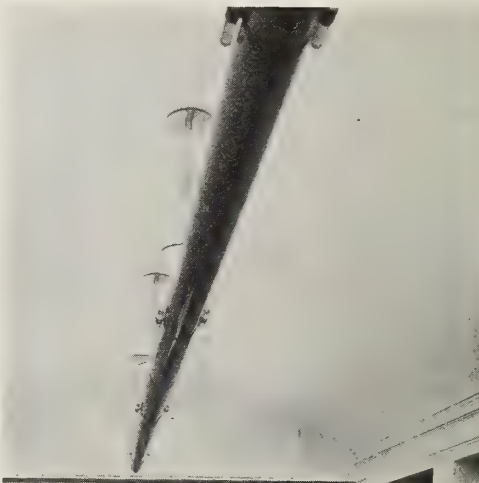
The lamps, which are available in three lengths—18, 24 and 36 inches—operate only on a. c. circuits. Being essentially arc lamps, control equipment is necessary, and it is stated by the General Electric Company that at least for the present, each lamp requires its own separate control auxiliary. Experimental work is now being conducted to determine the most suitable type of auxiliary.

Two Wattages for Standard Voltage

The available lamps are in nominal wattages of 15, 20 and 30. The 15- and 20-watt lamps can be operated on standard 110-120-volt lines; for the 30-watt type, however, a small 2-to-1 ratio transformer is necessary for standard electric light socket attachment. The wattage loss in the auxiliaries is likely to range from 15% to 30% of the lamp wattage.

Specification sheets released by the General Electric Company note that the wattage of each lamp now available is ap-

proximately 10 watts per foot, which means "that if we think of them purely as generators of light similar in color quality to Mazda lamps, the 18-inch lamp is approximately equal to a 40-watt regular [Mazda] or 60-watt [filament] lumiline lamp. . . . For the lighting of relatively



One of the many applications of fluorescent lumiline lamps—in a ceiling trough fixture, providing indirect "daylight" illumination.

large areas to high foot-candle values, the use of low-wattage Mazda lamps would be fairly expensive due to the number of sources required. This cost would be even higher with fluorescent lamps due to the cost of the operating auxiliary. We believe, therefore, that the fields, at least for the present lamps available, will be largely for decorative lighting."

An exception to such restriction is the

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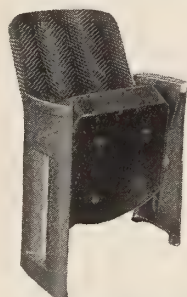
Artkraft-Climax Reflector Flush Border Construction eliminates lamp breakage, saves 80% in current, is attractive and easy to keep clean.

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"daylight" fluorescent lamp, which gives illumination approaching daylight quality "at something better than 30 lumens per watt."

Five Classes of Color Available

The colors now available are red, gold, pink, blue and green, which are in addition to "daylight" and "white" light. The powders effecting the color production vary in the efficiency with which they convert ultra-violet energy into visible light. The green lamp is most efficient, producing 60 lumens per watt in the 30-watt size. The blue lamp is least efficient, its light production amounting to about one-third of that of the green.

In outdoor installations, the new lamps are sensitive to temperature change. They operate best in exterior locations at temperatures ranging from 60° to 90°. Extreme temperatures materially reduce the light output, and it is therefore recommended that for the present, exterior installations be confined to warm climates and seasons.

The Nela Park engineers estimate the average useful life of a fluorescent lumiline lamp to be well over 1,000 hours in ordinary lighting service.

Ticket Mutilator With Cutting Rolls Of Higher Capacity

A TICKET mutilator representing partial redesigning of previous remodels, has been placed on the market by the Globe Ticket Company of Philadelphia. The cutting rolls have been revised to provide greater destroying capacity and to reduce power consumption. They are made of hardened and ground steel, and are actuated by a mechanism employing a V-belt with an idler mounted on a swing arm adjustable to take up stretch. The motor is 1/2-h. p. induction-repulsion type for a.

c. operation at 110-120 volts; however, a d. c. motor can be provided.

The mechanism is protected by a circuit breaker containing a thermal element which, should the machine be choked, automatically breaks the circuit.

All bearings are of bronze and are lubricated from grease cups.

The cabinet is entirely of steel, with a chrome-plated top containing the hopper. The top is hinged to permit convenient access for lubrication and emptying.



TRUE STORIES FROM ALTEC FILES



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Manager Finds Way to Play New Hi-Range Prints

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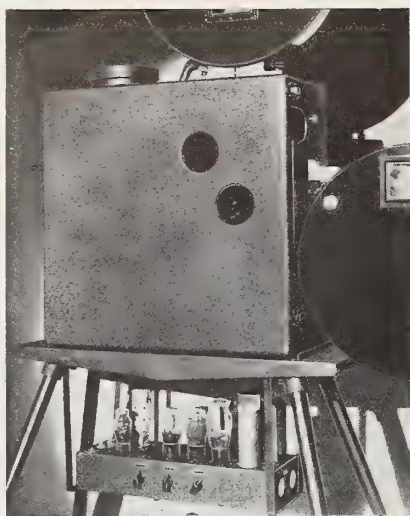
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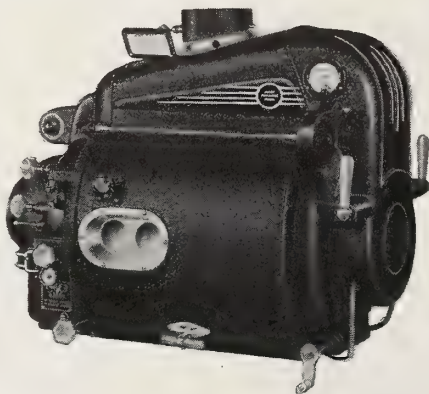
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News Notes on the • THEATRE EQUIPMENT MARKET •

• With development work still proceeding, the International Projector Corporation expects to have a 16-mm. unit sound projector ready for the market by the end of this year. The new product, the exact design of which is far from being definitely determined, is not likely to be available before that time, according to Herbert Griffin, vice president of the company and head of engineering. Distribution arrangements have not been made, but inasmuch as the projector will be designed exclusively for non-theatrical use, it may be marketed through some other concern than the National Theatre Supply Company, distributors of all other International Projector product.

• Contracts calling for emergency protection and regular servicing of the 76 theatres of the Minnesota Amusement Company, have been signed by the circuit with the Altec Service Corporation.

• Joe Hornstein, Inc., of New York, has been named exclusive distributor of U. S. Air-Conditioning Corporation equipment, for theatre installations, in New York City and Eastern New Jersey.

• A new catalog, covering ticket choppers, lobby hardware, display frames, speaking tubes and directional signs, has been issued by Newman Brothers, Inc., of Cincinnati.

• A spring catalog, numbered 71, has been issued by the Wholesale Radio Service Company, Inc., of New York. Theatre equipment listed, illustrated and described include amplifiers and other elements of theatre sound systems, and complete public address systems.

• The Allied Seating Company, Inc., which has been located at 358 W. 44th Street, New York City, has removed to 36 W. 13th Street.

• Reduction in prices of high-wattage incandescent lamps, amount to 17.3% of the former prices, has been announced by Westinghouse. The reductions apply to lamps of from 75 to 500 watts.

• RCA Photophone reports that over twice as many theatres contracted for RCA sound equipment servicing during the first three months of this year than in the corresponding period of 1937. Three out of four of all present RCA servicing contracts, according to Edward C. Cahill, service manager, include parts replacement.

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MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION ACOUSTICS

A New Sound System Designed By a Projection Organization

Examining the new sound reproduction equipment of the International Projector Corporation, engineered with access to patents of Western Electric and RCA

A STRIKING number of original features of great practicality are presented in the recently announced Simplex sound systems, which show themselves at first glance to the product of men who have had long experience with real theatre operation. Extreme simplicity of design and construction, light weight, small size and inexpensive components available everywhere at moment's notice are combined with the best modern sound quality. The accessibility of every part to instant inspection and repair is outstanding.

An example of the way practical problems have been recognized and reduced to

the simplest solution is shown in the fact that every system, from smallest to largest, uses identical equipment throughout. The larger theatres merely add a greater number of the same amplifiers and speakers. Thus sound results (aside from auditorium acoustics) are absolutely uniform, whether the theatre seats 300 patrons or 5,000.

To choose another point at random, the exciter lamps are lit with direct current, drawn from a rectifier, for the sake of high quality. But weight, bulk and cost are saved by using a rectifier just large enough to supply a single lamp, while the idle one is partially heated with a.c. to avoid change-over lag, and a switch permits full a.c. operation in emergencies caused by rectifier trouble. Similarly practical design is found in the use of loud speakers with permanent magnet fields—whereby a bulky, expensive and possibly troublesome item of apparatus, the speaker field supply rectifier, is eliminated entirely.

Design of the Soundhead

The soundhead is shown in *Figures 1 and 2*. Film motion is controlled by the familiar free-running double flywheel known variously as rotary stabilizer or kinetic scanner. Double sprockets insure against sound flutter originating in the take-up action. The exciter lamp is concealed behind the shield in the left-hand compartment. It is mounted on a fully adjustable, instantly replaceable socket. The photo-electric cell is concealed in the vertical tube in the main film compartment. A mirror reflects the light to the cell after it has passed through the sound track. The optical system, hidden in the picture behind the photocell housing, can be adjusted in the theatre. The optical system, photo-

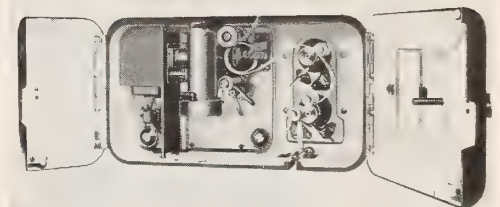


Figure 2.

electric cell, exciter lamp and rotary stabilizer constitute an independent unit which is mounted in the sound head but completely cushioned from the sprockets and other drive parts, for the purpose of minimizing vibration. The photo-cell and its leads are guarded against oil, and completely shielded against noise pickup.

The coaxial cable from the photo-cell goes to the volume control amplifier, shown in its casing on the front wall in *Figure 1*. This is a two-stage unit, incorporating an adjustable resistor equalizing projector volume levels, in addition to the volume control shown in the picture, which is used for ordinary operation. The amplifier has no power pack, but receives heater and plate voltage from the system amplifier. Photo-cell excitation voltage and exciter lamp current, also originating in the main amplifying rack, pass through this cabinet on their way to the projector. One such cabinet, with amplifier, volume control, equalizer and bulls-eye signal lamp, is provided for each sound head. The changeover switch is at the top of the cabinet, and functions to change over sound regardless of which of the two switches is used or which projector is running. Changeover switching is "electronic," operating on a grid in the volume amplifier, and not subject to click.

The volume control amplifier, having

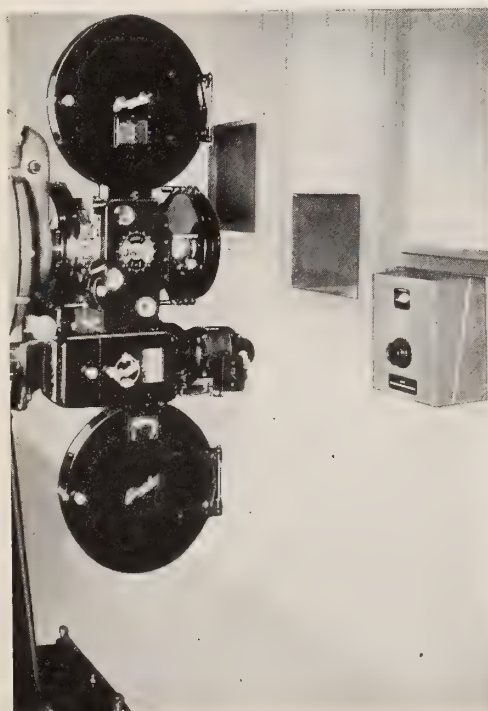


Figure 1.

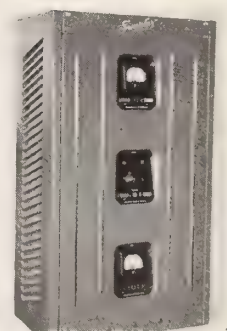


Figure 3.



A NEW STANDARD KNI-TRON RECTIFIER

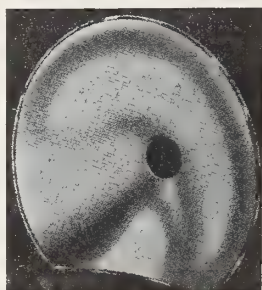
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but two stages and no power pack, is so small that two such amplifiers can be fitted in the cabinet shown. Only one is supplied normally. A second can, however, be added at any time, to provide complete emergency facilities from the photo-cell to the loud speakers. (Few dual channel theatre systems, up to now, included dual channel photo-cell amplification). The second volume control amplifier, if added, will also care for such future requirements as push-pull or stereophonic sound.

Drive and Amplifier "Rack"

The drive motor and gears are of conventional type, but the method of mounting the projector head includes a new mechanical feature that eliminates all "shimming" or other difficulty in effecting a perfect gear mesh. The projector head can easily be taken down and replaced between reels; meshing gears perfectly has been made a matter of only two or three seconds instead of several hours as in most early systems and some rather recent ones. New lubricating provisions protect against oil.

Figure 3 shows a system "rack," small and light enough to be hung on the projection room wall at any convenient location. It contains the power amplifier (or ampli-

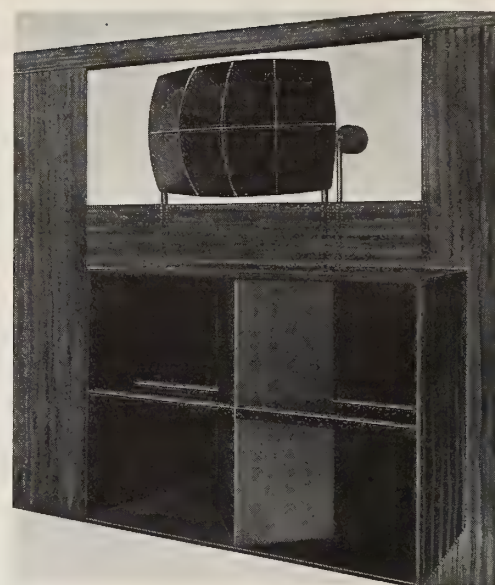


Figure 6.

compartment. Meters equipped with multiple-position switches read the plate current of each tube, while a multiple-color dial behind the needle shows whether each is performing as it should.

The front cover (Figure 3) lifts off, exposing the individual compartments. Each unit can be made to slide forward out of the cabinet, as shown in Figure 4, and after it has been drawn forward can be rotated as in Figure 5. Every part and wire is thus exposed to the quickest and most convenient inspection. The smaller volume control amplifiers on the front wall are made accessible by a similar cabinet design.

All parts of these amplifiers, including tubes, are common radio and public address types that can be found anywhere if needed in a hurry; and inexpensive because they are not made for theatre use alone, but in quantities to meet a wide demand. Circuits are ultra-modern, including reverse feedback.

The filter network panel, the central panel in Figure 3, is equipped with a jack connection for headphone monitoring and for connection of an output meter, as commonly used in servicing to check response.

The monitor loudspeaker can be operated either through its own amplifier, or, for testing purposes or trouble-shooting, directly from the system amplifier. This provision enables the projectionist to determine at once if any noise, bad quality or other fault heard in his monitor is also heard by the audience.

The dual loudspeaker system, shown in Figure 6, is of ultra-modern theatre design, but features permanent magnet units and baffles or horns made of plywood and therefore exceptionally light in weight, imposing a minimum of strain on the theatre rigging wherever the speakers must be flown with the screen. In systems using more than one high-frequency or low-frequency speaker unit, the network panel of Figure 3 is equipped with special switches that permit each unit to operate singly for routine testing purposes or prompt location of a defect.

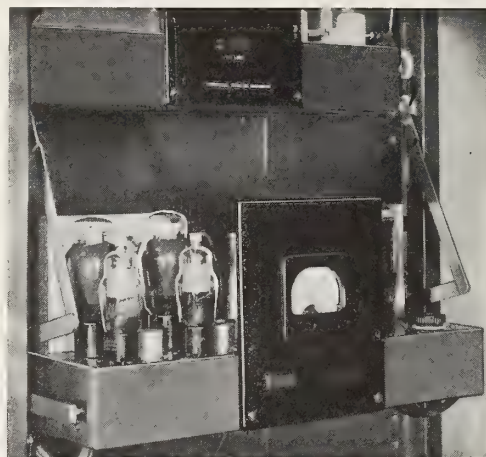


Figure 4.

fiers, if more than one is used) the exciter lamp supply rectifier with its emergency and stand-by provisions, and the filter network that divides sound between the low-frequency and high-frequency speakers. The monitor speaker amplifier, a single-stage push-pull unit as small as the volume control amplifier, mounts in the filter network



Figure 5.

HEED THE HANDWRITING ON THE SCREEN

*The Day of
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is here!*

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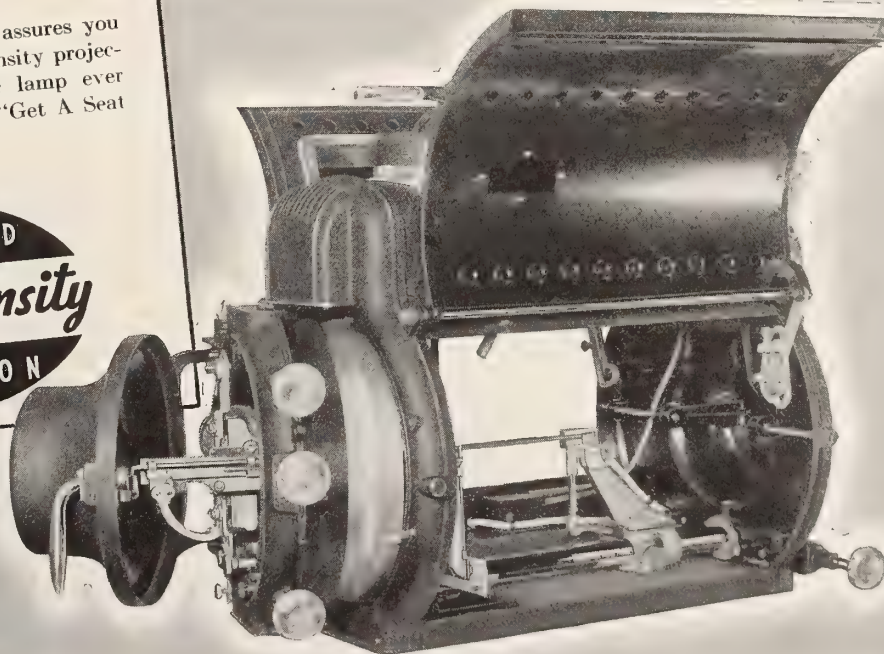
Obviously, if thousands of theatres have installed

high intensity projection, high intensity projection cannot be expensive. Its really low cost will surprise you. Peerless Magnarc Lamps produce 200 to 300 per cent more light on the screen for the same current cost as low intensity.

You need high intensity projection not only to hold, but to increase your patronage.

Get the facts. Peerless Magnarc assures you of every advantage that high intensity projection affords. It's the finest arc lamp ever built. Write for the new folder, "Get A Seat On The Bandwagon."

SIMPLIFIED
High Intensity
PROJECTION



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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

THE LARGEST PROJECTION UNION MARKS ITS SILVER ANNIVERSARY

WITH 2,150 active members, New York's local Union No. 306, IATSE & MPMO, is by far the largest projectionists' trade organization in the world, which fact merits notice in these columns at this time when it is celebrating the 25th anniversary of its founding.

'Way back in the early days of our industry (1908, to be exact), Local Union No. 35 of the International alliance of Theatrical Stage Employees (*Moving Picture Machine Operator* was not added until July, 1915) conceived the idea that motion picture projectionists should be organized and that since No. 35 was itself composed wholly of spotlight operators, the *moving picture operators* (as they then were known) should be under their jurisdiction. The idea was carried into effect and the men organized into a body known as Auxiliary Branch of Local Union No. 35, IATSE.

The auxiliary, however, was not permitted to elect its own executive officers—

the officers of No. 35 acted for it! This and some other objectionable features incited so much turmoil that finally Charles Shay, then president of the IATSE, revoked the auxiliary charter in August 1912, whereupon a body of projectionists was organized and chartered as a branch of Local No. 35. Joseph D. Basson was elected its first president, and Fred Stoffregen, secretary-treasurer. (Incidentally, I became a member of this union.)

While this arrangement was an improvement over the Auxiliary, it was not wholly satisfactory, and on July 9, 1913, a new charter was issued, divorcing the two locals and making the projectionists' Local Union No. 306, IATSE. Again I answered the first roll call.

Well do I remember the night the final arguments were made demanding complete separation from No. 35. By invitation, that old war horse, Samuel Gompers, came to address the body. The meeting was a riot of argument, and was not ready to

receive the distinguished visitor until 3 o'clock in the morning, almost two hours after his arrival!

I was one of a committee selected to entertain Mr. Gompers during the wait. There was a bar room beneath the meeting hall, and there the "entertainment" took place. How in Heaven's name I remained beside, instead of under the table I don't quite know, for Samuel Gompers, believe you me, had *capacity*! At the end of the wait while myself and the other committeemen were barely able to negotiate the stairway, Mr. Gompers entered the hall amid tumultuous cheering and made as magnificent a speech as I have ever listened to.

From that occasion forward, Local 306 has steadily grown. In 1935, Joseph D. Basson was again chosen president. Besides the officers, which include a recording secretary, financial secretary, and four business representatives, there is a staff of nine assistants.

This may seem unnecessarily large but I drop in quite frequently to chat with President Basson and the other officers and notice there is but little "loafing." Every one is busy—so much so in fact that not infrequently, while always made welcome, I do not tarry.

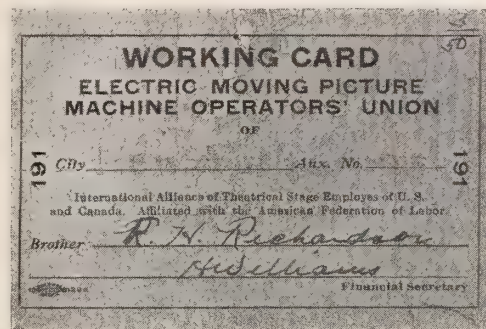
The local has the responsibility not only



Present officers and directors on the executive board of Local 396. Seated around table (left to right): Charles Beckman, financial secretary; Nat Doragoff, Edgar T. Stewart, and Alex Polin, directors; Herman Gelber, recording secretary; Frank Ruddock, vice-president; Joseph D. Basson, president; Sam Clare and Dick P. Cancellare, directors; Abe Kessler, of the sick aid

committee; Jack Winick and Dick Scott, directors. Rear row: Frank Inciardi, director; W. W. Byrne, New York business representative; Jack Teitler, Brooklyn representative; Charles Kielhorn, New York representative; Arthur Costigan, who also is a member of the executive board; J. Bender, sergeant-at-arms; and Dave Garden, who holds the office of trustee.

of making wage arrangements for its 2,150 members, but also of supervising their working conditions. It settles up to a dozen daily arguments arising between employers and the men. It has under its jurisdiction all of Greater New York, which comprises



This is a reproduction of my working card in Auxiliary No. 35, IATSE, the predecessor of Local Union 306, of which I became a charter member, holding a traveling card.—F. H. R.

at least three huge cities and dozens of smaller ones. The members of Local 306 earn, in wages, a yearly total in excess of five and a half million dollars.

Celebrating its 25th birthday at a banquet at the Hotel Astor in New York on May 8, Local 306 had to prepare for more than 3,000 guests, requiring that the party be given in two sections.

LOCAL 277 CELEBRATES ITS 25th ANNIVERSARY

RESPONDING to an invitation from Local Union 277, IATSE & MPMO, Bridgeport, Conn., I traveled to that important manufacturing city to take part in its Silver Anniversary party. Local 277 was organized March 27, 1913; today it has 54 members and is on such friendly terms with exhibitors and managers that when they have a party, the projectionists are invited to attend, and when the union "throws" one, the exhibitors and managers turn out, which is as it should be. It is infinitely better to make no unreasonable demands, and far better for exhibitors and

managers to consider demands in the light of justice, fair dealing and common sense, than for employer and employe to be continually bickering. With a single exception, all the theatres in the territory covered by Local 277, employ its members.

The celebration started at the Shratfield Hotel where there was buffet lunch and open house to all, beginning at 7:30 p. m. At 11:30 400 projectionists, exhibitors, theatre managers, state officials and friends of the local gathered at the Seven Gables Inn, five miles from Bridgeport, where there was dancing and dining and a few speeches, the chief of which was by Joseph Tone, Connecticut Labor Commissioner, who represented Governor Wilbur L. Cross. Mayor Jasper McLevy of Bridgeport, also spoke. Among others attending were:

Capt. W. F. Stiles of the State police, who, assisted by Earl Morin, Inspector, has general charge of motion picture theatres, including examination and licensing of projectionists; Mr. Morin; Wally Byrnes, president, and Charles Beckman, secretary of the American Projection Society; Richard F. Walsh, International Vice President, IATSE & MPMO; Joseph Basson, president, and Joseph Kelbau, business representative, of Local 306; Lester Isaac, supervisor of projection of Loew Theatres, who was toastmaster; P. A. McGuire, advertising director of International Projector Corporation; Samuel A. Lefkowitz, representing the American Federation of Actors; Thomas Shea, Connecticut Unemployment Commissioner; Edward J. Buckingham, Compensation Commissioner; William Hutchinson of the National Theatre Supply Company; J. O'Neil of the Connecticut A. F. of L. organization, and various Bridgeport newspaper editors.

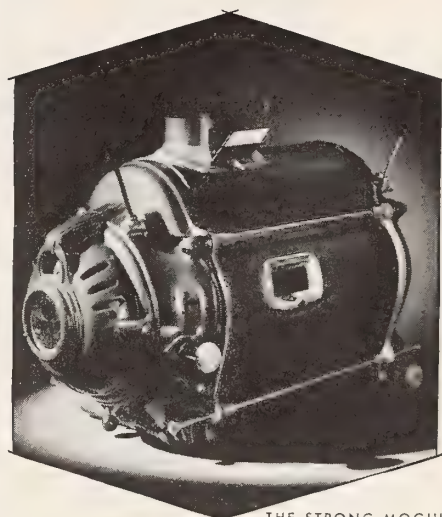
The officers of Local Union 277 are: president, John Connor; vice president, Louis Levy; business agent, James V. Fensore; recording secretary, Frank Musante; financial secretary, John A. Martin; treasurer, Fred F. Lewis.

Executive board members are Aresto



Officers and guests of Local 277 who were seated on the dais at the Bridgeport union's Silver Anniversary party. Seated (left to right): Louis Levy, Joseph Tone, John Connors, Mayor McLevy and your 'umble servant. Standing: Lester Isaac, former Mayor Buckingham of Bridgeport; Capt. W. F. Stiles and Earl R. Morin.—F. H. R.

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While in Bridgeport I made some theatre calls. At Loew's Poli, Manager Matt Saunders extended a hearty hand welcome, reminding me that the last time we met was when I addressed the Bridgeport local some twenty years ago. He is assisted by Allan Robbins. E. Lavery and Matt Ryckman were the projectionists on duty. Mr. Saunders, a real old-timer, also manages Loew's Lyric, a nearby house. He proudly displayed a solid silver plaque presented him by Marcus Loew in comemoration of the first showing of "Queen Elizabeth."

At the Majestic, Manager M. Rosenthal and his assistant, Fred Munzer, greeted ye scribe warmly. They reported business as very satisfactory, as indeed did every manager conversed with. J. Conboy and Fred Seivri were the projectionists on duty.

At the Globe I met Manager Harry Rose and his assistant, Tony Masseli. John Connor, president of Local 277, is one of the Globe projectionists.

DISTRIBUTOR ISSUES BOOKLET ON FILM CARE

ONE OF THE major producer-distributors has commendably seen fit to address projectionists on the projection of prints. The company is 20th Century-Fox, who has prepared a seven-page brochure entitled "A Friendly Chat and a Few Suggestions to the Projectionist" for distribution by the various exchanges, for the purpose of giving information that "will lessen the probabilities of damaged film."

Among the suggestions for the care of film while it is in the theatre, the booklet warns against continued use of sprockets having undercut teeth, and against aperture and takeup tension that is too great.

The booklet is available at the 20th Century-Fox branches, or from the company's supervisor of exchange operation, 444 West 56th Street, New York.

A DEVICE OF PROMISE FOR DETERMINING VOLUME

FOR A LONG time I have declaimed against obliging projectionists to be responsible for good sound without direct contact with the auditorium. Projectionists have had absolutely no means of judging correctness of auditorium volume level. They have been compelled to rely upon second-hand information supplied by an "observer."

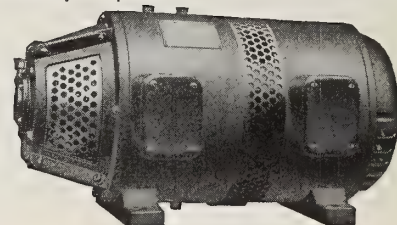
At a recent meeting of the Projection Practice Committee I induced a manufacturer to demonstrate a sound meter that might bridge the gap; however, it gave small promise. But perhaps that demonstration served to stir things up, for at a later meeting S. K. Wolf, president of the Society of Motion Picture Engineers and acoustics engineer, demonstrated what he

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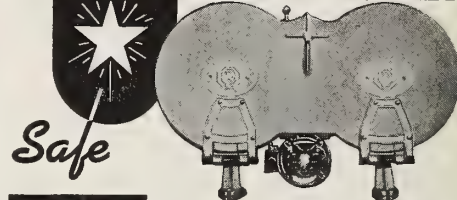
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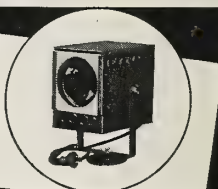
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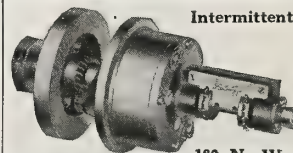
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terms a "visual loudness indicator" which in spite of some "bugs" yet to be ironed out, impressed the committee as having distinct promise.

The instrument is a glass tube 18 inches long and 1 inch in diameter. In this tube there are placed three electrodes, one of which extends the entire length of the tube. A vacuum is pumped in the tube and a mixture of inert glass is placed in it at a very low pressure. The inside of the glass tube is coated with a material which will react to excitation of both ultra-violet and positive ion bombardment, which is caused by the d. c. voltage being applied to the electrodes of the tube. The coating which is used is of three different types; each type will "fluoresce" at a different color. The colors being used are green, blue and red, the blue being used for 7 inches at the lower end of the tube, followed by 4 inches of green, then 7 inches of red. The operation of the tube is as follows:

A d. c. voltage of 250 volts is placed on the two small electrodes to produce a striking voltage and to establish a zero point on the tube, then the a. c. voltage is placed on the long electrode from the output of a voltage amplifier, to which a microphone is attached to pick up the sound under observation. The range of the tube is approximately 40 decibels.

The tube can be used, for example, to check the level of the human speaking voice.

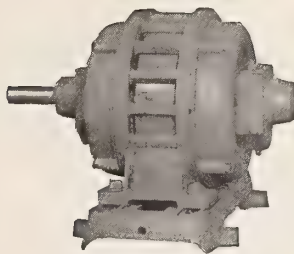
"When the sound intensity is too low," Mr. Wolf explained, "the blue portion of the tube lights up; when the sound intensity is brought up to a proper level, the green portion of the tube lights up, and this green portion of the tube represents the three decibel changes that are required to modulate a broadcast station from 65 per cent to 85 per cent, so if the green portion of the tube is illuminated at all times, the loudness is maintained at the proper level. If the sound intensity is too loud, then the red portion of the tube lights up."

It takes approximately 250 volts, a. c., to operate the tube over its full range. The tube can be calibrated to read directly on a decibel scale and by using a special type of logarithmic amplifier, the scale is made linear. Mr. Wolf stated that the tube has a great many practical applications in the acoustical field and that its great advantage is that the entire audio intensity range is on one scale—no switching scales need be made.

REVERSING OR REPLACING INTERMITTENT SPROCKETS

A. J. HAWK, projectionist at Schine's Bucyrus theater in Bucyrus, Ohio, offers a suggestion regarding the trouble described by R. W. Kiser, projectionist at the Van Wert theatre in Van Wert, Ohio, in the April 2nd issue of BETTER THEATRES. He had the same trouble and found it to be due to defective carbon cores. The manufacturer requested the return of all carbons then in stock, replacing them with others. Such defects

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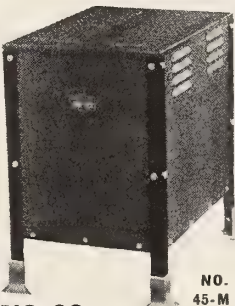
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very seldom get past the rigid inspection given carbons before they are permitted to leave the factory, but still a "fluke" will happen, though only at rare intervals. After giving this information Friend Hawk asks, "Is it good practice to reverse an intermittent sprocket every six months in a three-a-day theatre?"

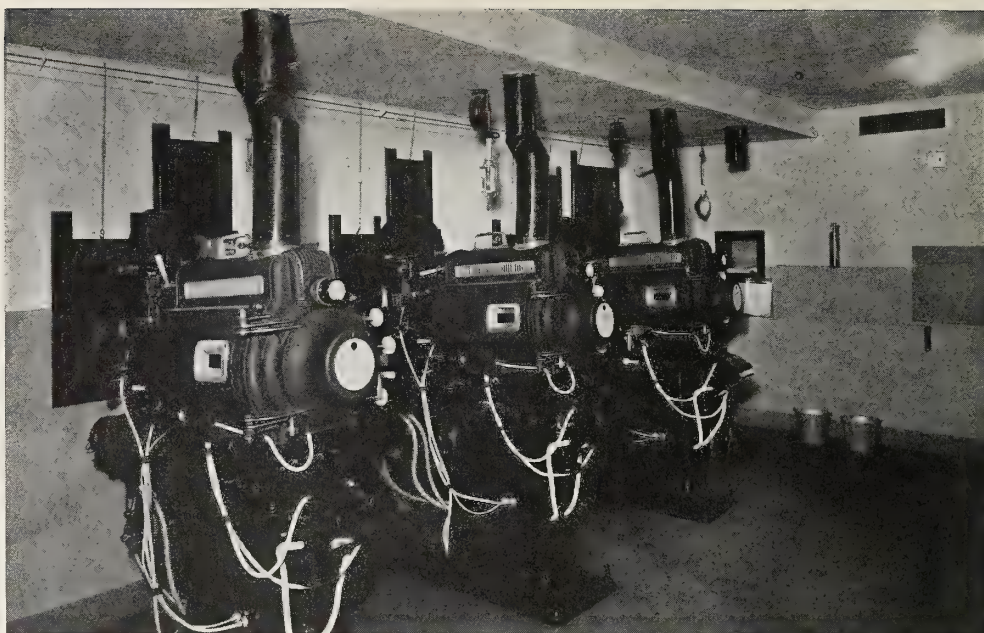
That is a question that the Projection Practice Committee of the SMPE still is struggling with. There is as yet no standard on the amount of wear of intermittent sprocket teeth permissible. If there were such a standard their still would be no instrument by means of which such wear could be measured by the projectionist. As to "six months," that period is a wholly indefinite thing unless the exact amount of aperture tension is known.

Projectionists can readily see that, given sprocket teeth of the same material and hardness, the wear will be in exact proportion to film footage and tension applied. The time element is secondary. The best advice I am as yet able to give is that the sprocket teeth be examined every 30 days, using a strong reading glass or some other fairly strong magnifying glass, the projectionist to effect replacement or reversal as soon as (a) any undercut appears more or less in the form of a notch at the base of the teeth, and (b) if the wear is smoothly rounding in form and apparently begins to effect screen image steadiness or the sprocket holes in the film.

MR. HERSEY NOTES THE OTHER FELLOW'S TROUBLES

FRANCIS E. HERSEY, president of Local 707, Hermet, Calif., offers some practical suggestions to projectionists reporting troubles in these columns.

"I note," writes Hersey, "that Malger H. Gray, Center theatre, Mount Airy, N. C., has intermittently, what he describes as a 'thin black strip' at the right side of his screen. Not a very clear description, but I think I know what is meant. If my diagnosis of his fault is correct, the fault is not necessarily in his projectors; he will observe it most frequently when projecting prints made from a negative that is a com-



Projection room of the only Trans-Lux theatre with standard front projection that opened a few months ago at 49th Street and Broadway, New York. The three projectors are Simplex with Simplex pedestals and 18-inch magazines, and Peerless Magnarc lamps supplied by Hertner motor-generators, all of which, with complete accessories, were installed by the National Theatre Supply Company.

bination of two negatives as, for example, stock shot of a boat used as a background, with another negative superimposed. It may also appear when news or travel reel shots are spliced into feature pictures. Close inspection may discover that at the right side the picture space, for some reason known only to studio super-minds, is in a small degree blocked out. It is a condition projectionists have encountered more and more frequently during the past six months.

"I also notice that R. W. Kiser complains of his 'suprex' carbons giving trouble. Well, Dad, why shouldn't they? He is using 44 amperes through a 9-12 mm. trim. The 6-7 trim is rated at 40-50 amperes. His 9-12 trim might handle twice his amperage and still not be over-loaded. I suggest he use proper trim and if there is trouble, to split the positive carbon copper coating and see what happens. If that stops the 'spitting', either take the matter

up with the carbon manufacturer or bake the carbons thoroughly before using. If baking does not scare the trouble ghost away, then possibly the electromagnets are not working as they should.

"In conclusion, a year ago I consulted you concerning the installation of low-intensity versus 'suprex' carbon arc lamps for a 500-seat house. I finally selected the latter type (Brenkert Enarc) and have been delighted with the results. Use 44 amperes for average prints. For dense ones we increase amperage to maintain same picture brightness at all times, or nearly so at any rate. And believe me, the customers appreciate and like it. Our screen image is 16', 6"; Projection angle 3.5°."

To satisfy myself concerning the "thin line" matter, I consulted a film laboratory expert, who approved what Brother Hersey has said, but added, "Such a condition might also appear when projecting old, badly shrunk prints."

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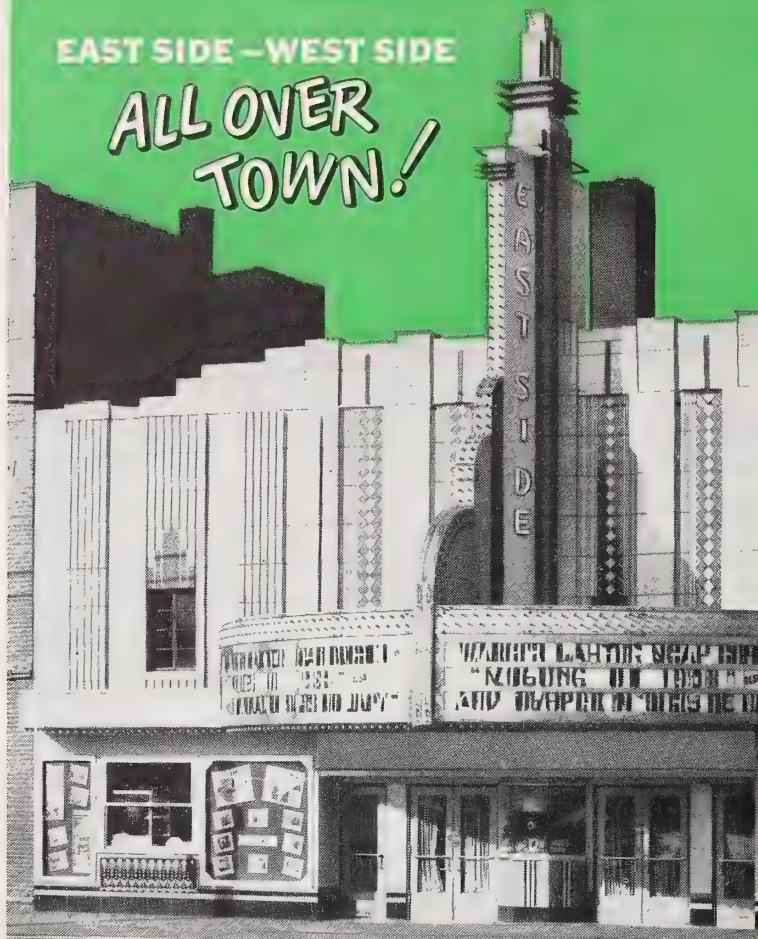
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